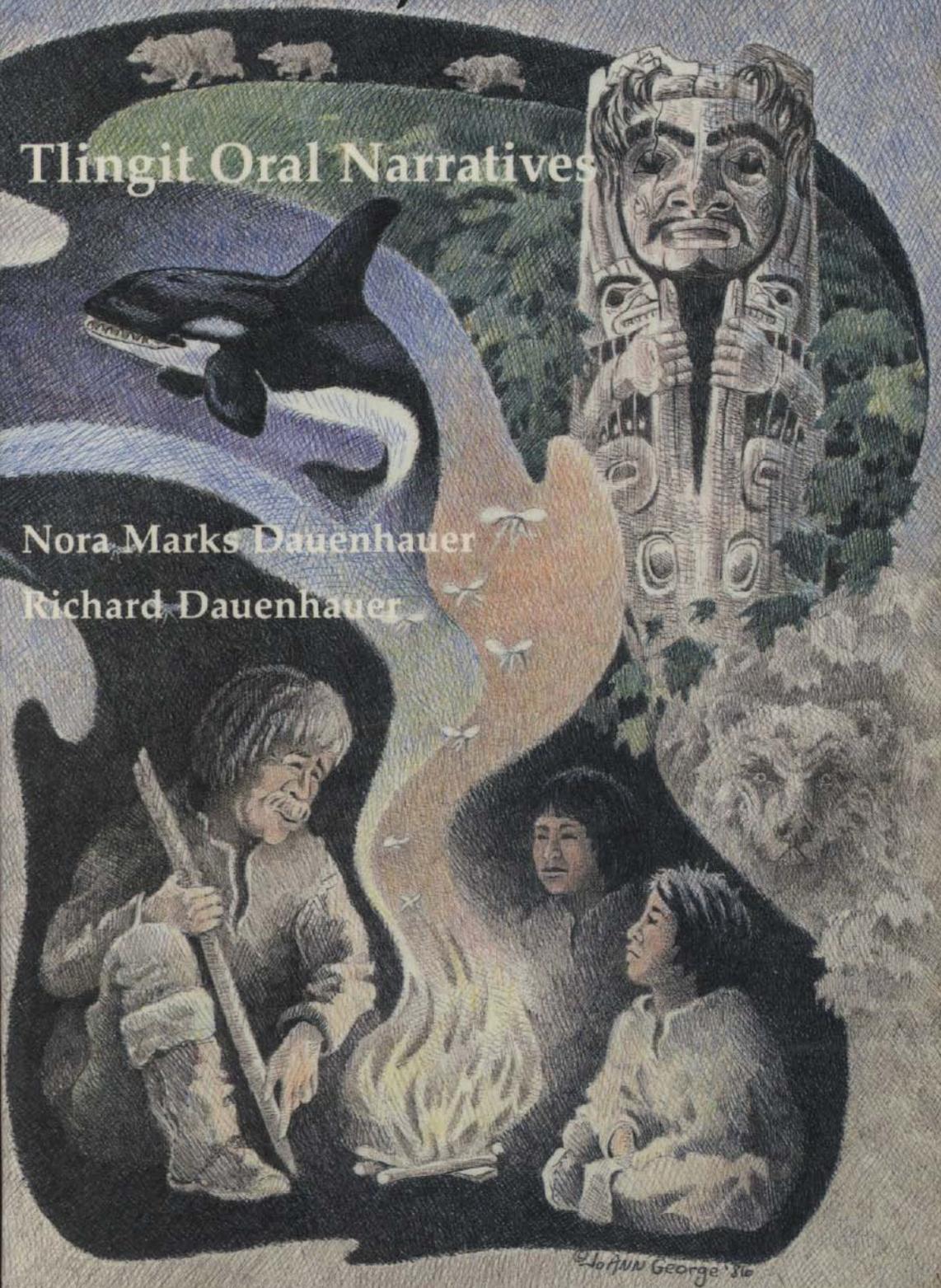


Haa Shuká, *Our Ancestors*

Tlingit Oral Narratives

Nora Marks Dauenhauer

Richard Dauenhauer



© JoAnn George '86

Haa Shuká, *Our Ancestors*

Tlingit Oral Narratives

Edited by Nora Marks Dauenhauer
and Richard Dauenhauer

These gripping and powerful prose narratives relate monumental events in the lives of the forebears of Tlingit clans, from the prehistoric migration to the coast of Southeast Alaska to the first contact with Europeans.

"Too often in the past, translators of Native American folklore and mythology have ignored or not understood the cultural and social context of the works they have transcribed. . . . In recent years, fortunately, we have begun to see English renderings of Native American texts which have attempted to capture all the qualities of the originals, including the tribal contexts which produced them.

"*Haa Shuká, Our Ancestors*, the first volume in a series of Tlingit narratives to be edited by the Dauenhauers and published by the University of Washington Press, is a brilliant addition to these efforts. The texts are not 'rewrites' but rather transcriptions of what, in each case, a single informant said on a single occasion, with translations designed—by means of layout, orthography, punctuation, and a thorough knowledge of Tlingit language, history, and culture—to capture in English the quality of the original. With texts and a thorough introduction to their format, oral style, and cultural context, a lengthy explanation of Tlingit phonetics and grammar, extensive historical and linguistic notes, and brief biographies . . . , *Haa Shuká* is simultaneously a work of literature, a contribution to scholarship, and an act of homage to the Tlingit elders who contributed to the project for the sake of their descendants."—*World Literature Today*

Nora Marks Dauenhauer was raised in a traditional Tlingit-speaking family. She has had academic training in anthropology, folklore, and linguistics, and has published poetry and fiction in English as well as her translations from the Tlingit. **Richard Dauenhauer** has degrees in Slavic languages, German, and comparative literature. He is a widely published poet and translator, and is a former poet laureate of Alaska.

CLASSICS OF TLINGIT ORAL LITERATURE

Edited by

Nora Marks Dauenhauer and Richard Dauenhauer

VOLUME 1

Haa Shuká, Our Ancestors: Tlingit Oral Narratives

Haa Shuká, Our Ancestors

TLINGIT ORAL NARRATIVES

Edited by Nora Marks Dauenhauer
and Richard Dauenhauer

UNIVERSITY OF WASHINGTON PRESS
Seattle and London

SEALASKA HERITAGE FOUNDATION
Juneau

Copyright © 1987 by Sealaska Heritage Foundation
Second printing, 1988
Manufactured in the United States of America

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system, without permission in writing from the publisher.

This book is published with the assistance of a grant from the Alaska Humanities Forum, a state-based program of National Endowment for the Humanities.

Preparation of this volume was made possible in part by grants from the Division of Research Programs of the National Endowment for the Humanities, an independent federal agency, and by grants from the Alaska State Legislature.

Library of Congress Cataloging-in-Publication Data

Haa shuká, our ancestors.

(Classics of Tlingit oral literature ; v. 1)
English and Tlingit.

Bibliography: p.

1. Tlingit Indians--Legends. 2. Tlingit Indians--Religion and mythology. 3. Indians of North America--Alaska--Legends. 4. Indians of North America--Alaska--Religion and mythology. 5. Tlingit language--Texts. I. Dauenhauer, Nora. II. Dauenhauer, Richard.

III. Series.

E99.T6H22 1987 398.2'089970798 87-2164
ISBN 0-295-96494-4 (cloth)
ISBN 0-295-96495-2 (paper)

Cover art by Joanne George

in memory of our ancestors

*Tradition...
cannot be inherited,
and if you want it
you must obtain it
by great labour.*

--T. S. Eliot

CONTENTS

Preface	ix
Acknowledgments	xiii
Introduction	3
Narratives	61
Robert Zuboff, Basket Bay History	63
Robert Zuboff, Mosquito	73
A. P. Johnson, <u>Kaax'</u> achgóok	83
Willie Marks, Naatsilanéi	109
J. B. Fawcett, Naatsilanéi	123
Frank Johnson, Strong Man	139
Willie Marks, <u>Kaakex'</u> wtf	153
Tom Peters,	
The Woman Who Married the Bear	167
Frank Dick, Sr.,	
The Woman Who Married the Bear	195
J. B. Fawcett, Kaats'	219
Susie James, Glacier Bay History	245
Amy Marvin, Glacier Bay History	261
Charlie White, First Russians	293
Jennie White, Raven Boat	299
George Betts,	
The Coming of the First White Man	303
Notes	311
Biographies	443
References	511

PREFACE

We are involved in Tlingit oral literature because we believe it has value, that it is a treasury of spiritual gifts from which we can draw in times of need, and that Tlingit people especially, and especially the youth, may find comfort and reward in seeing how their ancestors faced decisions in their lives.

These are not simple children's stories, but adult literature that addresses the "ambiguities of the human condition" with which we all must come to grips: coming of age as adults, alienation, identity and self concept, conflict of loyalty, pride and arrogance, separation and loss--and many other experiences that are part of being human.

We have been most fortunate to have as our instructors some of the tradition bearers in this volume. Much of the instruction was very difficult, and our instinct was often to give up. But their faith in us helped us to continue, because they wanted this work to continue, for their grandchildren. Our hope is that their words will be appreciated and will inspire our generation and generations to come, both Tlingit and non-Tlingit, as they have inspired us.

We must also say that this collection is not

for everyone, but is for those who wish to know who they are (whoever they are) and who the Tlingit people are. Only through stories and traditions like these do we begin to learn who we are, no matter who we are.

These stories are Tlingit clan stories. They belong to all who are Tlingit through birth or adoption because the Tlingit kinship system makes isolation of individuals impossible. Each of us, Tlingit or not, may have lonely decisions to make, but we do not stand alone. Tlingit people are connected by the clan system in operation in these stories. But all people have a system of some kind. To readers of all cultures living in an age of increasing fragmentation, these stories offer examples of how such connecting systems operate.

So, while these stories are about various Tlingit clans, and are in the stewardship of specific clans, they are simultaneously about all Tlingit people, and about people everywhere. They are about family, community, and membership. Each of us is connected, but it is important for each of us to learn how, and act accordingly.

At Sealaska Heritage Foundation, an organization committed to fostering the culture and heritage of the Native people of Southeast Alaska, we have worked intensively for over three years preparing these texts for publication. But we have been living and working with some of these texts for over 15 years. During this time, many of the Tradition Bearers have passed from this life. Of the twelve Elders whose work is presented here, only three are still alive as this goes to press.

Each death brings the Tlingit language and the great oral tradition composed and transmitted in the language closer to extinction. We work with the sober awareness that linguists predict the extinction of the Tlingit language within the next 50 or 60 years. Children no longer speak Tlingit. Few

young parents speak the language; as far as we know, there are no speakers under the age of 30, and there are only a handful of speakers under the age of 50.

We have no doubt that many aspects of Tlingit culture and heritage will endure and thrive in spoken and written English, but the Tlingit language itself, and those traditions which are bound to the language will probably not survive.

Tlingit is one of the most complicated languages in the world, and it is unrealistic to expect it to make a comeback as a spoken language through classroom teaching--at least as presently constituted. Still, it is very realistic to expect that many people in coming generations will learn to read and appreciate the ancestral language through study of the classics of the past, and it is reasonable to hope that in the meantime families and communities will work together to cultivate their traditions, whether in English or Tlingit, working with their living elders, and with the documented inheritance of the past.

George Steiner points out in his book *After Babel* that part of the enduring greatness of Classical Greek and Hebrew literature is due to the entrance of literacy at a crucial point in their histories, so that the oral literature was able to outlive its original relationship between composer and audience, and thrive and have meaning for generations to come. Three thousand years after the "Golden Age" of their oral composition, ancient Greek and Hebrew literature remain alive and powerful, far beyond their original culture and audience.

The transformation from oral to written form is not easy. Oral and written literature have widely differing and often conflicting aesthetics and rules for composition and publication. The non-literate world view is rich and complicated, often beyond the comprehension and appreciation of those steeped in literacy and written

literature. The skills and methods demanded of oral and written composition are often alien to each other, yet the skills from both traditions are required for success in the transfer, and even the greatest success in making the shift is often only partial.

Yet it is also reasonable to hope that, as the words of Tlingit composers reach out into world literature, people around the world can and will respond in meaningful ways to the experiences of Tlingit oral literature.

Elias Canetti, Nobel laureate of 1981, says, "Tribes, sometimes consisting of just a few hundred people, have left us a wealth that we certainly do not merit, for it is our fault that they have died out or are dying before our eyes, eyes that scarcely look. They have preserved their mythical experiences until the very end, and the strange thing is that there is hardly anything that benefits us more, hardly anything that fills us with as much hope as these early incomparable creations.... They have left us an inexhaustible spiritual legacy."

We dedicate this effort to the memories of the Elders who have enriched our lives so much through the spiritual legacy which they embodied and have bequeathed to generations to come. We are proud and at the same time humble to present you with Haa Shuká.

Nora Marks Dauenhauer
Richard Dauenhauer
Juneau, February 1987

ACKNOWLEDGMENTS

The editors wish to acknowledge appreciation for the support of the Sealaska Heritage Foundation Board of Directors: Judson L. Brown (Chair, 1983-86) L. Embert Demmert, A. John Hope, Clarence Jackson, Toni Jones, Esther Littlefield, Robert Martin (chair, 1986-) Conrad Mather, Roy Peratrovich, Sr., Robert Sanderson, Walter Soboleff, Richard Stitt, Ed Thomas, Alfred Widmark, Sr., Ronald Williams, Rosita Worl, Carlton Smith (Corporate Secretary); Administration (David G. Katzeek, President; Gordon Jackson, Vice-President); Language and Cultural Studies Production Staff (Fred White and Rhonda Mann, Research Assistants) and all of our colleagues at the Sealaska Heritage Foundation, who shared our vision of the possibility of using new technology to help document traditional ways. We note especially that Fred White and Rhonda Mann were involved in word processing the manuscript, Rhonda Mann in final type setting of the book, and that the map on page xvii was drawn by Rhonda Mann.

We gratefully acknowledge the following institutions, agencies, organizations, and individuals, whose efforts and support helped

make the project possible.

Major funding for this project came from the Alaska State Legislature 1983-87, whose support made it possible to document for posterity these treasures of the oral literature of Alaska that are the heritage of all Alaskans, regardless of ethnicity.

Part of the funding to complete the project is through a Translation Grant from the National Endowment for the Humanities (Grant RL-20533-86.) Some of the materials were collected, and/or earlier versions of some manuscripts were drafted with the support of the National Endowment for the Humanities Translation Grant RL-00160-80-1070 (1980-1981), and as projects of the Alaska Native Language Center, University of Alaska-Fairbanks, during its first year of operation 1972-73. Funds for publication of this volume were provided by a Grant from the Alaska Humanities Forum. Any opinions, conclusions, or findings contained herein do not necessarily represent the view of the National Endowment for the Humanities, or of the other supporting agencies.

We also acknowledge the personal and technical support of our friends and colleagues who helped us pioneer in the development of software and firmware for fluent word processing, screen display, printing, and electronic transmission of Tlingit and other languages with character sets other than English; especially: Dr. James Levin, Interlearn and formerly of University of California-San Diego, now of University of Illinois; Dr. Moshe Cohen, Interlearn and Hebrew University of Jerusalem; Mr. Allan Rogers of Hands-on Training Company, Bonita, California, who helped in the development of an inexpensive foreign language chip for the Apple 2e; and Drs. Ron and Suzanne Scollon, formerly of University of Alaska-Fairbanks, now of Gutenberg Dump, Limited, Haines, Alaska. We thank the Scollons not only for their part in

the computer work that helped make this possible, but for frequent and valuable discussions on form and content of the book as well.

We are happy for this opportunity to thank our many colleagues in linguistics, anthropology and literature who have supported our work and who have encouraged us over the years in so many ways. Their contributions are reflected in this series in general and/or in this volume in particular. Among these are Michael Krauss, Irene Reed, Frederica de Laguna, Catharine McClellan, Fannie LeMoine, Robert Rehder, William and Karen Workman, Kerry Feldman, O. W. Frost, Margritt Engel, Gary Holthaus, and H.-Juergen Pinnow.

Special thanks go to Jeff Leer, Constance Naish, and Gillian Story, not only for their support over the years, but for their proofreading and discussion of the linguistic intricacies of the Tlingit language texts. We thank Emma Marks and John Marks for their help in clarifying many of the difficult Tlingit concepts involved in the narratives.

Some of the Tlingit texts included here were first drafted in the early 1970's. We want to acknowledge those who helped with the typing in the early history of these manuscripts: Georgina Davis, Vesta Dominicks, Joanne George, and Janice Gregory. Andrew Hope III was printer for most of the first editions of these Tlingit texts. For her administrative support in the early years we also thank Ms. Elaine Abraham. For their help in typing and proofreading in the more recent stages we thank Carmela Ransom, Elena Topacio, and Susan Anderson.

We are grateful for the help of the families and friends of many of the elders, who assisted us with photographs and in the writing of the biographies. These people are noted in the biographies and photo credits.

Any errors of omission or commission as may

be found are, of course, entirely our own as editors, for which we accept full responsibility and offer our apologies.

We especially thank the Tlingit elders themselves for their faith, enthusiasm, courage, vision, and patience in supporting our work. It grieves us that so many have passed away since we first began working with them, but we are happy that their words will live on, as well as their names and memory. It is all of these elders and tradition bearers, known and unknown, living and departed, to whom this work is dedicated and for whom it is entitled.

All royalties accruing to the editors from publication of this book will go to Sealaska Heritage Foundation and will be used for the publication of additional books in this series honoring the works and memories of the Elders.

To all of these people we are happy to say Gunalchéesh, hó hó!

Haa Shuká, Our Ancestors

INTRODUCTION

In any works of literature, the general reader who crosses the boundaries of time, place or culture will require some introduction. We will start with some background on the Tlingit people and social structure. The Tlingit Indians live in Southeast Alaska from Yakutat to Dixon Entrance, with inland communities in SW Yukon and NW British Columbia. A variety of evidence as well as Tlingit tradition suggest that the Tlingits migrated to the coast at a very ancient date, and expanded on the coast from the southern range of their territory to the north, and were expanding toward the Copper River at the time of European contact.

The relationship of Tlingit to other groups is uncertain. There is great cultural similarity between Tlingit and other Northwest Coast groups such as Haida and Tsimshian, but no obvious linguistic similarity. Tlingit is clearly not related to Tsimshian, and possible ancient linguistic relationship to Haida is a subject of continuing scholarly debate.

On the other hand, Tlingit grammar is parallel to the grammar of Athabaskan languages (such as Navajo, for example) but there are

very few obvious similarities in vocabulary. It remains unclear whether the relationship is genetic, or one of languages in contact. But it seems that Tlingit is genetically related to the Athabaskan family of languages, and that the now extinct Eyak language and nearly extinct Tongass dialect of Tlingit provide the "missing link." Still, the origin of much of the Tlingit vocabulary remains a puzzle.

Coastal Tlingits live in a rain forest, and this has shaped their lifestyle and material culture, which, in turn, along with other cultures of the Northwest Coast, have captured the imagination of explorers ever since first contact. These are the people of totem poles, wooden bowls, plank houses, carved ocean going canoes, Chilkat robes, and other well known but often stereotyped and misunderstood cultural features.

The stories in this book are an integral part of this natural and social context. In order to understand and enjoy the stories (as well as Tlingit visual and performing art) the reader must become familiar with the basic concepts of Tlingit social structure.

All of Tlingit social structure is organized in two reciprocating divisions called moieties. Tlingit society is also matrilineal--organized by the mother's line. An individual is born into his or her mother's moiety, clan, and house group. The two moieties are named Raven and Eagle. Raven is sometimes also known as Crow, and Eagle as Wolf. Moieties as such have no political organization or power, but exist for the purposes of exogamy; that is, a person traditionally married into the opposite moiety.

Each moiety consists of many clans. Among the Raven moiety clans mentioned in this book are Lukaax.ádi, L'uknax.ádi, T'akdeintaan, Kiks.ádi, Suktineidi, Tuk.weidi, X'atka.aayí, Kak'weidi, and Deisheetaan. Some of the Eagle moiety clans mentioned in this book are Kaagwaantaan, Wooshkeetaan, Chookaneidi,

Shangukeidí, Yanyeidí, Teikweidí, Dakl'aweidí, and Tsaagweidí. Political organization rests at the clan level; clans own crests, names and other property. Clans have traditional leaders, whereas there is no single leader for all the Ravens or Eagles.

In addition to the clan names as listed above, many appear in variant forms for women, such as Chookan sháa, L'uknax sháa, Shanguka sháa, etc. The ending -sháa is for women; -eidí and -ádi for men or women, or a mixed group.

Each clan traditionally included many house groups, although this genealogical awareness has been largely lost in the recent generations due to changes in physical housing brought about by missionary pressure and other social changes in the 20th century resulting in the rise of single family dwellings and apartments and the demise of traditional community houses. Most simply stated, the house was where people lived, but the concept is far more complex, and much too difficult to explain here.

Due to marriage and living patterns, not all residents of a house were members of the house group, and not all members of a particular group were physical residents of the house. As the population expanded, new houses would be built. As houses grew in population and stature, they often took on the status of independent clans, closely related to the parent clan. This process is important in some of the stories, and is described in the notes to the Glacier Bay stories. Various house groups are mentioned in the biographies.

The father's clan is also significant, but difficult to explain. Because the traditional social pattern called for marriage into the opposite moiety, a man's children were traditionally not of his own, but of his wife's moiety and clan. This is a very important concept in Tlingit social structure, visual art and oral literature. While a person is of his or her mother's clan, he or she is also known

as a "child of" the father's clan. The Tlingit term for this is *yádi*; the plural is *yátx'i*. For example, a man or woman may be Raven moiety, *Kiks.ádi*, and *Kaagwaantaan yádi*. The term *Kaagwaantaan yádi* or child of *Kaagwaataan* does not mean that a person is of that clan, but that his or her father is of that clan. This concept is basic to any serious understanding of the Tlingit culture in general and oral literature in particular. For example, most songs are addressed to members of the opposite moiety, but according to the kinship term for child of the father's clan, which is most often the clan of the composer.

The rest of this introduction is arranged in 6 sections, each of which provides background to some aspect of the book itself. Sections of more general importance and appeal are first, followed by the more technical sections.

Sections I, II, and III (on Format, Oral Style, and Themes and Concepts) are intended for all readers; section IV is for readers interested in translation; and sections V and VI (on the Tlingit Alphabet and the Nature of Tlingit Grammar) are for those interested in the Tlingit language--whether in just trying to pronounce the names in the stories or in more technical features of the sounds and grammar of Tlingit as they bear directly on this work.

In general, we have tried to take our examples as much as possible from the first few narratives in the book, so readers will see them in context as soon as possible, and then begin to notice further examples in the rest of the stories.

I. FORMAT

Oral literature is different from written literature. It has different "rules" for being created and passed along to others. But most of

us are so influenced by reading and writing that we rarely notice how we really talk to each other and tell stories. Therefore it is important to explain a few things that make this book different from other books you may have read.

These stories were all told in Tlingit, and recorded on a tape recorder. They were transcribed (written down) in Tlingit from the versions on tape. We have tried to write these stories the way they were told in Tlingit, and to translate them into English keeping Tlingit oral style in mind.

At each stage of the recording of oral literature, something gets lost. Even on video-tape, it is difficult to capture the total relationship of the story teller and his or her audience. With audio tape, all of the gestures are lost: we no longer know what the story teller looked like, and how he or she used facial expressions and hand and arm motions to tell the story.

When the story is written down, we lose everything about the voice. We don't know how the story teller sounds. We can't hear the change of voice for different characters speaking. We can't hear the tone of voice to know if the story teller is joking. We can't hear the unique voice quality of each elder. We can't hear how story tellers use their voices--for example, J.B. Fawcett's different "voices" for Naatsilanéi, his wife, and the Spirit Helper, or Susie James' range of voices in the Glacier Bay History. Quotation marks are a poor substitute for the marvellous gift of the human voice.

When the Tlingit text is translated into English, we lose the original language--the way the story teller put his or her words together to create a special and unique performance of an event that will never be repeated. (Even if the story is told over and over, it is never exactly the same, because the

conditions are different, and the audience is different.)

When the story is read by a person outside the culture of the story teller, the cultural context is lost. Information and assumptions shared by the composer and original audience may no longer be shared. Many things may no longer be understood. This applies not only to persons totally outside the Tlingit culture, but to younger generations within Tlingit culture. In all cultures, and at all times, there has been a "generation gap." This is especially true in contemporary Native American cultures. The experience and understanding of a fifteen year old Tlingit, or even of a fifty year old Tlingit, are not the same as that of an eighty year old Tlingit. Some of the story tellers included here, if they were still alive, would now be over 100 years old, and they emphasize that they are passing on things they learned from their elders.

Despite this inevitable loss, there are ways we can try our best to retain or recreate on the written page as much as we can of the original performance.

Lines. Readers immediately notice and ask about the short lines. We have arranged the lines on the printed page to show as much as possible how the stories sound. The lines are split according to the pauses and punctuated according to the intonation. The lines reflect in print the pauses of the story teller. Where there is a pause, there is a line turning. Heavier and longer pauses are marked with period, comma, or semicolon. The line turnings in Tlingit and English attempt to reflect the pace of the stories as told in Tlingit. Try reading them out loud. If you follow the lines, you will soon get a sense of the speed and rhythm of the story.

Please keep in mind that these are not "poems" in the popular sense, even though

poetry is what you usually see arranged this way, whereas most non-poetic writing is arranged in square or rectangular paragraphs--such as the one you are reading now. The short lines at first disturb some readers, who expect all non-poetry to be arranged in a square or rectangle, ideally typeset with an even, flush, right hand margin. Some readers find the short lines strange at first. But this arrangement of lines presents no difficulty to readers familiar with Homer or other classics of oral literature. This style of writing oral literature, especially Native American oral literature, has been used in most ethnopoetic transcription and translation of the last fifteen to twenty years. For more on this, see the books by Dell Hymes and Dennis Tedlock cited in the bibliography.

Indented, "wrap around," or runover lines are simply those in which the first line was getting too long for the width of the page; that is--everything would have been included on the same line if the page were wide enough. In these places the line is continued on the next line, but indented. Read the indented lines as continuations of the line above. The indented lines are not counted separately in the line numbering--that is, the total line is counted once, where it first begins flush to the left margin. Because the line turnings mark pauses in the narration, a long line or series of indented lines indicates rapid speech or speech with fewer pauses, as in line 76 of "Mosquito" or lines 25-36 and 54-64 of "Basket Bay History" compared with the slower opening lines.

Line Numbering. To help in talking or writing about the narratives, we have numbered the lines, counting by tens. Keep in mind when using the notes that the information being discussed may be in lines numbered slightly differently in Tlingit and English, due to the demands of word order in the different languages.

Punctuation follows the intonation and grammatical units of Tlingit or English (depending on the language being written.) A regular, unmarked line turning without punctuation indicates a slight pause. A comma indicates a sustained pause with no pitch drop. In general, a period indicates a falling sentence contour, followed by a pause. Periods are used where grammar and intonation together indicate the closing of a major unit.

Some phrases and sentences present special problems. For example, line 36 of "Mosquito," consists of a single word (actually a noun and definite article) introducing a topic to be elaborated or developed in subsequent lines. We have punctuated it differently in Tlingit and English. In lines 50-55 of "Mosquito" there is a pause and pitch drop in the Tlingit narrative, but there seems to be no word marking a sentence boundary. We have punctuated with periods, even though commas might have been used in both Tlingit and English, so as not to convey what English grammar conventions consider a sentence fragment. In other places where grammar and intonation "quarrel" (grammatically there could be two sentences, but intonation shows them to be semantically one) we have generally used a semi-colon, although in some places we retain a period to mark the end of a grammatical sentence within a line, but where the story continues without a pause or drop in pitch.

The general pattern marking a sentence boundary is: verb (sometimes noun or other word) at sentence end accompanied by pitch drop, followed by a pause, followed by *awé* or some other conjunction indicating transition to a new topic. The Tlingit pitch contours alone do not match the English sense of a sentence, and where Tlingit grammar indicates subordinate constructions we have sometimes used a comma even though the pitch and pause pattern might

suggest or call for a period.

In places where there is a very long pause between sentences, we have inserted extra space between the lines. As you read through the stories, you will notice how each story teller paces his or her narrative differently.

Different Versions. Three stories are presented in two versions: "Naatsilanéi" is told by Willie Marks and J. B. Fawcett; "The Woman Who Married the Bear" is told by Tom Peters and Frank Dick, Sr.; and "Glacier Bay History" is told by Susie James and Amy Marvin. The Lituya Bay stories may possibly be viewed as variants of the same historical event, but we take them as accounts of two different encounters, although with overlapping themes.

The versions of "Naatsilanéi" show how two versions may compliment each other because different tradition bearers focus on different things. J. B. Fawcett tends to emphasize the setting of the story--where did it happen? --who did it happen to? --whose ancestors are these people? Willie Marks raises a different set of questions: how did it feel? --what was it like?

Even where the versions are different, such as "The Woman Who Married the Bear," or where they even conflict in certain details, such as the name of the woman who stays behind at Glacier Bay, it is important to stress that we do not present one version as "better" or "worse" than the other, or one version as "right" and the other "wrong."

Variation is common in oral literature, and traditions evolve differently in different places. It is not our intention or desire to merge different versions into a single "literary re-write," as has often been done in the history of oral literature. Our intent here is to present the tradition bearers as they present themselves--one specific version by one specific person composed and published orally at one place at one moment in time. We

have tried to make the texts as accurate as possible, and retain the style of oral delivery in English translation. We have edited out only false starts or corrections requested by the elders.

Notes. Our focus in this book is on the stories and the story tellers themselves. We have added other information along the way as may be helpful--such as notes, biographies, and photographs. Neither the notes nor the introduction are intended as a rigorous, systematic interpretation, but rather as background commentary. In providing this detail and background, some notes are more technical, and will be of interest and appeal mainly to linguists and students of Tlingit language and literature. Other notes are of more general interest. In all cases, the notes supply a linguistic and cultural background assumed by the story teller. They also point out aspects of the verbal art of the composers.

There is always the problem of how much to include, how much to say about a story. We don't want to "spoil the stories" or in any way lessen the reader's discovery and enjoyment of them. But we do want to supply information that the peers and fellow composers in this generation of tradition bearers would have shared. These are things that the younger Tlingit generations may or may not share to varying degrees, and that non-Tlingits could not be expected to share or understand.

The notes are intended to provide cultural background assumed as shared knowledge by the story teller and his or her original audience; to explain additional points that might be missed by readers not familiar with Tlingit oral literature; to point out interesting features of oral style; to point out grammatical features of interest to students of Tlingit language; and to point out problems in the text.

Each set of notes begins with recording data and identifies the transcriber and translator. Where important, the history of the text is described. The notes include a list of "other versions" that is by no means exhaustive, but a starting place. Some of the notes go into detailed commentary on such topics as marine mammals, bears, and the history of European and Tlingit contact, and other notes comment directly on the story or simply note examples of things discussed in the introduction.

The notes are aimed at the general reader, and vary in content and detail from story to story. We have tried to avoid technical terms except where it would cause confusion NOT to use them. The Tlingit grammatical terms are probably the most technical, but these are still directed to the beginning and intermediate student rather than to linguists. Professional linguists, anthropologists, folklorists, and specialists in oral literature will recognize familiar things and be able to draw their own observations from the data and commentary.

To help students of the Tlingit language use this book to read the texts in the original, many of the language notes contain a brief grammatical analysis of verbs. Verbs are the heart of the Tlingit language, and they present special and often nearly insurmountable difficulties for beginning and intermediate students. We hope these notes will be of some interest to the general reader as well, and offer some insights into a complex grammatical system totally different from languages with which most of us are familiar.

The notes are selective, not exhaustive. We comment not on every verb, but from time to time on those that seem most "interesting." We offer apologies to our colleagues and students for whatever errors of omission or commission their efforts may disclose. While we hope the Tlingit texts themselves may be

definitive, the translations and notes are not intended as the "last word" but as aids to people wanting to learn the language or enjoy its classics in translation.

We urge readers interested in the Tlingit texts to consult our *Beginning Tlingit* for some basic information on the verbs, and to consult the *Tlingit Verb Dictionary* by Naish and Story for more detail. The *Tlingit Verb Dictionary* not only lists the verbs, alphabetized by stem, but includes the best Grammar Sketch of Tlingit available. Although some of the terms we use here are different, this should present no major difficulty. (Most notably, for what Naish and Story call "extensor" we use the traditional Tlingit and Athabaskan term "classifier." What Naish and Story categorize as A and B forms of extensors, we label I and A, according to their vowel pattern.) Our notes are designed specifically to lead students into the Naish and Story dictionary. As students work through the analyses in the notes here, they should be able to use the Naish and Story dictionary on their own to read and enjoy Tlingit texts, and make inroads into the general language.

Biographies are included for all tradition bearers. These amazingly different lives reflect in some small way a part of the complexity of Tlingit life in the 20th century, a period characterized by unprecedented political and economic impact and social change. The generation coming of age in the early 20th century reacted to this change in different ways. Some of the elders in this book ran away to go to school; others ran away from school; some struggled hard to go to Sheldon Jackson School or Chemawa; others rejected them totally. We hope that the biographies will give some sense of the human dimension behind the stories.

To add yet another human dimension, photographs are included for all tradition

bearers. We have tried to include a variety of photos showing different aspects of Tlingit life, but we have also limited the selection to those depicting people actually in the book. While experiences such as commercial fishing, cannery work and subsistence life style are common to all the biographies, photographs are not equally extant or available for all elders, so we have relied primarily on the Marks family pictures to illustrate these activities.

Other Ancestors. Books are always limited by time to write them and space to include everything we want. This collection is not complete. We hope it is just a start. Every Tlingit clan and house group has its ancestors, of whom the descendants are justifiably proud. This book contains by no means all of the elders or all of the stories-- just the first few with whom it has been our privilege to work. There are many other stories by tradition bearers of other groups, and we hope to include their works in additional volumes of "Ancestors" at a later date. In the meantime, different types of Tlingit oral literature composed by these and other elders are forthcoming in other volumes in this series.

II. ORAL STYLE

Repetition. Readers of Tlingit classics notice repetition as part of the oral style. Some readers are bothered by it. Although repetition is a common feature of oral composition and story telling all around the world, it is frowned upon in written composition, so many readers at first assume that repetition is a sign of bad style. In fact, many people, in collecting and writing down Tlingit oral literature, have taken out all the repetition and have "re-written" or "re-told" the stories to make them more acceptable to people reading books in English (and other languages.)

While there may be a place for such "re-tellings," we believe that the story tellers speak well for themselves orally, and should be allowed to speak for themselves on the printed page. We have tried to make the printed page, in both Tlingit and English, an extension of the voice of the original story teller. In reading Tlingit and other oral literature from around the world, newcomers should begin to look for, appreciate, and enjoy the different kinds of repetition. This is one of the things that makes oral literature oral, and Tlingit oral literature Tlingit. When you begin to get a feel for repetition, you will begin to appreciate the craft of good oral composition as well as good written composition.

Story tellers use repetition for many purposes. They use it to emphasize main ideas, build the story with a sense of rhythm and balance, or simply give listeners a break without overloading them with too much new information at once. They also use it as an aid to oral composition, to help them "think on their feet" and shape in their minds what is coming next.

There are many kinds of repetition used in oral literature. Words, phrases, lines, and entire passages can be repeated exactly and totally, or just partially. On a more complex level, ideas, themes and general shapes can be repeated--like when a tailor or dressmaker uses a particular pattern to make many items of clothing that may not at first look exactly alike. This is very common in Homeric epics, and in Hebrew poetry such as the Psalms, where an idea is repeated or developed, but with different words. It is also common in Tlingit oral literature.

Exact repetition. Sometimes a phrase is repeated word for word in a sequence of lines:

Tle x'adus.aaxw; They tied them off;

tle x'adus.aaxw; they tied them off;
 tle x'adus.aaxw. they tied them off.
 Basket Bay 51-53

Tsu ashaawaxich. He struck it again.
 Tsu ashaawaxich. He struck it again.
 Tsu ashaawaxich. He struck it again.
 Mosquito 102-104

Sometimes the repeated phrases are separated from each other by another line or two:

Yá aan tayedéi, Underneath the village
ana.átch, ..they would go...,
 yá aan tayedéi. underneath the village.
 Basket Bay 14-16

Yá xáat. The salmon.
 Yá el'kaadáx From the ocean
 haa x'úi kei x'ákch. they would come up
 for us to eat.
 Yá xáat. The salmon.
 A áyá tlax daat yáx sáyá And these how good
 haa x'úi yak'úi they tasted to us,
 yá xáat. the salmon.
 Mosquito 36-41

Repetition with Variation. Sometimes a phrase is repeated with slight variation.

Yankaadéi yaa kgadéinin When the tide was
 áwé tsá, finally nearly up
 yankaadéi yaa kgadéinin, when the tide was
 nearly up,
 Basket Bay 65,66

Yú haa aaní áyú, That land of ours,
 yú haa aaní, that land of ours,
 Basket Bay 1,2

Notice in this sample that the English translation is exact repetition whereas the Tlingit original has variation. For more on

this, see section IV, where we explain the translation of words such as "áyú."

Dialog is often repeated word for word. In this example, the repeated phrases are separated by two or three lines, and the second time is with slight variation.

"Dei éek <u>dáx</u> yaawadáaaaaa."	"The tiiiide is starting uuuuup."
"Eek <u>dáx</u> yaawadáaaaaa."	"The tiiiide is starting uuuuup."
"Dei éek <u>dáx</u> yaawadáaaaaa."	"The tiiiide is starting uuuuup."

Basket Bay, 38, 41, 45

Sometimes the variation is in grammar as well as choice of words. This creates a nice rhythm.

Ch'áagu aayi	The one of long ago,
ch'áakw woonaa.	he died long ago.

Mosquito 13,14

Parallel Structure and Refrains. Such repetition of both grammar and some but not all of the words creates phrases that are parallel in structure and meaning but sometimes not in exact words. Often these phrases appear as refrains in the story. Some good examples are found in Frank Dick Sr.'s delivery.

144. Haaw! wáannée sáyá haadéi anaa.aat
Now! at one point they were coming in

178. Gwá! wáannée sáyá yeik kukandak'it'
tsu.
Hey! at what point was it they were
coming down again?

The lines are parallel in structure and meaning even though all the words are not the same. (Notice that the verb stems are different in Tlingit, but the English uses

"coming" for both verbs.) The passages are used as a refrain to mark a transition from one scene to another in the story.

Another example of a refrain is in the story teller's emphasis that the girl was not harmed by the bear. Words to the effect that "she was alright," or "there was nothing wrong," or "she didn't notice any difference" appear in 5 parallel phrases within 34 lines.

88. Hél wáa sá utí.

There wasn't anything different.

91. Hél tsu wáa sá utí.

There wasn't even anything different.

99. Hél wáa sá uteeyí.

Because there wasn't anything
different.

119. Tlél tsu wáa sá du toowú utí.

She still didn't feel any different.

121. Hél tsu wáa sá utí.

There wasn't even anything different.

The repetition creates a rhythm of sound and meaning that builds tension and excitement in the story.

Terrace. Many story tellers use repetition to build their stories like a terrace or like steps, building a second line or phrase on words in the line or phrase before.

Yées yadák'wx xat sitee.

Tle ch'u yées yadák'wx xat sateeyídáx
s'eenáa yaakw ax jee yéi wootee.

I was a young man.

From the time I was a young man,

I had a seine boat.

Mosquito 15-17

As you read the stories, look (and listen) for the different kinds of repetition. This is a big building block of oral tradition around the world.

Code Switching is a technical term that means changing languages or otherwise changing the way we speak, depending on the situation. It is very common in bilingual communities for a person to use words from one language while speaking another. Sometimes a story teller will use English words or phrases in the story. This is usually done for some kind of emphasis, sometimes for humor or to establish detachment or "aesthetic distance" from the story--but not because they don't know the Tlingit word. Sometimes the whole sentence switches to English.

I had
 nineteen hundred and six model,
 Mosquito 18,19

Sometimes the grammar will be Tlingit and some of the words English.

tle shóogoonax come out-x yaa nastéeni.
 (from when they first came out.)
 Mosquito 20

Sometimes the code switching is a form of repetition, where something said in Tlingit is repeated in English.

Tle akawliwál'.
 He wrecked the boat.
 Mosquito 25, 26

Not all code switching is between Tlingit and English. In lines 106-109 and again in line 165 of his telling of "Naatsilanéi," Willie Marks counts in Chinese, bringing all of his linguistic resources to bear in his narration!

III. SOME THEMES AND CONCEPTS

The accounts of clan ancestors presented in this book include a range of themes and styles that can be enjoyed in private reading or in world literature classes.

The narratives can be studied thematically. For example, stories of migration and exploration open and close the book, beginning with Robert Zuboff's account of the migration of the Basket Bay People to the coast, and ending with Tlingit oral traditions of first encounters with French and Russian explorers at Lituya Bay. These accounts, told here by Charlie White, Jennie White, and George Betts are interesting to historians because they are oral histories that document the same events as the written records of the voyages of La Pérouse (1786) and of Izmailov and Bocharov (1788.) The written and oral accounts record the Tlingits and Europeans encountering each other for the first time. While the voyage of La Pérouse is well known to American historians, the written and oral records of Russian exploration remain little known.

The stories between the Tlingit migration to the coast and the arrival of the Europeans are about the ancestors of various clans, whose adventures resulted in certain covenants with the spirit world, the establishment of certain social institutions, and the right to claim and use certain land, names, heraldic designs, and other prerogatives called in Tlingit at.óow.

These central narratives in the book are arranged in general order of difficulty, beginning with those less complicated thematically, and culminating with the very rich, intricate, and profound stories about Bears and Glacier Bay. Coincidentally, this arrangement of the narratives also very roughly follows the approximate age of the

stories as nearly as can be determined. For example, the events at Glacier Bay and Lituya Bay are much later in time than the migration to the coast and the stories of southern origin such as "Naatsilanéi," "Strong Man," and "Kaats'."

The story of Kaax'achgóok told by A. P. Johnson describes the famous voyage of this ancestor of the Kiks.ádi clan, who, like Odysseus, was swept out to sea by a storm, but skillfully navigated his crew back home, where he then must deal with how life had changed during his absence.

In contrast to the compassion of Kaax'achgóok, three stories of revenge are Robert Zuboff's story of the origin of Mosquito from the ashes of the cremated Cannibal Giant, and the two versions of Naatsilanéi and the origin of Killer Whale told by Willie Marks and J. B. Fawcett. Among other things, these stories comment on the ambiguity of revenge--on the one hand sweet and satisfying, and on the other hand exacting a terrible human price on the person who becomes obsessed with it.

There are two stories that focus on themes of pride and arrogance, appearance and reality. Frank Johnson tells the well known story of the "Strong Man," which explores the difference between true strength and apparent strength. Willie Marks tells the story of how Kaakex'wtí brought copper to the coast, but was mistakenly rejected by his own clan. These stories warn us that things may not be as they seem, and that our pride can often blind us to reality--usually at a great cost.

Stories probing the depths of alienation and self-concept are "The Woman Who Married the Bear" told in versions by Tom Peters and Frank Dick, Sr., and the story of Kaats', who is the man who married a bear. These stories explore the delicate and ambiguous relationship of humans and bears, and of the individual to his

or her society. These stories are also about conflict of loyalty and the difficult choices we are often called upon to make.

While the Bear stories are also about the dilemmas of conflict of loyalty, nowhere in the collection is this theme, and the related theme of duty, more important than in the Glacier Bay History, told in two versions, one by Susie James and one by Amy Marvin. In these powerful accounts, the individual must make the difficult choice between her own physical survival, and the physical and spiritual survival of her people.

Journeys are important in all the accounts in the book. The collection begins with a clan migration to the coast and ends with the arrival of Europeans in Southeast Alaska--voyages that would change the course of Tlingit life and culture forever. Men like Kaax'achgóok and Kaakex'wtí go on extended journeys to other places and return with fabulous wealth. Others, such as Naatsilanéi, Kaats', the boy who kills the Cannibal Giant, and the Woman Who Married the Bear go on spiritual journeys through time and space and encounter other forms of life. Some men, like the "Strong Man," go on a spiritual journey to self realization without ever leaving home. Some set off on journeys to eternal life, such as the woman who elects to stay behind in Glacier Bay and become one with the spirit of the ice.

Many stories in this volume are about the encounters of ancestors with the spirits of other forms of life, such as Bear, Killer Whale, and Ice. The experiences range from encounters with spirit helpers who come to humans, sojourns by humans among other forms of life, (such as marriages with bears), and ultimately giving up human life to merge with the spirit world for all eternity.

Some of these experiences involve journeys, sometimes even "out of life" experiences where

people travel to the spirit world and return. We see some of this in Naatsilanéi and the bear stories. These journeys are dangerous and most often costly in terms of human life. Most of the stories show how difficult the return voyage is. This theme or "archetype" of the journey is widely discussed in comparative literature, mythology, and religion, for example in Joseph Campbell's *Hero With A Thousand Faces*. Most often "you can't go home again." The sacrifice of the ancestors is very great indeed.

Often these "close encounters" result from violation of a taboo, usually involving lack of self control and lack of respect for the spirits of other forms of life. Many of the stories emphasize the "cosmic connection" of human action and experience--how we behave in the physical world has significance in the spiritual world. Both of these worlds are equally real, but the reality is difficult to express.

Part of the experience and its expression in literature often includes metamorphosis or "shape shifting." Mountains seem like logs, time is warped, animals appear as humans, and humans as animals. There is a marvellous image in Tom Peters' story of the woman carrying a back pack that transforms into a brown bear with a hump among the bushes.

In terms of modern physics, things are relative. Relativity is a difficult concept to convey, and various devices are used to express it, most often a literal putting on or off of a bear skin. Part of the problem is how to express spiritual reality in physical terms. Another part of the problem is of human perception--optically and culturally seeing and interpreting what we see. Things are not only relative, but our perception of reality is often insufficient at best and deceptive at worst.

At.óow. Some important Tlingit terms and

concepts need to be introduced here. The single most important concept in the entire book is at.óow. The word means, literally, "an owned or purchased thing." The concepts of "thing," "owned," and "purchased" are equally important.

The "thing" may be land (geographic features such as a mountain, a landmark, an historical site, a place such as Glacier Bay) a heavenly body (the sun, the dipper, the milky way) a spirit, a name, an artistic design, or a range of other "things." It can be an image from oral literature such as an episode from the Raven cycle on a tunic, hat, robe or blanket; it can be a story or song about an event in the life of an ancestor. Ancestors themselves can be at.óow--Kaasteen, Kaats', Duktootl'.

The "purchase" may be with money or trade, as collateral on an unpaid debt, or through personal action. Most of the accounts of ancestors in this collection are important to the Tlingit people because the stories recall the actions of their ancestors whose deeds purchased certain things for their descendants. Most often, and most seriously, the purchase is through human life. Thus the name of Kaasteen, the land of Glacier Bay, the story and the songs, and the visual image of the Woman in the Ice are the property or at.óow of the Chookaneidí clan. These at.óow were purchased with the life of an ancestor.

In Tlingit tradition, the law is that a person pays for a life he or she has taken with his or her own, or someone else may substitute a life or make payment. Hence, if an animal takes the life of a person, its image may be taken by relatives in payment, and the descendants then own this life taken in payment.

The pattern is the same for other stories in the book and for all of Tlingit oral literature: an event happens in the life of an ancestor or progenitor, some aspect or a combination of aspects of the event becomes a

"thing"--an at.óow--the ancestor, the design, the spirit of the animal, the song, the story, etc., and the land where it happened is important in the spiritual and social life of the people. This is the single most important concept in Tlingit culture and is reflected in all aspects of the social structure, oral literature, visual arts, and ceremonial life.

An event, person, place or thing doesn't automatically receive instant status as at.óow. The design is usually executed on a piece of art. A specific piece of art or regalia usually comes into existence when an individual or clan commissions an artist of the opposite moiety to create it. It is then "brought out" at a feast and given a name. It is paid for by the person who commissioned it. Often other members of the clan or house group will help pay for it by contributing to the cost of materials or the artist's fee. The art object or regalia will always feature an at.óow of the clan, such as a frog, bear, mountain, a person such as Strong Man tearing the sea lion in half, etc.

When the individual owner dies, the at.óow is referred to by a special term: *l s'aati át*, a "masterless thing," an object with no owner. The object may then go to the next of kin in the same clan, or to a person who has made contributions to the livelihood of the owner, has contributed monetary support for funeral expenses, or who has given moral and spiritual support to the owner. In most cases this support would come from a clan leader who then claims the estate of the deceased. If there is no one to take it, then the *l s'aati át* goes into communal ownership. It goes into the clan collection and becomes a clan-owned object. When there is no one to claim them, these at.óow are sometimes displayed on a table, or held in hand by designated people. They are often central images in the oratory.

At other times, members of a clan may pay

for at.óow to be made for the leader of the clan. This object will become a community owned at.óow with a steward designated to care for it. For example, the Lukaax̄.ádi Raven House collection is a consolidation of at.óow from many house groups and deceased individuals now kept as a single collection with one steward.

In other words, while new art objects always depict already existing clan heraldic designs, the new objects themselves are not automatically at.óow, but may become so. For example, vests of felt or moosehide, hats and headbands and felt button blankets depicting at.óow are common in Tlingit communities. These are called "ash koolyát kanaa.ádi--play clothes." Once an owner of such a piece decides it is important enough, he or she will "bring it out" in memory of a deceased relative at a feast and give it a name. It is then usually put on someone by a member of the opposite moiety according to genealogy. Once this is done, the piece itself becomes an at.óow in its own right. It has been "paid for."

Rules for the use of at.óow are very complex. Obviously, members of the owning clan use their own at.óow, although this is also regulated by custom according to the nature of the at.óow and the seriousness of the occasion. For example, a beaded pendant or silver jewelry with clan crests are worn more casually in daily dress than a Chilkat robe. But, under certain conditions, non-owners may use the at.óow of another clan, although they may not claim them as their own. For example, relatives of the opposite moiety may hunt, fish, or pick berries with permission on another clan's land.

Because the most complicated examples happen in the context of feasting, and become important in the images of public speaking, a complete description of who can use another group's at.óow and under what conditions is not included here but will be explained in detail

with examples in the introduction to the volume in this series on Tlingit oratory. What is relevant to this collection is that stories can be told by anybody, so that all people will know who they are and who everybody else is. But, under the traditional laws of Tlingit "oral copyright," it is very important to identify whose story is being told and why. The stories must be told with accuracy and respect. If a particular story is the at.óow of a given clan, it is important to note this somewhere in the telling. This is usually done either by direct statement or implied through genealogical reference.

This latitude in telling stories is permitted because familiarity with the songs and stories of all clans is basic to traditional Tlingit education. Stories contain not only practical physical and spiritual "survival skills," but social "survival skills" as well. This knowledge teaches a person to recognize and interpret the heraldic designs of other clans, provides "raw material" to be transformed into images, metaphors and similes in public speaking, and instills appreciation and respect for the ancestors, traditions, and at.óow of relatives and other members of the community.

Two other terms are now ready for introduction: shagóon and shuká, both of which mean "ancestor," but with slightly differing ranges of meaning. Shagóon can be an immediate parent and also human ancestors more distant in time. Shuká, which is used in the title of this book, also means "ancestor," but in a more general way. The concept is two directional. It means, most literally, "ahead." It refers to that which has gone before us in time--predecessors, those born ahead of us who are now behind us. It also refers to that which lies ahead, in the future. There is a common expression in Tlingit, "we don't know our 'shuká'--our 'future.'" The term shuká includes both at.óow

and shagóon. It includes all types of at.óow as well as all human ancestors. Therefore, the term "shuká" embraces the narratives themselves, the at.óow and ancestors within them, and the ancestors who told them.

These concepts are difficult to define, partly because the terms overlap but are not synonymous. In general, "shuká" is most often used for the images or heraldic designs, and at.óow for the material thing or object made with the design. L s'aati át refers to at.óow left behind by a deceased ancestor. The terms are sometimes used more loosely, sometimes even more precisely. For example, an at.óow owned by an ancestor (shagóon) may also be called shagóon, especially if it is the grandparents', the father's father's emblem. This use is connected to the concept of "outer container" mentioned in the narratives by J. B. Fawcett.

A few examples may be helpful. The Raven design is a shuká of all Raven moiety clans. If a wooden Raven hat is made by a specific person or clan, brought out at a feast and paid for, it becomes at.óow. In the Glacier Bay History, the woman is a shagóon of the Chookaneidí clan. She is also shuká and at.óow on specific art objects. Moreover, Glacier Bay, the glacier, and the icebergs are also at.óow because the woman paid for them with her life. In fact, icebergs are called "Chookan sháa" (Chookaneidí woman) for this reason. The songs and story are the property or at.óow of the Chookaneidí clan.

Likewise, Kaats' paid for the bear design with his life, and it is an emblem of the Teikweidí. Kaats' is also shuká, and he is shagóon to the grandchildren of Teikweidí. In the same way, Kaax'achgóok is a shuká of the Kiks.ádi; he is biological shagóon of the clan. The song and story are at.óow of the Kiks.ádi, and the at.óow may referred to as shagóon by the grandchildren of the clan.

IV. TRANSLATION

We have tried for translation and not paraphrase. These are not "retellings" in English, but attempts to retain as much of the style and flavor of the original without being awkward, unclear, and unnatural in English. After all, these are in good Tlingit, and good in Tlingit, so they should end up in good English and be good in English. Needless to say, one cannot translate word for word and make much sense. Therefore, we would like to comment on a few places where the Tlingit and English may seem different, and where careful readers may notice discrepancies.

Order of Lines. Elders often comment that English and Tlingit are "backwards" or the reverse of each other. Thus, a person comparing the Tlingit and English texts here will find many many passages in which we have reversed the order of the lines. For example, if the Tlingit is 1, 2, 3, 4, the English will be 4, 3, 2, 1.

Sometimes this reverse order is simple, obvious, and clear. At other times the contrast runs much deeper and presents serious problems in communication. Not only are obvious things like nouns and verbs the opposite of each other in Tlingit and English, but information is often presented in different order in the two languages, so that listeners are puzzled at each other's meaning. Where the "rules" for such ordering of words, lines, or information are in conflict, we have had to compensate in translation. Sometimes the notes will refer to different lines in Tlingit and English because the exact word in question is in a different place in each language.

We have tried to translate with the line as the basic unit, so as to keep a sense of rhythm and style of oral performance. Sometimes the grammatical and informational demands of English require that the order of English lines

be different from, often the reverse order of, the Tlingit original. Information that comes last in a Tlingit sentence often needs to be first in English. For example, lines 10 and 11 of "Basket Bay History" are in the opposite order in English translation.

Using the terms suggested by Eugene Nida (1964) here are the lines in the original Tlingit text, a literal transfer (word for word or unit for unit translation), a minimal transfer (adapted to meet the minimal requirements of English grammar), and a literary transfer (an acceptable literary translation with more attention to English style.)

10. tléinax yateeyi aa káa áyú,
11. kandukéich.

10. one/only human-number being
thing man that yonder one
it was

11. on the surface along they
send occasionally would

10. Only one man

11. they would send.

10. They would send

11. one man as guard.

All of this points out that one cannot translate "word for word." The main thing is to keep the sense. We have tried to do this, while keeping some feeling for the oral style of the original and the composer's choice of words and synonyms. We have tried to keep as close to the original Tlingit as possible without the loss of meaning, power, and beauty that can result from keeping too close. We have tried to reject the two extremes of highly literal and unduly free translation, and stay within an acceptable range of what Beekman and

Callow (1974) call modified literal and idiomatic types of translation. In some cases, as in this example, we have added extra words in English to convey the sense of the Tlingit.

Thus, we have not "re-told" or "re-written" or "paraphrased," but first let the elders speak for themselves in Tlingit, and then tried to make the English translation correspond and re-create the style and meaning of the Tlingit original. In the final analysis, of course, a person who wants to savor the Tlingit original will have to read the texts in Tlingit. We hope that for many readers, the English translation will provide easier entry into the rich oral style of the originals. For most readers, who will not attempt to read the Tlingit texts, we hope that our efforts do justice to the artistry of the composers.

Nouns and Pronouns. In some cases, we have used nouns in translation where Tlingit has pronouns. For example, where Tlingit has "he" we have often used the name of the character. We have done this for greater clarity in English. Likewise, we have often inserted "he said" to mark dialog, where in the Tlingit text some other word marks the dialog, or where in the performance speech is indicated by gesture, tone of voice, or change of voice.

Ayú. Some Tlingit words have two functions. Words such as *áyá*, *áwé*, *áyú* can be translated as "this is," or "it is," or "that is." But they can also function to mark the beginning or end of a phrase, in which case they are not translated. For example:

Aas *áyú*.

It was a tree.

Basket Bay 23.

Here, the word *áyú* is translated "it was." More literally, it is "that over yonder is." See below for discussion of translation of

verb tenses in English. The main point in the example is that here the Tlingit word "áyú" can be translated with an English verb.

In other places, the word cannot be translated in the same way. For example in the opening lines of "Basket Bay History," given first in the original text and in a literal translation.

Yú haa aaní áyú
 yú haa aaní
 Kák'w áyú yóo duwasáakw;
 Dleit Káa x'éinax ku.aa,
 Basket Bay.

That our land that is
 that our land,
 Little Basket that is thusly people call it;
 White Man mouth-through however,
 Basket Bay.

In such cases, it seems better to understand "áyú" as a phrase boundary marker, like a spoken comma or period. Rather than to translate the meaning of the word into English, it seems better to translate the function of the word into English. Here is a literary translation:

That land of ours,
 that land of ours
 is called Kák'w;
 but in English
 Basket Bay.

It could also be translated

That was our land,
 our land,
 Kák'w is what they call it,
 but in English
 Basket Bay.

Line 21 of "Basket Bay History" is another typical example:

Dzeit áyú áa wduwaxút'.
A ladder was adzed there.

Literally the line is

Ladder that is was adzed there.

The word "áyú" functions to set off the word "dzeit" and mark the boundary of that part of the phrase.

One of the most difficult things in translating Tlingit is to know when to translate words like "áyú" literally, and when not to translate them. The most frequent words in this group are áyá, áwé, and áyú. The fourth member, áhé, meaning "this thing sort of next to me," is less common in story telling.

Awé. The word "áwé" works the same way. For example in the opening lines of "Mosquito," the word "áwé" makes up lines 1 and 6, and half of 10. It also appears in the middle of line 4. It is awkward to translate into English. The word is used to signal the start of a phrase, something like a capital letter in written composition. Literally, it means "that is" or "it is." A literal translation of the opening lines is very cumbersome in English:

That is
in that boat of mine,
"Guide" it was called,
in it that is I used to go around
seining.

To translate "áwé" literally rather than according to its function (or alternative meaning) gives a false impression that Tlingit is somehow awkward. The word could be left out

completely, or translated as "then" or "well, then," or "well."

The word "áyá" presents the same problem in translation, and is as common as "áwé" and "áyú." Because it works the same way it is not necessary to discuss it here.

Aaa. The Tlingit word "aaa" appears often in the narratives. It means "yes," and we have translated it as such. The main point is that it is not like the English sound "uh" or "uhh," that comes when a person is trying to think of what to say next.

Transitions. Transitions are extremely difficult to translate smoothly into English. The most common transitions are "tle," "aagáa," and "ku.aa." We have not always been consistent in our translation of these words, but have tried to select what seemed the best choice for the situation.

Tle means "then." It is used much more frequently in Tlingit than in English, and we have often omitted it in translation.

Aagaa has a variety of possible translations including: then, at that time, at one point, this is when, this was when, that's when, that was when. Sometimes we have translated it as a "when...then" construction.

Ku.aa often easily equates to English "but," "therefore," or "however." In addition, it sometimes signals new information or the introduction of a new topic or character, without implying any contrast. In these cases, it is much more difficult to translate and we often simply omit it. Perhaps it is more like "moreover" in English. Examples from *Kaax'achgóok* include lines 274 and 379 (contrast, as in English, and translated as "but" or "however") line 277 (new information; transition or shift of topic, translated as "and") lines 173 and 373 (new information or topic, not translated.)

Another transition phrase difficult to translate is "wáa nanéi sáwé," which we have

usually translated as "after a while," "a while after this," or "at what point was it?"

Other Words. There are many "little words" in both English and Tlingit that change the meaning of a sentence, but are difficult to find a good match for in the other language. The following are some examples, and how we most often translate them.

ásiwé	wasn't it?
gwál, gwál yé	probably
giwé (giyá, giyú)	maybe, perhaps
gwá wé gé	I guess
<u>kach</u>	it really was; "here"
	it turned out to be

These are our translations as a general rule, but we have varied with the sense of each phrase. Some story tellers have a style of inserting such words disclaiming any creativity on their own, but emphasizing that this is the way they heard it, and didn't make it up. This can often look in English as if the story teller isn't sure of his or her material, but it is very common in oral literature. Willie Marks does this as part of his style, as in

Naatsilanéi yóo giwé duwasaakw.
 Naatsilanéi was what they say
 his name was.

or

Naatsilanéi was maybe/perhaps
 what they called him.

This is an oral literary device to create aesthetic distance, among other things.

Verb tense. Translation of verb tense is often a problem. English verbs are based on time. Each English verb conveys some information about the time of the action relative to the present. For example:

I eat seafood.
 I am eating seafood.
 I ate.
 I have eaten.
 I had eaten....
 I would have eaten....

And so on. This can become very complicated in English, with sentences such as

The boat would have been being painted,
 had we gotten to the paint store on time.

We can "violate" this pattern of time in some writing, by what is called the "historical present."

Now Abraham Lincoln decided
 to go to the theater.

or

Now the Confederate army
 is advancing on Gettysburg.

It seems to us that English prefers past tenses in more formal story telling ("There once was a man who lived in....") and present in more informal and anecdotal narratives ("Well, there's this guy, who goes into a bar...." or "So there I am, waiting for...." or, "Yesterday I am in the store and this person tells me...")

Whereas English grammar is characterized by concern with time, Tlingit is not. In English, it is impossible to use a verb without conveying some sense of time. Tlingit verbs convey other information--is the action frequent or habitual, now and then; is the focus on the action or the object of the verb? is the focus on the completion or start of an action? Therefore, some information conveyed

in Tlingit is lost in English, and decisions have to be made regarding time in the English verbs that do not exist in Tlingit.

Some of this is "built into" the grammars of English and Tlingit. For example, "I see" and "I know" are both "past tense" in Tlingit, which focuses on the acquisition of the visual image or the knowledge which is prerequisite to being able to make a statement about it. In this case, one almost automatically translates the Tlingit perfective into an English present.

In other cases, we have translated many imperfective ("present tense") and progressive verbs in the Tlingit narration as past tense in English, keeping with the appropriate conventions of story telling. For example,

He went.
Now he went.
Now it was fall.

where Tlingit literally may have

He is going.
He goes.
Now it is fall.

Persons reading the Tlingit texts will notice this throughout.

V. THE TLINGIT ALPHABET

You will soon notice that (like certain plays such as *Macbeth*, *Julius Caesar*, *King Lear*, *Richard III*) some narratives in this book are known only or primarily by the name of the main character. Names like *Kaax'achgóok*, *Kaakex'wtí*, *Kaats'* and *Naatsilanéi* are not easy to pronounce without some experience in Tlingit language. We have tried to use commonly accepted English titles whenever possible, such as *Dukt'ootl'* in Tlingit and *The Strong Man* in English, but this is not always possible.

Kaax'achgook is always and only Kaax'achgóok, and this name contains sounds common in Tlingit but not found in English, German, Spanish, Japanese, or any of the commonly studied languages of Europe, Asia, and Africa. To help in pronunciation of these and other names in the stories, and for readers desiring to work with the Tlingit texts, some discussion of the writing system used here is in order.

Tlingit was first written for scholarly use and community literacy in the first half of the 19th century by the Russian Bishop Innocent (Veniaminov), who devised a Cyrillic alphabet adapted to the sounds of Tlingit. The Orthodox Church encouraged the use of and fostered popular literacy in Tlingit and other Native languages of Alaska through translation, bilingual education in its schools, and some publication of books. In contrast, schooling in the American period discouraged and even suppressed the use of Alaska Native languages. Scientific work in the 20th century has used technical alphabets. The popular literacy movement was resumed primarily through the efforts of linguists Constance Naish and Gillian Story in the 1960's.

The popular alphabet for writing Tlingit used in this book was designed by Constance Naish and Gillian Story of the Summer Institute of Linguistics / Wycliffe Bible Translators in the 1960's. This has become the "official" system of writing Tlingit for a range of community uses, and has been used in all publications since 1972 by Alaska Native Language Center, Sheldon Jackson College, Tlingit Readers, Inc., Sealaska Heritage Foundation, various school districts and community programs, and, of course, by Naish and Story. The system is phonemically accurate and can be used for writing all dialects of Tlingit. The original writing system was revised in 1972, and all books published in Tlingit in Alaska and Canada for the last 15

years, including the Naish and Story dictionaries are in the revised orthography. For more on this see our *Tlingit Spelling Book* and *Beginning Tlingit*.

Naish and Story began their work on Tlingit in 1959. Working mostly in the 1960's and mostly in Angoon, they confirmed the Franz Boas and Louis Shotridge analysis of Tlingit phonology published in 1917, and went on to make important contributions that would form the basis of following generations of Tlingit scholarship.

Their work includes scientific research, especially their MA Theses (1966) on morphology (Story) and syntax (Naish); design and teaching of a popular alphabet; religious publications, including hymns and Bible Stories, and especially the Gospel of John; educational publications, especially the *Tlingit Noun Dictionary* and *Tlingit Verb Dictionary* which includes an extremely valuable "Grammar Sketch."

Constance Naish and Gillian Story have since left the Tlingit field to work with Athapaskan languages in Northwest Territories, Canada, but their work and fond memories endure in Southeast Alaska. To paraphrase Scripture, "remembrance of them is from generation to generation". They also go on linguistic record as well as into folk tradition as being among the handful of non-Tlingits who have learned to speak the language. They are fondly remembered, most often by their Tlingit names Naatstláa (Constance Naish) and Shaachooká (Gillian Story.)

Naish and Story were assisted in their work by Native speakers of Tlingit, especially George Betts and Robert Zuboff of Angoon. These elders devoted many hours to the work, dictating traditional texts and assisting in translation. In tribute to and in memory of these tradition bearers, Constance Naish and Gillian Story have transcribed and contributed

a text by George Betts and Robert Zuboff each to this collection.

Complexity. The Tlingit alphabet often appears overwhelming at first glance. This reflects the complexity of the Tlingit language itself, which is one of the most difficult in the world. There are two major problems in writing Tlingit: Tlingit is a tone language, and Tlingit has 24 sounds not found in English.

The first serious effort to write Tlingit was in the 1830's by the Russian priest Fr John Veniaminov (later elevated as Bishop Innocent, Metropolitan Innocent, and finally canonized as St. Innocent) who noted the problem of how to spell the various "k" and "x" sounds. The "problem," of course, has not gone away, and various writers have addressed it in different ways over the years. There is always the suggestion and temptation to simplify the alphabet by getting rid of the "hard" letters and making it easier to read, but that simply sweeps the difficulties under the carpet, and denies the complexity and beauty of the Tlingit language.

Vowels. Tlingit has 8 vowels: 4 short and 4 long, in paired sets:

a	aa
e	ei
i	ee
u	oo

The short vowels are written with one letter and (with English and Tlingit examples) are:

a	was	tás	(thread)
e	ten	té	(stone)
i	hit	hít	(house)
u	push	gút	(dime)

The long vowels are written with two letters and (with English and Tlingit examples) are:

aa	Saab (Swedish car; rhymes with "sob")	taan (sea lion)
ei	vein	kakéin (wool, yarn)
ee	seek	séek (belt)
oo	moon	dóosh (cat)

Consonants. Unlike the vowels, which are best and most easily illustrated with English counterparts, many Tlingit consonants have no English equivalents or approximations. The chart on the following page shows the Tlingit consonants. Linguists will be able to identify the value of the letters from their positions on the "grid." For the general reader, descriptions of the main features of the Tlingit sound system are probably more useful.

Voicing. All Tlingit consonants are voiceless, except for *n*. Dialect exceptions are described in the notes. Thus, the letters such as *d*, *g*, and others on the top row do not stand for voiced consonants, as in English, but are plain or unaspirated, meaning that the sounds are not accompanied by a puff of air.

Aspirated is a term referring to the puff of air. The second row across the chart is more or less like English. The *t*'s and *k*'s in English "top" and "tan," "kin" and "cool" are aspirated. They are pronounced with a puff of air. But the *t*'s and *k*'s in English "stop," "stan," "skin" and "school" are plain (unaspirated) and have no puff of air. These unaspirated sounds are the *d*'s, *g*'s and other sounds of the first row in Tlingit.

For the general reader, it is ok to pronounce the top row voiced as you would in English. It will give you an accent in your Tlingit, but that is going to be unavoidable for many years or possibly forever. You will be understood with the voiced consonants.

Tone. Tlingit has phonemic tone. This means that in Tlingit, as in Chinese, the

TECHNICAL SOUND CHART

FRONT OF MOUTH

BACK OF MOUTH

		dental	lateral	alveolar	alveo palatal	velar	velar rounded	uvular	uvular rounded	glottal
S T O P S	Plain	d	dl	dz	j	g	gw	g	gw	.
	Aspirated	t	tl	ts	ch	k	kw	k	kw	
	Glottalized ("pinched")	t'	tl'	ts'	ch'	k'	k'w	k'	k'w	
FRICATIVES	Aspirated		l	s	sh	x	xw	x	xw	h
	Glottalized		l'	s'		x'	x'w	x'	x'w	
SONANTS	Nasal	n								
	Semivowels					y	w			

difference between words depends on tone. High tone is marked by an acute accent over the vowel or first vowel of a sequence of two letters. Low tone is unmarked.

sháa	women
shaa	mountain
<u>xáat</u>	fish
<u>xaat</u>	root

Technically, tone falls on the stem of the word and is high or low. Any suffix following the stem becomes the opposite tone of the stem.

du <u>xáadi</u>	his fish
du <u>xaadí</u>	its root

In the practical orthography, it is more practical and equally accurate to write high tone wherever it appears or is heard, rather than to mark both high and low tone on the stem.

Stolen Tone. Sometimes tone is "stolen" by a word that follows.

woogoot	he went
woogoodí	that he went
woogoodi yé	the place that he went

Tone (as well as vowel length and other features) changes according to the grammar of what a person wants to say:

Yaa nagút.	He/she/it is going.
Woogoot.	He/she/it went.
Gugagóot.	He/she/it will go.
Héen tudaná.	We are drinking water.
Héen wutudináa.	We drank water.
Héen gaxtudanaa.	We will drink water.
Cháayoo toolóok.	We are sipping tea.

Cháayoo wutuwalúk. We sipped tea.
 Cháayoo gaxtoolóok. We will sip tea.

Underlines. Tlingit has a series of "back in the throat" or "guttural" sounds not found in English. These consonants are marked with an underline: K k X x G g.

gooch	hill	ka	on the surface
gooch	wolf	<u>ka</u>	and
<u>kóok</u>	box	xát'aa	sled
<u>kóok</u>	cellar; hole	<u>xát'aa</u>	whip

The x sound is very common in Tlingit, and appears in words dealing with "I," "me," and "my." The k and g appear in most future forms ("I am going to" do something).

W for Rounding. Some sounds in Tlingit can be made with the lips rounded. These sounds are written with the letter "w" following the consonant being rounded.

yaak	mussel
yaakw	boat
náakw	medicine
náakw	devilfish; octopus

Apostrophe. Tlingit has a series of glottalized or "pinched" consonants not found in English and many other languages. Glottalized or "pinched" consonants are made with mouth air left over after the air supply from the lungs has been cut off. These sounds are written with an apostrophe: t' tl' ts' ch' k' k'w k' k'w.

tá	he/she/it is sleeping
t'á	king salmon
du káak	his/her maternal uncle

du káak' his/her forehead
 tléik' no
 du tl'eik his/her finger
 ch'áak' eagle

Almost all Alaska Native languages have the uvular or "back in the mouth" (or "guttural") sounds, and all of the Indian languages (but not the Eskimo-Aleut family) have some series of glottalized stops (k' t' etc.) but Tlingit is unique among Alaska Native languages because it also has a series of sounds technically known as glottalized fricatives. This is the 5th row of the chart: l' s' x' x'w x' x'w.

séek belt tix flea
 s'EEK black bear tix' rope

yéil Raven
 yéil' elderberry

One other letter needs comment here. The period or . in the middle of a word marks a glottal stop or "catch-in-the-breath." In English, this sound marks the contrast between

uh-huh (yes)
 uh-uh (no)

and many English speakers have this sound where a "t" is dropped:

Bea'ls for Beatles
 bo'l for bottle.

In Tlingit this sound is very common and often marks the difference between words.

yaa kunaséin it is close
 yaa kunas.éin it is growing

yei nas.héin	it is floating down
yaa anashéin	it is barking along.

In the story by Susie James, the verb "to be close" appears in lines 96 and 234, and the verb "to grow" several times in lines 90-102.

Some of the Tlingit sounds are shared with English, but in different positions in the word. For example, the -kw sound is found in the English "quick," but is never the last sound in an English word. On the other hand, ts, tl, dl, and dz often appear at the end of English words such as cats, little, cattle, cradle, and adze, but are never the first sound of an English word.

It is important to remember that the letters x and x do not represent anything like the English -ks, but are like the German ich and ach sounds. Also, remember that the L is voiceless, like the Welsh or Yupik -ll-, and unlike the English L, which is pronounced with the vocal chords. To make the Tlingit L, place your tongue as for an English L, but just exhale through your mouth without vibrating your vocal chords. By the way, the word spelled "Tlingit" in English (and most commonly pronounced "Klink-it," as opposed to "Tuh-ling-git") is spelled "Lingit" in Tlingit, and the first sound is a voiceless L.

Names. Because the Tlingit names are both prominent and important (and unavoidable, even in English translation) it is useful to give a few special hints that will hopefully give some confidence to the general reader facing the unfamiliar names for the first time. It takes most learners years to begin to master the sounds of Tlingit, but in the meantime, many sounds can be approximated.

For example, Kaats' is similar to English "cots." Just forget the glottalized ts' for now in such names as Kaats', Dukt'ootl' and Galwéit'. Try to make the voiceless L in Naatsilanéi and Galwéit', but for now just

substitute the English g for g.

For Kaakex'wɬɪ and Kaax'achgóok, just substitute an English k for ALL the different k and x sounds. You will be reading Tlingit with an accent, like a person saying "zee vindow" for "the window," but you will be understood in general and you will probably enjoy trying. It is also very important to try, because, from the Tlingit point of view, the names are probably the most important part of the story.

All of these phonological features combine with each other and with a very difficult grammatical system to make Tlingit among the most complex languages in the world, and one of the most difficult for people to learn to speak if they do not grow up speaking it from childhood. Tlingit is not a simple language to learn. It is difficult, but not impossible, and any effort is certainly worth while. Readers who wish to make the effort to learn this orthography should be able to pronounce the Tlingit words in a way that is understandable to a Native speaker.

VI. THE NATURE OF TLINGIT GRAMMAR

Fixed Variation. Tlingit words and phrases are organized around a stem. Stems have one underlying form (by which we list them in a dictionary) but can and do appear in a variety of forms. For example, the stem -oon meaning "shoot." Its simplest form is the imperative or command form:

úɪ shoot! shoot it!

The stem can appear in noun form:

óonaa rifle; shooting instrument

and it can appear in a range of verb forms:

a.únt	he is shooting at it
na.únt	shoot it (over and over)
akgwa.óon	he will shoot it
wutuwa.ún	we shot it

English does something different, yet similar in its system of roots and stems. For example the consonant and vowel variation in bath-bathe, grass-graze, and nose-nuzzle-nasal-nozzle. Another example is the g-l-d theme shared by the words gold, gild, gilt, glitter, and even yellow, where an Old English g changed to y. Another interesting example is the d-r-p theme in drip, drop, droop, drape.

In English, as in Tlingit, stems, by definition, can be added to ("droopy" or "drooping" for example) and they can change in many other ways so an entire range of different but related words can be created, such as dribble, dropped, and drapery.

In English, unlike Tlingit, nouns and verbs overlap in form and can often be told apart only by their position in the sentence.

Don't shoot.
 The king had a good shoot.
 He's a good shot.
 He got shot.
 He got a shot at it.
 This is a shooting range.
 He is shooting.
 This bird is shot.
 This is bird shot.
 He is a drip.
 Don't drip the paint.
 It's a drop in the bucket.
 Don't drop the bucket.

For all kinds of sentences like these, the Tlingit phrase is built up around a stem. Whereas English has a string of separate words that stand alone, Tlingit has a string of parts of words that do not stand alone. The

Tlingit verb stem is at the end or toward the end of the word; it almost always has one or more prefixes (it can have up to 12) and is commonly suffixed as well--with a string of up to three suffixes. For more on this, please see our *Beginning Tlingit* and the *Tlingit Verb Dictionary* by Naish and Story. Many of the notes in this book illustrate the stem and affixes in tabular form.

The stem and other parts change form, but the variation is fixed. It follows a regular pattern. Some examples have been mentioned above in the discussion of tone.

Yaa nagút.	He/she/it is walking along.
Woogoot.	He/she/it went.
Gugagóot.	He/she/it will go.
Héen tudaná.	We're drinking water.
Héen wutudináa.	We were drinking water.
Héen gaxtudanaa.	We will drink water.
Yaa ntudanein...	We're starting to drink.
Yaa ntudaneini...	When we begin to drink...
Cháayoo toolóok.	We will sip tea.
Cháayoo wutuwalúk.	We were sipping tea.

Notice how the stem can be long or short, high or low tone, and sometimes even change its set of vowels in these stems for go, drink, and sip.

-gút	-ná	-lóok
-goot	-náa	-lúk
-góot	-naa	
	-néin	

Likewise, the subject pronoun can be long or short, depending on whether it falls next to the stem or not:

-tu-
-too-

The classifier can have the vowel i or a,

depending on the tense or aspect of the verb:

-di-
-da-

The classifier can even be in its "zero" form and not show up at all, or it can be a "ya" that has changed to a "wa" because it follows the vowel "u." All of this variation is regular and follows fixed rules.

And, of course, specific prefixes and suffixes can be added to indicate "tense", mode, and aspect.

-wu- perfective
-gax- future.

Here are some examples of fixed variation from lines 90, 92-94, 77, 78, and 114 of Kaakex'wti.

shaawahík it was full (main clause)
shahéek it was full (subordinate clause)

dulxést (hooligans) were being trapped
yeelxeisi if you trap; if you had trapped

aksaxéix they would dump
akawlixéis'i at the dumped thing

Notice the variation in stem, prefixes, and suffixes. All of this variation is fixed variation and makes a difference in meaning. English does something similar to show tense in some verbs: drink-drank-drunk; buy-bought; drive-drove-driven.

Free Variation. In contrast to fixed variation, there are places in Tlingit grammar where free variation occurs. Free variation means that different forms can be used with no change in meaning. It doesn't make any difference, for example, if the vowel is long or short. Pronunciation may vary from community to community, from speaker to

speaker within a community, or from time to time within the speech of a single speaker. The choice may depend on the situation, or be totally random.

For example, in the Tlingit possessive suffix system there is fixed variation between the choice of the suffix -i or the suffix -u. Words ending in any form of x, k, or k preceded by oo or u take the possessive suffix -u.

x'úx'	book
<u>ax</u> x'úx'u	my book
at doogú	its skin

Words ending in most other consonants preceded by all other vowels take the possessive suffix -i.

héen	water; river
<u>ax</u> héeni	my water; my river
aan	land
<u>ax</u> aaní	my land

Tone is fixed and is opposite of the stem tone.

Within this fixed system, a second kind of variation is free. The vowel of the possessive suffix can be long or short, depending totally on the speaker.

<u>ax</u> héeni	or	<u>ax</u> héenee
<u>ax</u> x'úx'u	or	<u>ax</u> x'úx'oo.

These are in free variation. We have standardized the spelling short, but both long and short vowels are heard.

In a sequence of suffixes the same pattern of free variation exists:

<u>ax</u> aanix'	in my land
<u>ax</u> aanéex'	in my land
<u>ax</u> aanidei	to my land
<u>ax</u> aanéedei	to my land
<u>ax</u> aanide	to my land

ax aanéede to my land.

For some speakers, the second suffix seems to have a lengthening affect on the first. Thus some speakers may say

ax aaní my land
ax aanéedei to my land.

In any case, the vowel length here makes no difference in meaning and is in free variation. With the exception of the contingent suffix noted below, suffix vowel length in Tlingit is in free variation. Suffix vowel tone is fixed and predictably opposite the tone of the stem.

Particles and Demonstratives. Some particles are in free variation. (These are hard to translate out of context.)

de and dei
 tle and tlei.

The demonstratives are also in free variation.

wé - wéi that there
 yá - yáa this here
 yú - yóo that yonder
 hé - héi this (adjacent)

Likewise the phrase markers based on these:

áwé - áwéi that is
 áyá - áyáa this is
 áyú - áyóo that is
 áhé - áhéi this is

The long vowel forms in this system have the same form as, but should not be confused with some of the adverbial and locative forms:

yóo bound adverb ("thus")
 áyóo locative ("in it")

Standardization. As this book goes to press, some minor points of Tlingit writing are still being resolved. The values of all the letters, and the writing of all fixed variation have been agreed on for 15 or 20 years, but the writing of some of the free variation is still being discussed. We have standardized most of the free variant forms to short vowel spellings. We have done this for a number of reasons. It is convenient to standardize, and there are fewer letters to type. But most important of all, over the years, as more Tlingit speakers became involved in literacy and using the Naish-Story writing system, many of these writers preferred to write the vowel suffixes and demonstratives short.

Because Tlingit scholars and writers are still in the process of standardizing spelling of some free variant forms, some inconsistency remains in the writing of long vowels, especially in sets of suffixes, and in some decessives, but these make no difference in meaning.

Other standardization is still being worked out as well, especially in writing personal and place names. A general pattern we have tried to follow is to separate words having separate tones, and join words where there is only one tone over the combined form.

Finally, word division in writing of some "compound words" as one word or two, especially where glottal stops are involved, is still being resolved; for example

goonax.áwu or
 goonax áwu

We apologize for this aspect of work in progress, and for whatever inconsistencies may be found in the texts.

Tricky Forms. Especially tricky in proof-reading are the words *tsu* and *tsú*, and the contingent and decessive endings with *-in*.

Tsú enclitic, meaning "also" and modifying the noun phrase before it.

Tsu particle, meaning "again" and "also" and modifying the verb

For example

Xát áwé tsú kkwagóot. I will go too.
Xát áwé tsu kkwagóot. I will go again.

The decessive is fairly common and appears as a main verb in the main clause. The decessive suffix (conveying a sense of action over a limited period of time) has variation in both pitch and length. The pitch is in fixed variation and is opposite of the stem; the vowel length is free variation.

woogoot	he went
woogoodín / woogoodéén	he used to go
gugagóodin / gugagóodeen	he will go (for a while)

Compare the imperfective form "at éen" in line 8 of Kaats' with the decessive in line 7.

8. Daa sáyú aan has at éen?
 What did they harvest with?

7. at eenéén used to harvest

Other examples from the texts are:

B. Bay 153. haa wusdagéén
 we separated and migrated

T. Peters 187. daxkustéeyin
 there used to be

T. Peters 188. daxduhéixwayin
 they used to be trained
 in medicine

Kaats' 5. wu.aadéen used to go

In contrast, the contingent (meaning "whenever") is always in a subordinate clause with an obligatory short high suffix: -in. The contingent is relatively uncommon in the texts. Its form is characterized by the conjugation prefix -ga-, the aspect prefix, and the progressive stem. It usually patterns with a main verb in the occasional or decessive. For example, "Whenever he went to Hoonah he would go hunting." Notice the required short vowel and the acceptable sequence of high stem and high suffix, in contrast to the decessive (which would have to be opposite of each other.)

yaa <u>kgagú</u> dín	whenever he went (on foot)
<u>kungat</u> ínin	whenever he travelled
agaax <u>satin</u> in	whenever he sees it

Editorial Errors. The above discussion of fixed and free variation applies to what might be called "legitimate" variation in pronunciation and spelling. It is important to distinguish such "legitimate" variation both in oral literature and in the Tlingit sound and grammar systems from errors deriving from an inability to hear and transcribe.

Specifically, many different spellings of Tlingit names and words are to be found in popular books. Some of these are early attempts to spell Tlingit with a writing system lacking many of the letters needed to do it. Other examples are simply of words incorrectly heard. For example, one published version of the "Glacier Bay History" gives the name of the woman as "Shaw-whad-seet." The writer, a non-Tlingit, could not hear the difference between a glottalized k' and t. The name is Shaawatséek'.

Often editors who are not familiar with any of the languages involved do not understand what is being spelled. For example, one popular book on totem poles has the name of the hero of the Strong Man story as "Kagaasi." What the editor failed to see is that the name was first transcribed in Russian and used the "g" to represent what English writers would spell with an "h." By this same writing convention, such names as Hitler and Himmler are transliterated as Gitler and Gimmler. Thus, an editor who does not know Tlingit or Russian, seeing "Kagaasi" and "Kaháas'i" can erroneously assume that there are two different names. The same problem has occurred in modern editors using transliterations of Russian transcriptions of the word for raven (yéil in this orthography, "el" in the 19th century Russian convention, which spelling prompted one editor to speculate that "el" is a Tlingit divinity etymologically related to Hebrew Elohim or Arabic Allah.) These comments are not intended as a criticism of earlier transcriptions of Tlingit, only as a warning that persons comparing and using versions from various sources need to be able to distinguish inaccurate transcriptions and spellings from those which are simply using an alternative but equally accurate transcription system.

Standardization of Dialect. Because the writing system is "phonemic" and not "phonetic," certain phonetic distinctions are standardized in the spelling. In other words, certain "automatic" sound variation can be, but does not need to be, spelled out.

For example, in English, the p's in pin and spin, the t's in top and stop, and the k's in cow, scow, kit and skit are all phonetically distinct, but the different kinds of p, t, and k are not used to contrast meaning in the English sound system, so they can be written with the same letter.

Where something similar happens in Tlingit,

we have standardized the spelling. However, in most places, we have attempted to show regional dialect variation in the spelling. There are some features of individual pronunciation that we have standardized, usually identifying this in the notes.

For example, automatic, non-phonemic labialization is not reflected in most places in the orthography. Thus the clan name Chookaneidí is phonetically "Chookwaneidí," with automatic rounding or labialization of the k following oo, but it is not necessary to spell this. Also, not all speakers have the automatic labialization. So, we have identified places where the sound occurs in the notes.

Likewise, for some older speakers of Tlingit, y and w alternate with each other in certain environments.

a yádi	its child
du wádi	his/her child
ax yéet	my child
du wéet	his/her child

The same pattern is found where some speakers have wux and wax for yux and yax in certain places. Other speakers would have yéet and yádi, yux and yax in all places.

Where the w appears in the text as a variant of y, we have standardized it with commentary in the notes. Historically, this alternation of y and w comes from an older sonorant called "gamma") that has been lost for most speakers in most communities. The "gamma" became w in the environment of u, and y in other places, and is y in most places for most speakers. It is interesting to note the old "gamma" preserved in place names on old maps; for example, modern Yandeistakye near Haines (Yandeist'akyé in Tlingit) begins with "G" on some older maps and records.

The most notable exception to this, and the

most notable exception to the standardization, is in the "y classifier." This routinely appears as wa after u but ya in other places for all speakers, so this is always spelled as a fixed variation pattern, either as ya or wa.

This lengthy and somewhat technical description of variation and standardization is designed to help readers gain a better understanding of the complex patterns at work in Tlingit grammar and therefore increase their skill and enjoyment at working with the Tlingit texts. We hope that some readers will not only enjoy Tlingit literature in English translation, but will use the translations and texts for study and enjoyment of the Tlingit language itself. We have tried to make this book of use in both endeavors, and we apologize for any errors or inconsistencies that careful readers may encounter along the way.

NARRATIVES

Kák'w

Shaadaax' x'éidáx sh kalneek

This text is prepared and contributed by Naatstláa (Constance Naish) and Shaachooká (Gillian Story) as a memorial to Shaadaax' (Robert Zuboff) who gave so much help in their early study of the Tlingit language upon which the present system of writing Tlingit is based.

Yú haa aaní áyú,

yú haa aaní,

Kák'w áyú yóo duwasáakw;

Dleit Káa x'éinax ku.aa,

Basket Bay.

A áyú, tsaa áyú áa shaduxíshdeen,

yú tl'átk.

Tlax kasiyéiyi yáx áyú yatee yú tl'átk.

Yándeí yaa kgaléinin áyú,

tléinax yateeyi aa káa áyú,

kandukéich.

Yú kées' áyú,

kúnax a káa yan woodáaych.

Yá aan tayeedéi,

téil kagánee káax' áyú ana.átch,

yá aan tayeedéi.

Yá Tus' koowú eexayáak,

10

Basket Bay History
told by Robert Zuboff

That land of ours,
that land of ours
is called Kák'w;
but in English
Basket Bay.

You know, they used to club seals,
at that place.

That place is kind of strange.

When the tide was almost out
they would send
one man as guard.

10

People would keep
a watch on the tide.

They would go underneath the village
in a grotto, by the light of sapwood,
underneath the village.

Down the bay from Shark's Cave,

yá Kaakáakw, a shakanax.aanáx áyú,
a shakanax.aanáx áyú yoo aya.átk,
yá aan tayeedéi.

20

Dzeit áyú áa wduwaxút',
aatlein;
aas áyú.

Ayú dzeitx wududliyéx.

Anax áyá yaa aga.átjeen yóo aan tayeedéi,
téilx' kaa jee yéi nateech; aadéi akdulgánch.
A káax' áyá shaduxísht yá tsaa,
yá aan tayeex'.

Idakát yéidei át áyá át woodaháaych yá diyée.

A áyá yá kées' latíni ku.aa áyá kugasteech;

30

tléináx áyú yú éegi yan aa uhaanch.

Tléináx áyú yú hít káx' aa ganúkch.

Nás'gi aa áwé ku.aa, áa yax haan áwé Kaakáakw
shakée;

daax'oon aa áwé,

ch'u tle wé wool x'éi yax haan.

Ch'u tle éekdáx yaa wunadéini teen áwé,

kei at'aa.íx'ch,

"Dei éekdáx yaawadáaaaaa."

Ch'u tle yóo hít kát aa,

aa x'éit was gadutéenin,

40

"Eekdáx yaawadáaaaaa."

Yéi áyú has du xoox yaa gaxíxch.

Ch'u tle yá hóoch'i aayích áyá,anax....

aan yá woolnáx áyá yéi yaa yaxdagíxch,

"Dei éekdáx yaawadáaaaaa."

A káax' áyá,

yá kaa jáagadi,

yá a leikachóox'unáx áyá kindei shaduxóot',

yá tsaa yoowú.

Anax áyá du.úxs'.

50

Tle x'adus.aaxw;

tle x'adus.aaxw;

tle x'adus.aaxw.

Tlax kúnáx áyú yasátk yú haa yee.

Oowayáa, yaa shanats'it'i yáx áyú nateech

aadéi yasatgi yé.

Ch'u tle x'éix dushadi yáx áyá yoo yaneek,
yá haa yee.

Ch'u tle tlax kúnáx áyú yéi jidunéi nooch,

to the head north of Kaakáakw,
to the head north of this they would cross over
to go under the village. 20

A ladder was adzed there
a huge one;
it was a tree.

This is what was made into a ladder.
This is what they came down on to go underneath
the village.

Sapwood torches were held; they would be lighted.
By the light of this they clubbed seals,
underneath the village.

Many different kinds of animals would gather
down there.

And you know, there would be tide watchers. 30
One would stand out on the beach.

One would sit on the top of a house.
The third one would stand at the arch of Kaakáakw;
the fourth one
would stand right at the mouth of the hole.

As soon as the tide started coming up
he would cry out,

"The tiiiiide is starting uuuuuup."

As if it were put in his mouth
the one sitting on top of the house repeated 40

"The tiiiiide is starting uuuuuuup."

This was how they passed the word.

The very last man
would thrust his head down the hole with the words,
"The tiiiiide is starting uuuuuuup."

Accordingly,
men would pull up the seal stomachs
through the throats
of their kills.

They would blow them up through the throat. 50

They tied them off;

they tied them off;

they tied them off.

The tide comes in under us very quickly,
like filling a container to the brim
is how quick it is.

It's like cutting off any escape
under us.

yá kaa jáagadi daax'.

Ch'u tle yándeí yaa yéi ndusneeni teen áwé,

kundakél'ch áwé,

tláakw áwé;

kíndeí yóo dzeit kát áwé kaa lugookch

kagit tú áyá;

áwé ch'a wé téil káax' áyá át kaa lunagúkch.

Ch'u tle áyá a nák neil oo.aatch

yá kaa jáagadi.

Yankaadéi yaa kgadéinin áwé tsá,

yankaadéi yaa kgadéinin,

aagáa áwé yá kaa yakaanáx áwé,

yá Goon X'aak'ú yayeenáx áwé

kíndeí anasgook nooch,

yá kaa jáagadi.

Ayá, yéi áyá.

Ch'u tle ch'as yaakw a káa daak kúxji nooch.

Yéi áyá dutláakw,

a daat át,

yá Kák'w, aadáx haa ádix siteeyi yé,

aadáx haa ádix siteeyi yé.

Naaléi,

dei ch'áakw áyá,

dei ch'áakw,

aadáx haa dutlaagú;

ách haa dudlisáakw,

Kak' weidí.

Shóogoonáx,

aadéi yóo at kawdiyayi yé,

yá Lingit,

shayadiheni aa yéi sh kalneek

yá ixkéenax áyá,

haat haa wsidák,

yá ixkéé.

A áyá shayadiheni aa,

Shtax'héen yíknáx yaa wsidaak,

Shtax'héen yíknáx.

Yá ax éesh hás has dutlakw nooch,

yá Shtax'héen yíknax, yaa has wusdaagi.

Tléix' yateeyi yé áyú áx',

yá héen,

sit' tayeedéi naadaa.

Ax' áyá wududlis'it yá xaanás'.

60

70

80

90

They would work very hard,
on this kill of theirs.
No sooner would they finish the last one 60
than they would run
quickly;
they would run up the ladder in the dark;
only by the light of the sapwood
would they run up.
They would even go home from their kill.
When the tide was finally nearly up,
when the tide was nearly up,
was when out from the village, in the bay,
in front of Spring Water Point
their kills would pop up out of the water.
You know, this is the way it was. 70
Then they would just get them by boat.
This is how the history is told,
about
Basket Bay, from the time it's been ours,
from the time it's been ours,
ages.
It was long ago,
it's been long,
since the histories have been told of us;
we are named for it, 80
Kak'weidi.
For the things that happened
to the Tlingits
in the beginning,
many say
we migrated here
through the south,
the south.
And, you know, there are many
who migrated down the Stikine River,
down the Stikine River. 90
The story of my fathers is always told,
of when they migrated down the Stikine.
At one place, there,
in the river,
the river flowed under a glacier.
This is where they tied a raft together.
They put the elderly women on it.

A káx' áyá yéi has wuduwa.oo
 yá shaanáx'w sáani.
 Awastí yóo aa wduwasáakw ka Koowasíx,
 yá shaanáx'w sáani.
 Hás áyá shóogoonáx yá sít' tayedéi
 daak has wuduwagúk. 100
 A tayeenáx has galháash áwé héinax.aadéi
 kei has at kaawashée.
 Yá sít' tayeenáx has wulhaashi áyá
 át has shukawdlixúx.
 A káax' áyá,
xaanáx' yéi wdudzinee.
 A kaadéi aa woo.aat.
 A tayeenáx áyá yá sít' tayeenáx áyá kuwlihaash,
 yá íxdei.
 Tsu shayadiheni aa ku.aa áyá 110
 áa akawdlixéetl',
 yá sít' tayedéi wulhaash.
 Ach áyá a kát aa uwa.át,
 yá sít' kát aa uwa.át.
 A áyá Jilkáatnáx yeik uwa.át
 yá ax éesh hás xoonx'i,
 yá Dakl'aweidí.
 Jilkáat aax has wusitee.
 Yá sít' kát awu.aadí áyá a kaax saa áyá,
 Sit'ká á,
 Sit'ká, yóo kuduwasáakw, 120
 yá Jilkáatnáx yeik uwa.adi aa.
 Yá uháan,
 yá Deisheetaanx haa sateeyí,
 ch'a yaadachóon áyá,
 yéi has akanéek,
 yá ixkéenáx áyá,
 yá ixkéenáx.
 Goot'aanáx sá kwshé yeik wutuwa.át uháan.
 Goot'á sá kwshé anax yeik wutuwa.át.
 Aadáx áyá tsá, yá nándei, 130
 yá nándei,
gunayéi kuwtuwashée.
 Shayadiheni yé kawduwa.aakw.
 Shayadiheni yé aanx wududliyéx.
 Wé gaaw áwé,
 yá Xutsnoowú yax'áak,

One's name was Awastí and the other Koowasíkkx,
 these elderly women.
 They are the first ones who were pushed under 100
 the glacier.
 Having drifted under it and through to the
 other side,
 they started singing.
 Floating under the glacier
 gave them their song.
 Based on this
 a raft was made.
 Some went on it.
 Under it, under the glacier, they floated,
 down the river.
 But many of them 110
 were afraid
 to float under the glacier.
 This is why they started over it,
 some started over the glacier.
 These are the ones who came down the Chilkat,
 the relatives of my fathers,
 the Dakl'aweidi.
 They became the Chilkats.
 The name that came from those
 who went over the glacier
 is Sit'ká indeed,
 those who came down through Chilkat, 120
 are named Sit'ká.
 Those of us
 who are Deisheetaan,
 still
 tell it like this,
 as coming from the South,
 from the south.
 I wonder where we came out, those of us.
 I wonder where we came out.
 From there we finally went northward, 130
 northward,
 we began searching.
 They tried many places.
 Villages were founded in many places.
 At that time
 across from Brown Bear Fort,

yax ilt'éex',
 t'éex' kát aa uwa.át,
 wé gaaw áwé,
 aagáa daak kuwligas'i yé. 140
 Ha! shayadiheni aa yá haa xoonx'í,
 yá Deisheetaan,
 yá dáak kák' yéi aa daxyatee.
 Ch'u ch'águdáx,
 áa yéi has yatee.
 Shayadihéin,
 yá Nahóowu, áa yéi yatee,
 ka yá ax saayi,
 Shaadaax' tsú áa yéi yatee,
 yá dáak ká. 150
 Á áyá a daa yoo tuxatangi áyá, hás,
 ch'u ch'águdáx áa yéi s teeyí,
 has du een gé yá woochdáx haa wusdaagéen.
 Yéi áyá a daa yoo tuxatangi nooch.
 Ach yá éil' kát haa kawdiyáa,
 uháan ku.aa.
 Ch'a yéi áyá x'akkwanáak,
 yá sh kalneek.

when it froze,
they walked over ice
at that time,
at the point when they moved across. 140
Well! There are many who are our relatives,
these Deisheetaan,
some are living in the Interior.
Since long ago,
they have been living there.
They are many,
Nahóowu lives there
and this namesake of mine.
Shaadaax' is also there,
in the Interior. 150
You know, thinking about them,
if they've been living there a long time,
maybe we separated and migrated from them.
This is what I'm thinking about them.
This is why we
gathered here on the coast.
This is where I will end
this story.

Táax' aa

Shaadaax' x' éidáx sh kalneek

Áwé

wé ax yaagú yíkt
"Guide" yóo dusáagun,
a yíkt áwé át naxakúxch.
Asgeiwú.

Áwé,

yéi xat duwasáakw
Lingít x' éináx
Shaadaax' .

Áwé yá

yá ax saayínax áwé
áwé xat woxxoox Geetwéin.
Ch'áagu aayí
ch'áakw woonaa.

Yées yadák' wx xat sitee.

Tle ch'u yées yadák' wx xat sateeyíday
s'eenáa yaakw ax jee yéi wootee.

I had

nineteen hundred and six model,
tle shóogunáx come outx yaa nastéeni.

Áwé wé

déix ax jeex' sitee wé yaakw tlénx' .

Yá hóoch' i aayí áwé
ax yéet jeet xwasitée.

10

20

Mosquito
told by Robert Zuboff

It was
in this boat of mine,
it was called "Guide,"
I would travel around in it,
seining.

Well,
my name
in Tlingit
is Shaadaax'.

It was
because of my name
Geetwéin called me over.
The one of long ago,
he died long ago.
I was a young man.

From the time I was a young man
I had a seine boat.

I had
a nineteen hundred and six model,
from when they first came out.

I had
two of these big boats.
The last one
I gave to my son.
But he wrecked it.

10

20

Tle akawliwál'.

He wrecked the boat,

wé a yíkt át naxakúxji aa kúnáx.

Áwé yá ax saayí askóo áwé

yéi xat yawsikaa:

"Ax tuwáx' áyá sigóo i een kunáax daak
kaxwaneegi

30

yá i saayí."

Yú dakká áyá

áx' yéi haa wooteex.

Tlax áyá woot'éex'

haa kusteeyí áx'.

Yá xáat.

Yá el'kaadax

haa x'éi kei x'ákch.

Yá xáat.

A áyá tlax daat yáx sáyá haa x'éi yak'éi

40

yá xáat.

Kúnax

yat'éex'

kustí yóo dakká.

Wáa t'éex' i sáyú

ch'á á wóoch isxá

aantkeení.

Kusaxa kwáan kudzitee

wé gaaw.

A áwé

50

a daa yoo x'atula.atgi nooch,

yá el'kaadéi haa wulgáas'i.

A daa yoo x'atula.atgi nuch.

Ch'u a daa yóo x'atula.atgi áyá.

Yá

tléix' yateeyi aa

yá family áyá has du x'axan.ádi áyá

yaa kunak'éin.

Áyá tléinax yateeyi aa áyá

tle aawal'óon,

60

oogaajaagi átga.

Tléil yeik wugoodí áyá yáa

du yinaadéi aa du kéek' du eegáa koowashee.

Tle hú áyá tsú tléil

tléil yeik woogoot.

L yeik ugóot áyá

He wrecked the boat,
the same one I used to go around in.
Then, knowing what my name was,
Geetwéin said to me:
"I would like very much to explain to you 30
this name of yours."
We were living there
in the Interior.
Our life there
was so hard.
The salmon.
From the ocean
they would come up for us to eat.
The salmon.
And these how good they tasted to us, 40
the salmon.
It was very
hard
to live in the Interior.
It was so hard
the people
ate each other.
There were cannibals
at that time.
That was 50
what we would tell about
when we migrated to the coast.
What we would tell about.
What we would still tell about.
There was
this one
family whose food
was getting scarce.
Then one of them
went hunting 60
for something he could kill.
When he didn't come back down
his younger brother went to search for him.
Then he
didn't come back down either.
When he didn't come back down
the youngest one,
maybe he was seventeen years old,

yá kik'i aa,
 gwál jinkaát táakw ka daxadooshú,
 gwál jinkaát táakw ka nas'gadooshóox gí ustí
 yá kik'i aa,
 ch'a yaa nasgáx áyá du hunxu hásgaa yaa
kunashéen.

70

Ayá dáak yá shaa x'áak
 áa kaháa áyá awsiteeni káa áyá.
 Ch'u tle áyu awsikóo
kusaxa kwáanx sateeyí.

Ash xándei yaa nagút. Tléil aadéi awoonaxdihaani
 yé a nák. Ch'u tle wdudlit'ix'ee át yáx
 áyú. Akoolxéitl' áyú yéi ash wusinei.

Tle ash xándei yaa nagúdi áwé tlé ash
 shaawaxích áwé

kusaxa kwáanch áwé shaawaxích.

Wudzigeet,

áa wdzigeet.

80

Wáa sá du toowú yak'éi wé kusaxa kwáan.

Aadáx awsitaa wé yadák'w

tle gwéil tóodei,

gwéil tóodei.

Tle aawayaa

du aanidei

du hídi át la.aa yéidei.

Gáan áwé

gáan x'awoolx' áwé kax yéi awdzinei

wé du yáanayi.

90

A yeedéi

du hídi yeedéi neil uwagút wé kusaxa kwáan.

Wé yadák'w ku.aa áwé

wé yáanaa tóowu.

Áwé akoo.aakw áwé a tóodáx kei wugoodí.

Alk'óots yáa tix'

tix'x'i sáani xaat ách daa wdudzi.axu wé yáanaa.

A tóodáx kei góot áwé

du jéet wujixín wé kusaxa kwáan x'ús'i.

A yayex kei uwahán gáannax.á.

100

Ch'u tle gáannax.áa yúx yaa yanas.éini teen áwé
 ashaawaxích.

Tsu ashaawaxích.

Tsu ashaawaxích.

Tsu ashaawaxích.

maybe eighteen years old,
the youngest one, 70
was crying as he kept on searching for his
older brothers.

Inland between the mountains
when he reached there he saw it was the man.
He immediately knew
it was a cannibal.

It was coming toward him. He couldn't run from
it. He was like a frozen thing. It was
fear that did this to him.

When it came near him it struck him on the head,
the cannibal struck him on the head.

He fell,
he fell there. 80

How good the cannibal felt.
It picked him up from there, that young man
and put him into a sack
into a sack.

Then it packed him on its back
to its territory
to where its house was standing.

Outside
out by the entrance it removed
its pack. 90

The cannibal went inside
inside its home.

But the young man
was inside the pack.

He was trying to get out of it.

He broke those ties,
small strings of spruce roots tying the pack.

When he came out
he got the cannibal's club.

He waited where it was going to come out. 100

As it stuck its head out, he struck it.

He struck it again.

He struck it again.

He struck it again.

He said,

"I know I killed this cannibal.

But it did a painful thing to me.

It killed two of my older brothers.

Yéi x'ayaká

"Xwasikóo áyá xwajaagi yáa kusaxa kwáan.

Ha néekw déin ku.aa yá xat wusinei.

Ax húnxu háas áyá dáxnáx aawaják.

Wáa sgi s'é gé xwsinei gé tsu tsu

néekw déin naganeiyit xá.

Yak'éi shákdei

du yeet aaxwa.aagi kei xwsagaani."

A yáx áwé

shóot ada.áak,

tle a kát aawaxút'

wé x'aan kát aawaxút'

wé kusaxa kwáan.

Tle ch'as a kél't'i áa yéi teeyi áwé

tléil a daax' yankáx toodashátx.

"Wáa sgi s'é gé xwsinei wé kusaxa kwáan

kél't'i gé?"

Áyá ch'a l a daa yankáx toodashátxi áwé

awli.óox,

wé kusaxa kwáan kél't'i áwé awli.óox.

Kaawayix' yóo woonei áwé,

táax'aax wusitee.

Ach áwé táax'aa

kuwustáax'i,

ch'u tle koodzi yáx áwé yóo kusineik; ch'u

kusaxa kwáanx áwé sitee yeisú.

L yoo awoodlák^wgu ku.aa áwé

du tuwáa sigóo yá kaa sheiyi kaa tóotx kei

akawujeili.

Yéi áwé wootee.

Dikée Aankáawu yá Lingit'aani

awliyéx.

Kúnax haa wsixán,

haa yá Lingit'aani ka.ádi.

Ch'a á áyá ch'a yá Lingit'aanich áyá wliyéx

yá táax'aa.

Ach áyá yéi

a daat sh kalneek

kudzitee, áa yéi haa teeyi áyá Téslin,

Téslin.

Yá áa tlein tuwán áyá

yá

Caribou Cross

110

120

130

140

What more can I do to make it feel more pain?
 Maybe it will be better 110
 if I build a fire under him, and burn him up."
 So just like that
 when he built a fire,
 he pulled him into it,
 he pulled the cannibal
 into the fire.
 When only the ashes were left,
 when he couldn't make up his mind, he thought,
 "What more can I do to the cannibal's ashes?"
 And while he couldn't make up his mind, he 120
 blew on it,
 he blew on the cannibal's ashes.
 They went into the air,
 they became mosquitos.
 That's why mosquitos
 when they bite someone,
 hurt you bad, they're still the cannibal;
 even today.
 When it can't do this
 it tries to take all the blood from a person.
 That's what happened.
 The Lord above created 130
 this world.
 He loved us very much,
 us in this world.
 Mosquitos
 were created by the world.
 That is why
 there is a story
 about it, when we were living in Teslin,
 Teslin.
 It's beside the big lake. 140
 The place
 is called
 Caribou Cross,
 the place where animals cross.
 Right near it is called Teslin.
 There are many people there,
 we are many.
 We are still there.
 They speak our language.

yóo duwasáakw yáa
 yá at gutu.ádi anax naa.aadi yé.
 A xánk' áyá yéi duwasáakw Téslin.
 Áyá shayadihéin,
 haa shayadihéin.
 Áx' ch'a yeisú áa yéi haa yatee.
 Haa x'éináx yoo has x'ali.átk.
 Yéi áyá yándeí shukgwatáan.
 Yáa yeedát
 yá at yátx'i teen
 sh kakkwalnéek
 Dleit Káa x'éináx.

This is how I'll end it.

150

And now

I will tell stories

to the children

in English.

Kaax' achgóok
Ixt'ik' Eesh x'éidáx sh kalneek

Yá Sheet'kaadáx aa
Kiks.ádi
ldakát yéidei áyá yoo haa kaawanéi.
Xáat Kwáanix haa wsitee,
Aak'wtaatseen.
Kooshdaa Kwáani xoox' tsú yéi aa wootee,
Kaakáa.
Haa xoodáx tsú daak aa wlis'is,
Kaax' achgóok.
Yoo kdujeek nuch áyá aadóo sá yoo x'atángi. 10
Ax éesh
Tak'xoo.
L.aanteech du kéilk'.
Ax léelk'w
Kaak'wáji
ka tsu ax léelk'u tlein
Kaat'aláa
ax éesh niyaanáx.
Daax'oon áyá téeyin ax saayí
ax yáa wduwasayi saax'w. 20
Dleit káach tle tlél átx ulyeix.
Ixt'ik' Eesh,
Woolshook.
Yáat'aa kwá ax léelk'u hásch áyá ax yáa uwasayi
saa áyá.

Kaax'achgóok

told by Andrew P. Johnson

To those of us Kiks.ádi
from Sitka,
many things happened.
We became salmon people,
Aak'wtaatseen.
One of us also stayed with Kooshdaa Kwáani,
Kaakáa.

And one of us sailed out,
Kaax'achgóok.

People usually wonder who is talking.

10

My father
was Tak'xoo.

He was the nephew of L.aanteech.

My grandfather

was Kaak'wáji

and my great grandfather

Kaat'aláa,

on my father's side.

I have four names,

names given to me.

20

A white man would not use them.

Ixt'ik' Eesh,

Woolshook.

This one though was given to me by my
grandparents.

Shaayeexáak

ka Wasdéik.

Yá ax tlaakáak hás

has du sh kalneegi áyá yee een kakkwalaneek,
Kaax'achgóok daak wuls'eesí.

Sheet'ká yóo wduwasayi yé

30

yá Lingít aaní áwé

Sheet'ká.

Yáa yeedát yéi duwasáagu yé

Old Sitka.

A ku.aa wé tlél Sheet'ká áwé.

Gajaahéen yóo áwé wduwasáa,

yá haanaanáx aadéi aa tliyaadéi kwás

Walachéix'i.

A digiygéix' áwé s awulyeixín wé Noow Tlein, yá

Anóoshich.

Áyá yeedát Old Sitka yóo duwasáakw Dleit Káach.

Ch'a át áyá haa kundayeijin taakw.eetix'.

40

Wáa nganein sáwé

yá Ch'al'geiyita.aan

áa yéi haa nateech.

A itnáx áwé

tsu wéit kawtushitán Shaaseiyi.aan.

Taakw.eetit kugahéinín

x'óon áyá yan usdáaych.

Ldakát yá x'át'x'i xoox' yéi nateech.

Áyá kadulshakxi nuch

woosáani tin.

50

Daxyeekaadéi yú téeyin yú woosáani.

Yá kátdei kdusxatxi át

at kadzaasí,

wáa wdukaayí sá kwshí wé?

At s'aan.aaxw dzaas yóo dusáaych.

Gaadlaani yé yís aa á.

Ka tsu at shaxishdi dzaas

l gwaadlaani yé yís aa.

Dáxnáx áyú wooch káa aawasháa

Kaax'achgóok.

60

Yanwát

ka yées shaawát.

Kalshákx áyá akooshtánin.

Tlél kei jeexixch.

At s'aatix áyú sitee.

Shaayeexáak
and Wasdéik.

This story I will tell you
is of my mother's maternal uncles,
when Kaax'achgook sailed out.

The place named Sitka
was a Tlingit village,
Sitka.

30

It is the place now called
Old Sitka.

But that place is not Sitka.
They called it Gajaahéen.

It is the one on this side; on the other side
is Walach'éix'i.

In between Noow Tlein was built by the Russians.
Now it is called Old Sitka by the white folks.

We only used to travel around in spring.

40

Once in a while
we lived there
in Ch'al'geiyita.aan.

After this
we frequented Shaaseiyi.aan.

When spring came
fur seals would drift in on the tide.
They would be throughout all these islands.
This is what people used to tire out and kill
with spears.

50

They used two different kinds of spears.

How long
were the thongs
that were tied to the spear point?
They were called at s'aan.aaxw dzaas.
They were for a deep place.
And the thongs that battered the head
for a shallow place.

Kaax'achgók
had two wives.

60

An older woman
and a younger woman.
He frequently went hunting sea mammals.
He never lost out.
He was a master hunter.
Well, I wonder what happened to him.

Ha ch'a wáa ku.aa sá kwshí yá yoo kaawanéi?

Tsu daak kóox áwé s'ootaat

é! desgwach awoostákxaa.

De yaa jindaxwétl.

Yá x'óon át shasatin yéidei áwé gunéi s uwakúx 70

du keilk'i hás teen.

A xoodéi áwé kadagáax wé x'óon yádi.

A tóodei áwé kaa seiwa.áx

"Ihi!

Ihi! Sh eelk'átl'!

Kaax'achgóok át nakuxji yé áyá,

Kaax'achgóok."

Du keilk'i hás áwé yéi ayawsikaa

"yándeí déi,

yándeí déi!" 80

Gunéi s uwakúx tle.

Aan eegayáakt has kóox

tle héeni wugoodí áwé,

shakáadeix áwé sitee,

tlék'gaa áwé a shakaadáx yéi adaané

du woosáni gootl; tle akal'ix't.

Héendei aléet.

Ldakát yax ayalal'éex' áwé tsá

dákdei gunayéi uwagút.

Tlax wáa sáyú x'egaa adanoogún yú x'óon dleeyí 90

yá yées aa du shát.

Ách áwé tlax yéi

yan ooxeechch kalshákx.

Xáanaa áwé at gadus.ée; at duxá.

Yú k'wátl yóo tuwasáagu át

kákw áwé

k'idéin wuduwa.agi aa kákw.

Yawdagaat'aayi té áwé a kaadéi dugich nuch; áwé

ul.úkch tle.

A kát adush.utlxi nuch; dleey tsú a kát dustéix

yú.á.

Ahé shaawát áwé agawdzi.ée; agawdzitáa wé x'óon

dleeyí. 100

S'ix' kaadéi áwé yéi adaané.

Áwé yées aa du shát wé Kaax'achgóok du shát áwé

du s'ix'i tle át aawatán.

"Taxhéenak'u a kát yilaxwén."

Tle yáadei áwé yóo wdudzinei du s'ix'i.

When he went out again in the morning,
drat! he began missing his target.
His arms were tiring.
With his sisters' sons
he started for the place where the fur seals
were floating in a cluster.
He heard the sound of a fur seal pup crying.
Among the cries he heard a human voice:
"Don't!
Don't! Hush!
This is the place where Kaax'achgóok hunts,
Kaax'achgóok."
He said to his maternal nephews,
"Let's go in now,
let's go in now!"
Then they started going.
When they reached the beach of their village,
as he stepped out into the water,
he was a bow man,
one by one he took his spears
from the bow; then he broke them one by one.
He threw them into the sea.
When he had broken them all then
he started up.
How his young wife
loved eating fur seal meat.
That was why
he worked so hard at tiring fur seals out.
One evening people were cooking; they were
eating.
These things we call cooking pots
were baskets,
tightly woven baskets.
Heated stones were thrown into them; it would
boil.
People would boil salmon in these;
meat was also boiled in them, it's said.
This one woman cooked some; she boiled some
seal meat.
She spooned it in a dish.
The young wife of his, this wife of Kaax'achgóok,
slid her dish along side of it.
"Couldn't you spoon some broth on this?"

70

80

90

100

Ahé tlax eeshandéin

du toowú awsinei

yá Kaax'achgóok ku.a.

Tle yan at duxáa áwé yéi ayawsikaa du

shatx'iyán, "Já'

ax kaaniyán xoodéi nay.á.

Yéi s yanaysaká,

'Woosáani eetínáx áyá yatee Kaax'achgóok

woosáani eetínáx.'" 110

Neil has áat áwé has du itx áwé yaa yéi ndusnein

tlox wáa dagaak'éiyi aa woosáanx'i sáwé

du kaaniyán jeedáx át á.

S'ootaat áwé yaax has woo.aat.

Gunéi s uwakúx.

A xoot áwé s wookoox.

Tlox du waakgáa wooteeyi aa áwé aawaták.

At s'aan.aaxw dzaas á, a káa yéi yatee. 120

Tléi áyú yíndei aan wultsees wé x'óon ku.a.

Héen xukáx áwé yaa nashk'én dákdei yinaadéi.

Yá Ch'al'geiyita.aan

yakáa yéi dagaateeyi x'áat'

deikéenax.áa s kaháa áwé

ch'a yeisú yaa nashk'én has du shukáx.

Ch'a a itx yaa s nakúxu

k'eeljáa tlein has du kát agoowashát.

Tup!

At wushtóogu yáx áwé woonei. 130

Tle tláakw áwé kúxdei s ayawdli.át yándei.

"Yee gu.aa yáx x'wán, ax keilk'i hás,

yee gu.aa yáx x'wán.

Tlox yíndei naytsóow yee axáayi."

E'! tláakw áwé aduxáa.

Kaa x'anawóos'ch.

"Ch'a yeisú a shukaadéi ge yaa ntóokúx?"

"Tléik'!

Tléik'! de tliyéix' áyá yéi haa yatee."

"Tláakw!

Tláakw ayxáa!" 140

Wáa nanée sáwé yéi yawdudzikaa.

"Ha de kúxdei áyá yaa haa nalhásh." De

xáanaadéi yaa kunahéin.

Ch'a yeisú ayawditee.

Wáa wdaxweidlí sáyá kik'i.aa

They pushed her dish to the side.

This made

Kaax'achgóok

feel pitiful.

As soon as they finished eating he told his

wives, "Ja',

go to my brothers-in-law.

Say to them,

110

'Kaax'achgóok is in need of spears,

in need of spears.'"

When his wives came home men were carrying

behind them

some very nice spears

from his brothers-in-law.

At dawn they went aboard.

They started going.

They came among the fur seals.

He speared the one he thought was nice.

The point that tangles around the animal was

120

on his spear.

But the fur seal didn't dive down with the spear.

It was jumping on the surface heading for the

open sea.

When they were on the outside of the islands

off Ch'al'geiyita.aan

when they were outside of them,

it was still jumping on the surface ahead of them.

While they were chasing it,

a strong wind storm overtook them.

Tup!

It was as swift as a gun shot.

130

They quickly turned back towards land.

"Be brave, my nephews

be brave.

Push your paddles way down."

Oh, they paddled fast.

He would ask them,

"Is the boat still moving ahead?"

"No!

No!" "We're not moving now."

"Hurry!

140

Hurry! Paddle!"

In a while they said to him

du kéilk'.

Yaakwdéi aawataan du axáayi.

Jilkáatdax áyú du.óow noojín yá tsálk.

Tsálgí x'óow

á áwé

150

átx dulyeixín.

Yan sh wudzitáa shanáa wdis'ít.

Ldakát yaakwdéi kawdaxduwayish kaa axáax'u.

Yándeí sh dul.aat.

Kaa itnáx áwé tsá yaakwdéi aawataan

du axáayi, Kaax'achgóok.

Gunéi s wulis'ís.

Kayikduwa.áxch k'eeljáa tlein.

Teet.

Hél has kool.áxch

a t'éiknáx.

160

Tlax x'oon aa yagiyee shunaxéex sáwé

ch'a yeisú axéx'w.

Tle aadéi sh wududli.ús. "Ch'a gaa déi,

ch'a gaa déi yéi kunganei."

S'ootaat áwé.

Kaax'achgóokch kayak.uwa.áx.

Hé', goodax aantkeení sáhé? Tlax yéi daléich.

Ldakát áwé duléich yéi.

Aa sá kwshí yóo gé tlax yéi daléich?

170

Ldaagéinax áwé shanáadax daak awdiyish

du x'óowu.

Yatx awdligén.

Yánt áwé yoo liháshk has du yaagú ku.a.

Analgéin áwé gwál l'awx'áat'i tlein gwáa yóo gé?

Tlax ligéi yú x'áat' tlein.

A kaanáx áwé kawdi.áa kayaanx'i.

Ch'u tle wdzik'ík' áyú yú át ku.a; k'ineilx'u

a káa kaawa.aa.

Yóo kaa yayik ku.a

xach wéi át ásgíwé

x'óon

180

taan

yáxwch'.

Ldakát yá héen táanáx kudaxdziteeyi át áwé

á kát kéen.

Ashawsikéi du keilk'i hás.

"Shaydaké!

"We're drifting backward now." It was toward dusk.
The wind still kept on blowing.
How tired was his younger
nephew.

He pulled his paddle into the boat.
They usually bought those ground squirrels from
Chilkat.

Ground squirrel robes
were the ones used 150
in those days.

He lay back, wrapping the robe around his head.
All of them pulled their paddles aboard.
They began lying down.

Kaax'achgook was the last one
to pull his paddle aboard.
The wind began to carry them.
They could hear the loud sound of the storm wind.
Waves.

They were deaf 160
to anything else but the wind.
When many days went by
they were still asleep.

They had given up. "Let's just let it happen,
let's just let it happen to us."

It was in the morning.

Kaax'achgóok heard the noises.

My! Where did all the people come from? How they
yelled!

They were all yelling that way.
Who were they that yelled that way? 170

From around his head he slowly lowered his robe.
He looked up.

Their boat was floating against the beach.

When he looked around he thought,
"Isn't that a big sand island?"

It was very large, that big island.

Grass was growing on it.

It was very dense; bamboo
grew on the island.

But the voices though,
weren't they

fur seal 180
sea lion

Shaydaké! Yan áyá haa wlihášh."

Goo sá kwshí yá át kuwlihášh?

Tlél yawduteen.

Daak has at kajéil

190

aagáa áwé daak wuduwatán has du yaagú;
at gutóox'

daak has aawatán.

"Dlinkwát x'wán yilatín

yee yaagú, ax keilk'i hás.

Dlinkwát x'wán yilatín." kaa shukoojeis'

Kaax'achgóok.

A góot ágé

wé dáadzi

aan shóox adu.ak át?

Wooch yát yóo shaduwateek.

200

K'át

kát adu.aak

wé gán.

Aa wduwaják wé x'óon

shawduwaxích.

At gadus.ée.

Hél koolk'átl'k.

Yan at duxáa áwé yéi kuyawsikaa

"ch'a tlákw yagiyee x'wán a daa yanay.á.

Yee yaagú dlinkwát yilatín.

210

Aaa.

Tlél wáa sáyú uneigik yóo

ka haa at xaayi sákw tsú.

Aa gaxylaxwáchs'

wé x'óon doogú

ka wé at dookx'ú.

Wé taan doogú ku.aa wés dzaas sákw áwé.

K'wát' yáx áwé kagaxyisahánt

naxlayát'gix'i

wé dzaasx'."

220

A yáx áwé yéi jiduné.

A xoo aa dleey dut'óos'

dusxook; yándeí yaa ndusnein.

Tlél áyá héen a ká

yú x'áat'.

Tlé yíndeí kanaltleich wé héen ku.a l'éiw

tóodei.

Yá k'eeljáach aax wudagaal'ix'i aa kineilx'ú

and sea otter?

Many kinds of sea mammals
were sitting on it.

He woke his nephews.

"Wake up!

Wake up! We've drifted ashore."

Where was it they had drifted?

They didn't recognize it.

When they had carried everything up the beach 190
then they brought their canoe up the beach; they

brought it up
into some bushes.

"Remember to take good care
of your boat, my maternal nephews.

Remember to take good care of it," Kaax'achgóok
instructed.

Were they without
fire rubbing sticks,
the things you start a fire with?

They're rubbed together. 200

They made
a big
fire.

One fur seal was killed,
clubbed on the head.

They cooked.

They were quiet.

When they finished eating he told them

"Remember to check it frequently.

Remember to take care of your boat. 210

Yes.

Don't let anything happen to it
or the things for our food either.

You'll tan some
of the fur seal skins
and other skins.

But make the sea lions into thongs.

You can cut them in a circular motion
so that those thongs
can be long." 220

They worked like he said.

Some of them barbecued meat
and dried it; they were nearly finished.

agoowx'ú áwé yax shayawlits'it'
 héen, séew héeni.
 A áwé duná.
 Tléel tsu héen a kát koodéin wé x'áat' ku.a. 230
 Tlákw yéi jiduné tlákw yigiyee.
 Xáanaadéi áwé
 xáanaadéi yaa kukgahéinin áwé
 gáanx' áwé ganúkch.
 Katushatánin
 yándeí wdagaawadi aa
 yá gáant keen.
 "A.án" yóo toosáakw nooch.
 Xach yóo a káx' ásgí yú yan kuwoodáaych
 yá kutx.ayanahá, 240
 K'óoxdísi
 ka wé
 Lk'ayáak'w
 a ya.eetí.
 A káa yan kuwoodáaych goox' sá kawuhaayi
 ka yú díś anax kái xixji yé
 ka gagaan anax yéi xixji yé.
 A káa yan kuwoodáaych.
 A káax' áwé át kuyanagwéijin.
 A káax' tsú yéi at daaduné. 250
 Áwé ooltínch xáanaadéi;
 Kaax'achgóok áa ganúkch.
 Tle k'át kukawushgéedi áwé tsá yan sh ustáaych;
 nateich.
 Desgwach tléix' táakw
 desgwach a yáanáx.
 Tléel wáa sá yoo wookéik
 Kaax'achgóok ku.a.
 E'! teesh déin kuwdagaanei.
 Goosú kaa aaní?
 Goonax áwu sá kwshí? 260
 Tléel wuduskú.
 Tle kaan naasa.áa
 a yanaak.áat'ani
 kát tani yáx áwé yatee.
 Hél wuduskú goonax.á sá.
 Kaax'achgóok ku.aa sgiwé de
 a daax yaawa.aa.
 Ax' áwé kaa jikaawakáa wé k'ineilx'ú,

There was no water
on this island.

But the water would seep into the sand.
Where the wind storm broke the bamboo, the
stumps were filled
with water, rain water.

That's what they drank.

There wasn't another drop of water on the 230
island though.

They worked all the time every day.

Toward evening,
toward evening when it was becoming dusk,
Kaax'achgóok would sit outside.

People who were elders
routinely
sat outside.

We used to call it "a.án."

Here they checked
the stars, 240

Venus

and

the Milky

Way.

They would check where they were now,
and where the moon was rising from
and where the sun was rising from.

They would check.

People used this as a map.

They used it also to work by. 250

That's what he would look at toward evening.

Kaax'achgóok would sit there.

When night fell he finally lay back; he'd sleep.

It was already
more than a year.

But Kaax'achgóok
didn't say much.

My, they would get lonely.

Where was their village?

Where was it? 260

They didn't know.

It was like a container
with the lid

lying on top of them.

- yaakw yáx kudayat' aa
 déix. 270
 A shóodei áwé wduwadúx'
 wé at yoowú
 x'óon yoowú; l'éiw a tóo yéi daxduwa.óo.
 Yá taan yoowú ku.a wés wudaxduwa.úx héen daakeit
 sákw aa.
 Wé taan x'adaadzaayí tlax dliyat'gix'i aa
 kaa x'usyee.ádi sákw
 kaa x'usyee.ádi sákw áwé á ku.a.
 Daa dus.aaxw tle.
 Há! desgwach kei jiyamayék yá wdudlixwaji at
 dookx'ú tlax wáa dagaak'éiyi aa sá.
 Kaa at xaayí tsú de yan kawdudligáa. 280
 Xáanaadéi áwé yéi kuyawsikaa Kaax'achgóok
 "Eeti.aa yigiyee
 s'ootaatx' áwé gunéi gaxtookóox.
 Ch'u yaxté atan kadaxwás'i
 gunéi gaxtookóox."
 Ch'u s'ootáat áwé l at gooháayi shawduwakée
 tle yaakw yikt kawduwajél.
 Yú dikee.ádi káax' áwé yan ayawsitán
 Kaax'achgóok wé yaakw.
 Eeeeei, 290
 k'e aduxáa.
 Ch'a aadéi aduxaa yéidei áwé at duxá.
 Wé wdudzi.iyi dleey ka wdudzixugu aa
 at duxá.
 Xáanaadéi áwé shawdudziyaa
 wé shayéinaa sákw,
 k'ineilx'ú.
 At yoowx'ú a shóo wdaxduwadúx'
 l'éiw a tóo yéi dagaatee wé at yoowx'ú.
 A áwé tle héeni kawdaxdudliyaa, 300
 yáanax.á
 a yat'ák ka yáanax.á, yindei
 naaliyéidei kawdaxdudliyaa.
 Ahé tlél gunéi kuwulhaash taatx'
 yá axéx'xu.
 Tsu s'ootaatx' áwé tsu gunayéi has ukooxch.
 Eeeeei!
 K'e aduxaa nuch.
 Hél k'át héen duná.

Nobody knew where they were.

But Kaax'achgóok

had figured it out already.

He told them to get bamboo,

two,

as long as the boat.

270

To the end they tied

the stomachs

fur seal stomachs; they put sand into them.

But the sea lion stomachs they inflated for

water containers.

And the sea lion whiskers, the very long ones

were for under their feet,

for under their feet,

They began tying them in bundles.

My! They were piled high,

those tanned skins, the very nice ones.

They gathered all their preserved food too.

280

Toward evening Kaax'achgóok said to them,

"We will be leaving

first thing in the morning.

We'll start out

while the handle of the big dipper is still

visible."

When it was early morning,

while they still couldn't see, they woke

and loaded the boat.

Kaax'achgóok steered the boat

by the stars.

Ohhhh

290

did they paddle.

They ate while they paddled.

The meat they had cooked and the ones they dried

they ate.

Toward evening they anchored with the things

they had made for anchors,

bamboos.

They had tied the stomachs to the end,

the stomachs with the sand inside them.

That was what they lowered into the sea,

300

one on one side

and another on the other side; down

deep they lowered them.

Ch'a kaa jeewú kwá at yoowx'ú tóo yéi dagaatee 310
wé héen.

X'oon kuxéi sáwé
yá éil' káx'.

Tléinax aach áwé t'aayaawakaa
"Háa! wé kéidladi xáa wé! Haa shukát wulihaash.
Yóodu á!

Aadéi yanal.á!

Tle a káa yan yasatán!"

De yeisdé ku.aa wé yaa kunahéin. 320
Ha gwál de táakwdei yinaadéi ku.a áyú.

De shaa yaadéi de aléet yá dleit.

Desgwach héennax kei yanaxásh
wé kéidladi ku.a.

Xach L'úx shakée ásgí wé.

Dleitx'i sáani áa yéi yatee.

A áwé kéidladi yóo s aawasáa.

Tlél áyú tlax kaa tuwáa ushgú wdusaayi
yá shaax sateeyí.

K'idéin a daa kuyana.áa áwé 330
yéi kuyawsikaa, "Yá a jigeidéi x'wán.

Yan yasatán wé yaakw.

Góok,

yindei naytsóow

yee axáyí. "

E'! tlaakw áwé aduxáa.

Tle a kát kaa seiwax'ákw kaa at xaayi
ka wé héen.

Tlaakw aduxáa.

Yá eechx'i t'éinax áa kóox

sú áyú áa wsi.aa 340

a géeknax áwé yaax shukawdudzitee

ka a shakaanax.

Tle a yée yan sh wududli.át.

A yíkt axéx'w.

Wé yaakw yix' áwé wdudlisáa.

Tle ch'u yeedádidéi ách dudlisáakw

Yakwalaséigákw á

áa s wulsaayích yá yaakw yix'.

Yan has kóox áwé daak at kawduwajél.

Kaa yaagú daak wuduwatán; k'idéin 350
sh daaduné.

Yándeí yaa sh nadusnein.

They didn't drift away that night
while they slept.
Each morning they would begin paddling again.
Ohhhh!
how long they would paddle.
They didn't drink much water.
But they had some inside animal stomachs, 310
some water.
How many days they had been going
on the ocean.
One man yelled out
"Hey! That's a seagull there; it's drifting in
front of us.
There it is!
Steer toward it!
Set your bow on it."
It was already nearly fall.
Perhaps it was toward winter. 320
The mountains were already dusted with snow.
The head of the seagull was beginning to cut
through the ocean.
Here it was the tip of Mt. Edgcumbe.
There was a little snow there.
This was what they were calling a seagull.
They really didn't want to call the mountain
by its name.
After they had recognized it,
he said to them, "Steer the boat 330
into the arm."
Go!
Push your paddles
way down."
My! they paddled fast.
They forgot about their food
and water.
They paddled fast.
When they reached behind the reefs
where kelp grew 340
they pulled some on board at the stern
and at the bow.
Then they lay down in the bottom of their canoe.
They slept inside it.
They rested inside the canoe.

Dushóoch.

K'idéin yan sh dusnéi,

Kaax'achgóok ku.aa wé té yát áwé uwagút; áx'
áwé akat'éix'.

Has du yoo kooneigi áwé

a yáa akat'éix' wé té.

Ch'a yeisú áa yéi téeyin du ji.eeti.

(Á áyá aadéi gaxtookóox ch'a goox' sá.)

K'át yan sh dusnéi

aagáa áwé tsu yaakw yix aawa.aat; gunéi
yakw.uwakúx.

Daxéitt áwé yatán.

Yeisdéi yaa kukgahéinín; Kiks.átx'i has
nalgás'ch.

Kunáadei aa nalgás'ch

Geey Tleindéi

ka Daxéitdei,

ka yá héenáx'w sáanidéi; a xoo aa

tle aanx áyú daxdzitee

yóo áa yéi kunateech yé; kaa at xaayi

a daa yóo akoo.atgi nuch yé.

Yóo yées shaawát

du shát

hú ku.aa wé dei wduwasháa.

Du kéilk'ich áwé uwasháa.

Tlax a yáanáx de galtíshch

wé shaawát.

Ach áwé yées káa du jeet jiwduwatán.

Tlax sh tóodáx kuwdzihaa de.

Wé yanwát du shát ku.a ch'a yeisú du tóox
kaawagaa.

Yá du xándáx

daak uwakuxu aa

ch'a yeisú du tóox

kaawagaa.

Gáanx' áyú ganúkch gagaan yanax yei anaxixi.

Tlax k'át sh tóodáx akawdajeili

du tundatáni aagáa áwé tsá neil ugootch.

Áyá tsu yá át aayi áwé

ch'a aadéi

héen du yadaanáx kaawadaayi yé

ch'a aan áwé át oolgeinch

Yoo Luklihashgi X'aa lutú.

360

370

380

390

Today it's still called
"canoe rest"

because they rested there in this canoe.

When they got ashore they unloaded their boat.

They brought up their canoe; they cleaned
themselves up.

350

They were dressing up.

They bathed.

When they finished dressing up,

Kaax'achgóok went up to the face of a rock;

there he carved.

He carved on the rock

what had happened to them.

It was still there recently, the work of
his hands.

(This is where we will go sometime.)

When they were completely dressed

360

they went aboard again; they began paddling.

The boat headed toward Daxéit.

It was near fall; the Kiks.ádi would move.

Some would move to Kunáa

to Geey Tlein

and Daxéit

and to the small streams; some of the places.

were villages

where people camped; they would put up

their food.

370

The young woman,

his wife,

had a husband.

His nephew was her husband.

This woman

was missing Kaax'achgóok so very much.

This is why she was placed with a young man.

She had already recovered.

However, he was still lingering on the mind

of that older wife of his.

The one who sailed

380

away from her

was still lingering

on her mind.

She would sit outside when the sun was setting.

When she had cried until no tears

Anax daak uwakúx wé yaakw.
 Yándeí yaa kgakúxún yéeyi áyú ax tlaakáak
 ax léelk'w Kaax'achgóok,
 daax'oondahéen áyú héendeí anatsákch
 du axáayi; s'át'nax.aanáx
 a xukáa awooyíshch.

A káx' áwé yan woos.áaych du axáayi.

A áwé du shátch

tle yaawatín.

Tlax k'idéin yan akooltéen aagáa áwé tsá
 wdihaan.

400

Neil uwagút.

"Ha! Tlagukwáanx'i xáa yú haadéi yaa nakúx."

Ldakát du daa.itnagóowu

áyá de du shantú.

Aa yax kawdayáax áyú duwajée

hú ku.a.

Ach áwé ch'a sh k'akalgedéin daayaduká.

Wáa nanéi sáwé áa yux aawagoot.

"Ha ch'a a yáx áwé

yaakw haadé yaa nakúx."

Yées káax'w áwé át kaawa.át taashukaadéi;
 yan áyú uwaláa.

410

Tlax taashuká yayát' Daxéit.

Áyá áx aa yaawanák

tle yú ixkéedei.

Shayadihéini aa áwé aadéi woo.aat.

K'idéin yan kadusnóok aagáa áwé tsá

kei t'aawduwa.ix' yú ixkéede.

"Kaax'achgóo-oo-ook

koowagáa-aa-aak."

Tle haadéi yaa nas.áx.

Tle yá aant is.áax áwé át kawduwa.át;

x'óol' yáx at woonei.

Wé yanwáat du shát ku.aa wé tle tláakw áwé
 at sa.ée.

420

Tlax yáa

daakw aa at xá sá du tuwáa sagóo noojín

á áwé as.ée

du xúx x'eis.

Wé yées aa du shát ku.a áwé

kadéix' áwé; du yáx' yéi woonei

wé du xúx tsú.

were left, she'd go inside.
It was while she was sitting there again
as her tears
flowed down her face
that she kept looking 390
at the tip of Yoo Luklihashgi X'aa.
The canoe came out of there.
When my mother's maternal uncle came toward shore,
my grandfather Kaax'achgóok,
he would put his paddle in the ocean
four times; then he would pull it across the stern
with his left hand.
He would rest his elbows over his paddle.
This is what his wife
recognized. 400
When she was sure of what she saw she stood up.
She went inside.
"Well! The one long dead is coming."
All his mannerisms
were still on her mind.
But they thought
her mind had snapped.
That was why they kidded her.
After a while someone went out there.
"Hey, it's true, 410
a canoe is coming."
Young men ran down the tide flats; it was low tide.
The tide flat extended way out at Daxéit.
This was where the men stood
all the way down the river.
There were many who went there.
When they were sure, they yelled out the news
from down the river.
"Kaax'achgóooooooooook
has returrrrrrned!"
They could hear the news coming up. 420
When the news reached the village people started
to run down; they became like a whirlpool.
But his older wife quickly began to cook.
Whichever foods
he really used to like
was what she cooked
for her husband to eat.

- Yindasháan áwé s kéen. 430
 Wáa sá kwshí yándeí s kaguxdayáa?
 Wáa sáyú tlax yéi sh yáa wdiwútl gadusháat?
 Haa, kei ginnadutéen wé yaakw.
 Ch'a a yíkt has kéen.
Kaa eegayáakt
 gindutéé áwé aagáa wé tsá
 yéi s uwa.át; a yíkdáx daak at kandujél;
 yú x'at'aakx' áwé kei jiyawduwayék
 wé at doogú,
 wududlixwaji
ka wé
 taan x'adaadzaayí. 440
 K'idéin yan at duxáa
 yan sh kálnéek
 has du yoo kooneigí, yan aklanéek
 áa kaa jikaawakaa,
 "Yóo x'wán
kaa jixoox yala.át wé...
kaa jixoox yéi yaa gaysané
 wé taan x'adaadzaayí.
 Wé at doogú."
 At áwé x'eiwatán du kéilk'. 450
 "Gunalchéesh á
ax kéilk', gunalchéesh
 yá i tlaakáak
 du yáx yeeyashée.
 Gunalchéesh.
 Ha, wooch yeeydzixán áyá.
 Ch'a yéi déi yan kuxdayaayí.
 Ch'a yéi déi ngatee.
 Wa.é tsú!
 Wa.é tsú! 460
 K'idéin x'wán dlinkwát latín
 wé ax kéilk'
 k'idéin. "
 Ldakát kaa jixoox ayakaawajél wé at dookx'ú.
 E'! toowú sagú yéi daaduné.
Xaju tóox' ásgí yú de yan awsinéi.
 Sh tóox' yan awdzinéi de
 yá du tundatáani
ka yá aadé yan kawdiyayi yé.
 Ayá kei akaawashée 470

But the young wife of his
was shame-faced; it was on the face
of her husband too.
They sat with their heads down. 430
They wondered, what was going to happen to them?
Why was she so in a hurry to be married?
Now they were pulling up the canoe.
They just sat in the canoe.
When it was brought
up to the village that's when they finally
got off the boat; they brought the things from
inside the boat; they were piled up by
the door, those skins
that were tanned
and the
sea lion whiskers. 440
When they had finished eating
when he finished telling the story
when he had finished telling
of the things that had happened to them,
he told the people,
"Will you
distribute these to the people this way?
Hand the sea lion whiskers
out to the people.
The skins."
He spoke with his sister's son. 450
"Thank you, indeed,
my nephew, thank you,
you wiped the face
of your mother's maternal uncle.
Thank you.
Surely, you care for each other.
Let's just let it be.
Let things remain just the way they are.
You too!
You too! 460
Will you take good care
of my sister's son,
good care."
He handed skins out to all the people.
My! It made people happy.
Hadn't he already made up his mind?

yá du x'asheeyí.

Ahé yáadu á

ax tlaakáak

Kaax'achgóok,

aadéi x'ayakáayi yé á

aadéi x'ayakáayi yé!

Ch'a á ku.aa yás

tlél gaxyi.aa.

Has du kunóogu de yan shuwjixin.

Ach áyá

tlél gaxyi.aa.

He had already made up his mind
about his thoughts
and what had happened to him.

He started singing
his song.

470

This is the one here
my mother's maternal uncle
Kaax'achgóok,
the way he said it, indeed,
the way he said it!

But this is the only thing
you won't hear.

What they did is now ended.

This is why
you won't hear it.

480

Naatsilanéi

Kéet Yaanaayi x'éidáx sh kalneek

A dlaak' áwé aawasháa wé k'isáani.

Naatsilanéi

yóo gíwé duwasáakw.

Áwé aan sh kalnik nuch wé du kaani yán,
aadéi ashigóogu yé yú sixaagu jáajee.

Áwé a yeet has awuwawóok

yóo taan eeji

a kaanáx yei wugoodí.

Ach áwé yan has uwanéi.

"Ha k'e daak xat yayxá!" yóo gíwé x'awooká
wé káa.

10

Dei du jeewú a

wé sixaagu jáajee.

Áx' áwé daak yawduwaxáa aadéi.

Daak yawduwaxáa.

A daat kóox áwé,

há'! taan

Naatsilanéi
told by Willie Marks

He was married to the sister of those young men.

Naatsilanéi
was what they say his name was.

He would tell stories to his brothers-in-law
about how well he could use those crampon snowshoes.

They didn't think
he could get on
the sea lion rock.

That was why they prepared.

"Well! Let's let you all take me out!"
is maybe what that man said.

10

He already had
those crampon snowshoes.

They took him out there by boat.

They took him by boat.

When the boat got there--
wow! there were a lot of sea lions

yóo x'áat' ká.

Kei jilashátch
wé teet.

Du tóogaa nanéi áwé yándeí
é! kei wjik'én.

20

Ch'u shóogu áx wulixáat'i yé áwé.

Héendeí guxshax'éel' yóo áwé duwajée.

Ch'a yéi giyú s asayahéi; héent wusgeedí
tlél tsu yéi s aguxsaneix.

Áyá s ash yaawadlaak áyú.
Dikeenaa a shantóodeí wjixeex.
A shakéedeí yóo gwáa wéi gé.
A xoot wujixíx wé taan.
About four, five atáak áwé

"Ax shóot yikúx déi"
yóo yaawakaa.

30

Ch'a yéi yawukaayí áwé yaakwdéi yéi wdudzinei
wé axáa.

Wáa sá kwshé wduwanúk? Southeast giwé wduwanúk.

Tle yaa nals'is.

Ch'a altín áwé.

Áwé tla_x wé s du kéek',
kik'i.aa has du kéek' áwé, du káani.
Hú áwé kadaqax tin ash shóodeí axáa aawataan.
Axáa giwé
a shóodeí wé du káani.
Áwé du jeedáx yóot wuduwas'él'.

40

Tle yéi áwé gunéi wlis'is tsu yándeí.

Tla_x naaliyéix' yawuls'eesí áwé tsá kindachóon
aawakei.

Tle gunayéi uwakúx yándeí.

Hú kwá a shakéet aa.

Yaa kagashgéet giwé shanáa wdis'it

on the island!

The waves
reached high.

When he thought the time was right-- 20
my! he leaped to the shore.

He stuck to the spot there.

They thought he would slip into the sea.

Maybe that's what they wanted; if he fell into
the sea they wouldn't help him.

But then he outsmarted them.

He ran up to the top.

To the top, I guess.

He ran through the sea lions.

When he had speared about four or five of them

he said, 30
"Bring the boat over now!"

Just as he said that they pulled in their oars.
Which way was the wind blowing? Maybe it was
blowing southeast.

The wind was taking them.

He could only watch them.

It was their very youngest brother,
the youngest of the brothers, his brother-in-law.

It was he, who while he was crying, grabbed an
oar to get him.

Maybe he was rowing
to his brother-in-law. 40

But they tore it from his hands.

That was how they started to blow toward shore again.
When they were blown far enough out that's when
they sat up.

Then they began to row to shore.

But he sat at the top of the island.

wé taan eejí káx'.

Tle héent wulitít yóo giwé s akanéek.
Wé yánx' ku.aa
tlél has awusneix.

50

Yaa kanashgídi áwé aawa. axi át áwé
du daxakaadéi wé teet jinastaan tóodei.
"I eegáa áyá yaa nxagút."
Sh yaax daak shuwdi.áx.
S'igeidi x'óow áwé yéi aya.óo.
Tlél daa sá á.
Nobody there.

Daax'oon.aa, nas'gi.aa,
yá daax'oon.aa.
Yá nas'gi.aa l daa sá ooxsatéen áwé
daax'oon.aa a yís yan uwanéi.

60

Yá a woolí a wak.eetéenáx áwé altín.
"What's going on?" yóo giwé tuwatee.
Du wakkáax' áwé anax wudihaan, wé teet x'atú wé
káa tlein.
L ash éet x'eitaanji áwé yéi ash yawsikaa
"Goodéi sáwé?"
"Yá eech tayeedéi áwé."

"How I gonna get there?"
yóo yaawakaa.
Tle yá héen áwé yatx ashoowa.áx.
"A tayeedéi nagú!" yóo ash yawsikaa.
Tlél tóo awunoogú áwé tle.

70

Gwá'!
Aan,
hít.
Aa yaa woogoot wé diyée.
Tle neildéi yaa nagúdi áwé awsiteen wé át satáan
wé káa.
Kát du eedéi sixát
wé harpoon x'eidi áwé.
Wudutaagéen áwé.
Hásch kwá tlél has ooteen,
yóo taan kwáanich yóo lingít jineiyí.

When it began to get dark maybe he wrapped himself
up, pulling his blanket over his head
on that sea lion rock.

Maybe they were saying he was swept into the sea
by the waves.

On the mainland though
they couldn't rescue him.

50

It was getting dark when he heard that thing in the
roar of the waves while he was trying to sleep.
"I'm coming to get you!"
He pushed the wrap from his face.
It was a beaver robe he wore.
There was nothing there.
Nobody there.

The fourth time, the third time,
the fourth time.
The third time when he didn't see anything
he prepared for the fourth one.
He watched through the hole where the
eyehole was.

60

Maybe his thoughts were "What's going on?"
It stood up right before his eyes,
at the lip-edge of the waves, this huge man.
Before it could speak Naatsilanéi asked it, "Where to?"
"Under this rock."

"How am I going to get there?"
he said.
It lifted the edge of the sea like a cloth.
"Go under this," it said to him.
He didn't even feel the sea.
Oh!

70

It's a village,
a house.
He went there, down there.
As he was entering the house, he saw that man
lying there.
A harpoon point was stuck in him.
It was a harpoon point.
He had been harpooned.

"Wáa sá igaxduhéi?"

80

yóo daayaduká. "How much you want?"

Ch'a du toowú áwé yéi woonei.

"A tuwáatx ax aani woonkaadlaagi át gwáa?"

"You get it!"

yóo yawdudzikaa.

"Ach iwduzihéi."

Tle wdudzikóo du toowú hú

waa sá teeyí.

Tle wé gwál ch'a act giwé yéi adaané.

A xánt uwagút wé gantas'aati.

90

A daa yoo koolnúkgu áwé,

aax yóot awsixút'

wé s'aak kát.

Ach áwé yéi at gadudlikóo

"Oodáx kát kawdziteeyi yáx woonei."

Ch'a náanáx shawdinúk.

Ach áwé du jeet kawduwatée wé át,

wé balloon tlein,

speed boat balloon, tlél xwasakú wáa sá kwsaayi.

Gwál de a shakéex' áwé du een kéi aawa.át tsu
wé eech.

100

"Yáat'át tóox áwé yei kgeegóot.

Tlél tsu yáat daa yóo tikgeetaan. Ch'u tle yú

i aanix' x'wán yan tután.

Okay," yóo yawdudzikaa.

A tóodei woogoot tle.

Gwál du een áwé x'awdudzi.áxw.

Yet,

gee,

saam,

sée,

yóo áwé kei kawduwagix'.

110

Daax'oondahéen wuduwatúw.

Tle haat agoowashát wé yándeí át.

Du een áwé yaa kanals'is.

Ch'áakw yaa kanals'isi áwé yéi tuwdisháat, "Tláv'!

Tsu ch'oo shóogu áx' tsú s'é xaan kux ayagadatee?"

But they, the sea lion people,
couldn't see what the human had made.

"How will we pay you?"
they asked him. "How much do you want?"
He had only to think,
"Something I could reach my village with."
"You've got it!"
they said to him.
"You will be paid with it."
They could read his mind,
whatever he thought.
Then he probably just put on an act.
He went by the sick man. 80
While he was feeling around him
he pulled the bone spear head
out of him.
That's where the proverb comes from
"he was like the man who had a spear removed."
He sat up without feeling pain.

That's why they gave that thing to him,
that big balloon,
a motorized rubber raft, I don't know what to
call it.

They probably took him to the surface again,
to the reef. 100
"Get into this thing.
Don't think of this place again; think only
of your village.
Okay," they said to him.
Then he went inside of it.
They probably tied it shut with him.

One,
two,
three,
four,
they tossed it up in the air. 110
They moved over the waves the fourth time.

Tóo aawanuk yan yóo latítgi.
Gwál zipper áwé a x'atóowu á.
Héidei shuwduwataan.

"We told you not to think like that," yóo.

"Yáa yeedát ku.aa ch'u tle áx' yan tután.

Tlél tsu kux teedatánjeek. Right
place to your home."

120

Tsu kawduwa.aakw tsu.

Gunéi kawlis'is du een.

Daak latítji áwé gwál

waa sá kwshé a tóodáx kei uwagút.

Gwál wé automatic button giwé áwu?

Gwá', du aaní t'éiknax.á áyú.

Ayaawatín tle.

He's got a hard feeling

what they do to him.

Ach áwé tle woogoot.

130

Gwál yaa kanashqít áwé de.

Wé du shát niyaadéi,

yá du aaní niyaadéi

yaa anal'un giwé?

Yáa yeedádi yáx ágé? Tlél woosh daadéi oogaax.

Wé x'aak'w luká wé té shakée áwé át áa du shát.

Ax' áwé gáax.

A xánt uwagút. "Hey, honey!"

"Oh yeh," yóo áwé yaawakaa.

Aan áwé akawlineek what happened to him.

140

Tle yéi gíyá du éek' hás niyaadéi áa yax wujixín.

A géidei áa yáx wujixín du toowú wé shaawát.

Ach áhé tle du xúxt wudishée.

"Ax xút'ayi ax jeedéi yéi kgisanéi."

Gwál atxá tsú.

"Be sure lotsa rice."

Yéi áwé ash jeet yéi awsinéi taat giwé.

Anax yaa has kuxji yé ku.aa giwé awsikóo,

yá hunting, wé du kaani yán.

Axóot' wé át.

150

Gwál wé taanch áwé áa shukaawajáa aadéi

kgwasgit yé.

Ach áwé tle yéi adaané wé át.

Wé kéet áwé axóot'.

Then the wind gusted, that southeast wind.
The bubble was blown with him.
After the wind had been blowing for a while he
thought, "Oops,
what if it blows back there with me again?"
He felt the waves pounding him on the shore.
It probably had a zipper for an opening.
They opened it.
"We told you not to think like that!" they said.
"So now think only of that place! Don't let
your thoughts return! Go right straight
to your home!"

120

He tried it again.
The wind began to carry him.
When the waves were pounding it on the beach,
I wonder how he got out.
There was probably an automatic button.
Well, it was on the other side of his village.
He recognized it.
He had bad feelings
about what they had done to him.
That's why he went up right away.
It was probably getting dark already.
Maybe he was sneaking
toward this wife of his,
toward this village of his.

130

Was it like now? People don't cry for each
other any more.
On that little point, sitting on top of the
rock was his wife.
She was crying over there.

He went up to her. "Hey, honey!"
"Oh, yeah," she answered.
He told her what had happened to him.
Maybe this is how she turned against her brothers.
The thoughts of that woman turned against them.
That was why she helped her husband.
"Get me my adze."
Probably some food, too.
"Be sure there's lots of rice."
That's how she brought them to him, perhaps

140.

Killer Whale.

I don't know what kinda wood.
 Koogéiyi l'owú áwé yéi adaané.
 Yéi awsinei
 just the easiest way.
 They're ready to go.
 Héen táax' yéi aya.óo.

160

Gwál yá taat yeen; yax taat ayawdataayí
 ldakát át

tlél ushk'é.

Midnight.

Aagáa áwé akaawanáa gíwé,
 yet, gee, saam, sée.
 Tle héent loowagúk tle wé át.
 Tléik'! Diginaanáx áwé kei awsigúk.
 There's no ghost in there.
 A tóotx woohaa tle,
 the wood.

170

Ach áwé tsu góot át; ldakát át akoo.aakw.

Cha ch'a yá xáay áwé tsá
 awliyéx hóoch'een yís.

A héent akoonáa áwé tsá
 yú héen táax has kawduwax'aak.

Deikéénáx has gadanáak áwé ldakát át has
 du x'éiwu.

Ayaawadlaak

tsaa,

halibut.

"Ha, haandéi déi!" yóo ayawsikaa.

"Yáanáx haadéi kwakóox wé yaakw.

Ax' áwé yee jikakwakáa."

Gwál yóo áwé adaayaká.

"The youngest one ku.aa áwé

you put him safe.

Yaakw wáal'i kaadéi áwé gaxyilanáash."

180

All right, s'ootaatx áwé yaa gakúxch.

Anax haadéi yaa nakúx wé yaakw.

Haahá,

yan awsinéi de.

190

during the night.

Maybe he knew where they usually passed
when those brothers-in-law of his hunted.

He adzed out those things.

150

Those sealions had probably instructed him
on what he should do.

That's why he immediately worked on those things.

They were Killer Whales he adzed.

Killer Whales.

I don't know what kind of wood.

He made them from any old wood.

He made them

just the easiest way.

They were ready to go.

He had them in the water.

160

Probably at midnight; when the night turns over
all things

are evil.

Midnight.

Maybe that's when he told them to go,

one, two, three, four.

Those creatures immediately ran into the sea.

No! They floated up out there.

There was no spirit in them.

There was no trace of it inside

the wood anymore.

170

That was why he tried a different kind; he tried
all kinds of things.

Only when he finally carved yellow cedar

he carved for the last time.

When he finally told them to go into the sea

they glided through the sea.

When they stood up out in the water they had

many things in their jaws.

He got

seal,

halibut.

"Well, come over now!" he said to them.

180

"The boat will pass through here.

I will tell you when to go for them."

That's what he probably said to them.

Gwál aan yóo x'ali.átk tláakw wé fish
wé awliyexi.

Du tóogaa nakóox áwé akaawanáa.
Shhhhhhhhhh.

Áwé a daanáx wudinaak.

Has akaawax'ál wé yaakw.

Wé awliyexi át áwé yéi kuwanóok.

Wé smallest ku.aa áwé, axáa ash shóodei
awusháadeen,

hú ku.aa áwé yá yaakw wáal'i kát wudzigit.

Ágíwé yan awsikúx,

wé át k'átsk'ooch.

Ach áwé sh kawdlineek, hú ku.aa,

yá át k'átsk'u.

Gwál aan akawlineek tsú.

Gwál ash xánnáx shákdéi; yan uwakúx

yá du káank'i.

Áwé woogoot neildéi.

Aagáa áwé

aan yóo x'awli.át tsu wé awliyexi fish,

wé du jiyis yaakw akaawax'éili.

"Next time

tlél tsu yéi gaxyeesgeet,"

yóo yan ayawsikáa.

"Daa sá gaxyixáa á áyá gaxyi.een."

Ach áwé lingít tlél wáa sá adaa.uné wé át,

yéi kwldigeyi yéix'.

Aagáa áyá hú ku.aa yanax daak uwagút tle

ch'a áa ngwaanaawu yéidei giwé.

"But you put the youngest one
in a safe place.
Throw him on a broken piece of the boat."

All right, they would paddle early in the morning.

The boat was passing through there.

Okay,

he had them ready then.

190

He probably talked all the time to the fish
he had made.

When they were right for him he told them to go.
Shhhhhhhhhhhh.

They stood up around the boat.

They crunched the boat between their jaws.

Those things he carved were doing this.

But the smallest one the one who had picked up
the paddle toward him,

fell on a piece of the boat.

Maybe that was what the young boy
paddled to shore.

200

That's why he, that young boy,
was able to tell about it.

Probably Naatsilanéi told him too.

Probably he came to him, I guess; that little
brother-in-law of his

reached shore.

He went home.

That's when

Naatsilanéi talked again to those fish he had carved
that had crunched the boat in their jaws.

210

"Next time

you will not do this again,"

is what he told them to remember.

"Whatever you'll eat is what you will kill."

That's why those things don't do any harm to humans,
however large they are.

That's when Naatsilanéi went into the forest,
maybe to wherever he would die.

Naatsilanéi

Tseexwáa x'éidáx sh kalneek

Yá sh kalneek:

yéi duwasáakw yá káa, Naatsilanéi.

Du kaani yán teen áwé daak uwakúx

Taan t'iká.

Ch'a anax Lawáak deikéenax áwu á

has du aaní.

Aadáx áwé daak has uwakúx aadéi.

A áwé

a shóotx yan has uwakúx,

has du káani.

Wáa sá kwshé yú aan yéi s jeewanei?

A shayinkáx' áwé yéi yatee;

ch'as yóo deikéex yaa nakúxu áwé,

"haandéi ax shóode, ax kaani yán!"

yóo áyú x'ayaká.

Kudzitee yú káa du x'éitx áyá kadunéek.

Ach áwé wtusikóo.

Yá uháan haa léelk'u hás áwé.

Yéi áyú s tuwasáakw Tsaagweidix aa sitee.

Naatsilanéi yóo duwasáakw wé káa ku.aa,

wé tléix' aa.

Kúnax tléel aadéi naxwdzigeedi yé koosti.

"Wáa sáyá xat gugatée?"

10

20

Naatsilanéi
told by J. B. Fawcett

The story:

the name of this man was Naatsilanéi.
He went out by boat with his brothers-in-law
outside of Taan.

Their village
was just outside of Klawock.
It was from there they went out by boat
to that place.

And then
they came back
without their brother-in-law.
What had they done with him?
He was at the middle of the island.

When they were already way out on the boat
he said

"Come here and get me, my brothers-in-law."
There was a man from whose lips this is told.
This is how we know it.
They are our ancestors.
This is what we call those who are Tsaagweidí.
That man's name was Naatsilanéi,
the other one.

He really didn't know what to do.
"What is going to become of me?"
These thoughts were on his mind.

10

20

Yá tǐ áwé du tóowoo á.

Hel awuskú

x'oon sá wuxeyí áx'.

Du éet x'awduwatán.

Kashde naaléi ásiwé gé aagáa a káa

yéi yateeyi yé wé x'áat'.

"Wáa sáyá eewanei?"

A yát awdligén.

Yées káa áwé,

yées káa.

"Ha ax shóotx áwé yan has uwakúx."

"Ha has tulatín xá.

Wé diginaawú á

anax yan has uwakuxu yé.

Ch'a tliyéi ganú x'wán,

tliyéi ganú."

Tléi yeiwuyáat'i áwé.

Tsu uwaxée ásgé.

Aagáa áwé,

ash xánt uwagút.

"Haagú!

Haagú!

Yá át tóodei nagú!

Yá át tóodei nagú!"

Daax'oondahéen yóo a kaanáx ayakaawatée

yú teet kaanáx.

Wé káach ku.a,

daax'oon aa,

yáax' áwé tsá a tóodei ash kawanáa.

At yoowú áwé.

Aatlein áyú.

Tléi awuskú.

"Tléi kux teedatánjik haandéi x'wán.

Tle yóo yan tután.

Awu á l'éiw."

Ch'a a kat'óodi kaháa áwé áa kux tuwdishát.

"A tóonáx daak gú.

Áwé, i een kaxanéek.

Náa, yáat'át i jeex'.

Tléi haandéi kux teedatánjik x'wán.

30

40

50

60

He didn't know
how many nights he spent there.
Someone talked to him.
He had probably been there a long time
on that island.

"What happened to you?"

That was the voice he looked at.

It was a young man,
a young man.

30

"They left without me, you know," Naatsilanéi said.

"Well, we watched them, you see," the young man
said.

"It's right out there
where they came ashore.
Just sit still please,
sit still."

Time went fast.

He stayed another night.

That's when
he came to Naatsilanéi.

40

"Come here!

come here!

Get inside this thing!

Get inside this thing!"

He moved it over the waves four times.

Finally,

on the fourth time,

the man told him to get inside.

It was a stomach.

50

A large one.

He didn't know.

"Please don't think back to here.

Only think about the mainland.

There is a sandy beach."

When he was only half way his thought returned.

"Come out of there.

That's what I told you.

Here, hold this.

Please don't think about here.

60

Hold this."

I jeex' yáat'aa."

A jeet aawatée wéit'át.

Tléil aadóoch sá wuskú.

Wududzikóo ku.aa

daat daax sá sateeyí.

"A tóonáx áyá xáax x'akgeetáan,
a tóonáx."

Tlél yeiwuyáat'i áwé.

Wáa sáyá yan kawlihásh; tóo ayanook.

Aa ash shukaawajáa aadé aguxsanei yé.

Neilnáx áwé alshát,

neilnáx.

Aagáa áwé a tóodáx tóot awliyísh.

A tóonáx áwé át x'eiwatán wé ash jeet aawatiyi át.

"De yáadu xát,"

yóo áyú ayawsikaa.

"Ha iduwatéen.

Gu.aax x'wán!

Yéi aa kgisatéen.

Daa sá i tuwaagáa yatee

gageeséix."

Wé át tóonáx

yóo áwé yoo x'ayatánk.

Tlél yeiwuyáat'i áwé

70

80

90

100

du xándeí yaa yanagwéin wé yaakw.

Du xándeí yaa yanagwéin.

"Daat ku.oo sáyú?"

Hél awuskú.

Lingít áyú

ch'a aan kwá tlél awuskú.

Ch'a k'át kadu.aakw.

"Wáa sáyá eewanei?"

"Ha wéidáx áyá yan xat yawduwaxáa."

Hél áyú akooneek aan.

"Wéitx áwé yan xat yawduwaxáa."

Tlél has awuskú.

Du shát kudzitee,

du shát.

Ch'áakw aadéi at téeyi yé;

dáxnáx áwé yatee du shát.

Hél has awuskú.

"Wáa sáyá?"

He gave Naatsilanéi that thing.

No one knew.

But it was known
what it was for.

"Through this you will talk to me,
through this."

It wasn't long when he noticed.

Hey--it had floated to shore; he could feel it.

The man instructed him what he would do with it. 70

He held it from the inside,
from the inside.

Then he pulled it out.

Through this thing he was given he spoke to the man.

"I'm already here!"

he said to him.

"Well, we can see you.

Have courage!

You will see more.

Whatever you desire 80
just name it."

He talked

through this thing.

It wasn't long when

these boats were coming toward him.

They were coming toward him.

"What kind of people were they?"

He didn't know.

They were human

but he didn't know them. 90

But they tried to talk.

"What happened to you?"

"Well, I was brought in from out there."

He wasn't telling what had happened.

"I was brought in from out there."

They didn't know what had happened.

His wives were there,

his wives.

This is the way things were long ago;

he had two wives.

They didn't know. 100

"Why was it?"

they would ask about him; they would weep.

has anawóos'ch; has gaxsatée nooch.

"Tléil wutusakú.

Du een áwé daak jiwsitán wé x'áat' kaadáx.

Hél du káx kuwtooshee."

Yóo áwé s akanéek wé s du káani.

Hél yeiwuyáat'i áyá,

ash xánt uwagút wé káa.

"Haagú.

Iyatéen gé héit'át?"

110

Daa sákwshí yú gí, yóo?

"I atxaayí áhé.

I atxaayí áhé.

Héidu á."

Du eegáa áyú woosoo.

Du eegáa woosoo.

Wé át kawdliyeeki át.

Ldakát káach áwé wsikóo.

Kín yóo duwasáagu át.

Lingít áwé.

120

Lingít.

Aagáa áwé,

"Wéidu i atxaayí"

áa shukdujeis'.

"Héidu i hidi.

Aadéi kgeegóot.

Tléil a x'awoolnáx áx eegoodik x'wán.

Tliyaanax áwu i shát.

Wé tléix' aa,

aadéi shugaxdugóot."

130

Yóo áwé ash daayaká.

Wáa nanéi sáwé át koowaháa,

kúxdei

yóo wdaneiyí wé taat.

Taat yeen

keix'éidei kuwuhaayí áwé,

"Haakw déi,"

yóo ash yawsikáa.

Tlax tlél áwé unalé

du x'usyeeex'.

140

"Yáadu á,

Yáadu á.

Iyatéen ágé wéit'át?

"We don't know.
A wave carried him out from the island.
We couldn't find him."
This is how they told about their brother-in-law.
It wasn't long
when that man came to him.
"Come here.
Do you see that?" 110
I wonder what it was.
"That's your food.
That's your food.
It's over here."
It was his help.
It was help.
Those beings that fly.
Many people know them.
The things called Brant.
It was human. 120
Human.

That's when
Brant pointed them out to him.
"That's your food.
Your house is over here.
You will go to it.
Don't enter through the door.
Your wife will be on the other side.
One of them
will be brought there." 130
That's what he said to him.
At one point it was time
when the night
comes to a halt.
When half of the night
was becoming dawn
Brant said to him,
"Come now."
It didn't seem far
for him to walk. 140
"Here it is,
here it is.
Do you see that thing?
Pick it up!

Aax gasataan!

Anax keix latsaak!

Awu i shát!"

Hél yeiwuyáat' i áwé.

A jeex' át uwashée.

"Xát áyá,

xát áyá."

"Wa.é k.wé? Xát áyá".

"Wáa sá eewanei?"

"Haa ax shóotx áyá yan has uwakúx xá."

Du jishagóoni

ch'u ch'áagutx áwé kudzitee,

aan at dulyex át,

du xút'ayi,

ka wé aan at layex át.

Dáaknáx áwé ash jeet yéi awsinéi

a gúkshináx,

yóot'át aadé ash shukaawajayi yáx

dáaknáx

wé du aaní áa yéi yateeyi yé.

Du atxaayí yagéi

du eegáa woosoowu át.

Atx áwé áa yéi yatee.

Ax' áwé.

"K'e aadéi anaxdulgeini."

Tléil has awuskú yá áa yéi yateeyi yé.

Aaa.

At nati,

al'óoni áwé,

yaa s nakux.

"I een kakkwanéek."

Wé át áwé ash éet x'eiwatán

we du eegáa woosoowu át.

"I een kakkwanéek.

Yáadei,

yáadei s gugakóox.

Keijjínináx a yée s gugatée,

hás."

Yóo áwé ash daayaká

"Keijjínináx."

Wé kéet

áx' áwé awliyéx.

Ch'a ldakát át áwé alyéix.

150

160

170

180

Stick it up through there!

Your wife is there!"

It wasn't but a moment.

He took it from Brant.

"It's me,

it's me," Naatsilanéi said. 150

"Is that you? It's me," she said.

"What happened to you?"

"Well, they went home without me."

His tools

have been in existence for a long time,

the things people make things with,

his adze,

and the things he makes things with.

She gave them to him through the forest side

through the corner, 160

the way the helper instructed him

through the forest side

in that place where he lived.

His food was plentiful

from his helper.

From then he lived there.

It was there.

"Let's look over there," the others said.

They didn't know where he was living.

Yes. 170

They were hunting.

Hunters

were going by boat.

"I will tell you."

It was that being that talked to him,

that being that was helping him.

"I will tell you.

Here,

they will come here.

There will be five of them in there.

Those are the ones." 180

That is what the helper told him.

"Five of them."

It was there he carved

the Killer Whales.

He carved all kinds of materials.

People don't tell it the same way.

Tlél woosh x'ayáx koodulneek.

Loon awliyéx.

Laax tsu awliyéx.

Woosh gunayáade át; daa sá yan
wulihásh áwé alyéix.

Kéet yáx áwé akaxáshx tle.

190

Aadóoch sáyú kaawach'áak'w?

Wé du eegáa woosoowu át ásiwéi gé?

Áwé wé xáay áwé tsá.

Ach áwé ch'u yáa yakyee

kéet

a taayi ganaltáa wduteeyí

tle yóo xáay yáx du.áxji nuch a katáx'jayi.

Sure-x sitee

yáat'aa yá sh kalneek.

Hél ch'a koogéiyi sh kalneek áyá.

200

Haa saax'ú kudzitee.

Has du tóonáx kuwdziteeyi ku.oo shayadihéin.

Ch'u yá yakyeedéi.

Ch'u yá yakyeedéi.

Hásch has akawsitíy

kéet.

Naatsilanéich áyú kawsitíy.

Wáa nanéi sáwé a kaax kuwduwa.áx

"Wéidu á.

Wéidu á."

210

Daa sá aagáa

yoo akuwakéik.

A yayeidí áwé kudzitee; yaakw yayeidí yáx áwé yatee.

Aadéi shukawduwajayi yáx

wé kéet.

A yayeidí

káx áwé akunanáach.

"Yú át áwé ax tuwáa sigoo,"

yóo áwé yanakéich.

Cháatl,

220

daa sá,

tsaa.

Ach áwé tsaa alijáakwch'án kéet

yá yakyeedéi.

Wáa nanéi sáwé át koowaháa.

"Aaa.

He carved bark.
He carved red cedar.
Different kinds of material; whatever
 had drifted ashore is what he carved.
He'd cut them like Killer Whales. 190
Who was the one that carved them?
It was the helper, wasn't it?
It was finally yellow cedar.
That is why even till today
when Killer Whale
fat is put in a flame
the crackling of it is just like yellow cedar.
This one is true,
this story.
This is not a story without value. 200
We have our names.
From them there are many people.
Even till today.
Even till today.
They were the ones who carved
Killer Whales.
It was Naatsilanéi who carved them.
At one point people heard
"There they are.
There they are". 210
For whatever he needed
he would send out the Killer Whales.
There was a cradle for them like cradles for boats.
That's how he instructed
the Killer Whales.
He would tell them
to get on their cradles.
"This is what I want,"
is what he would say.
"Halibut, 220
what else,
seal."
That's why Killer Whale is the killer of seals
till today.

At one point its turn came.
"Yes.

De wéidu á,
wéidu á."

Aagáa áwé át x'eiwatán
wé du jigayéix át,
"Yee gu.aa yáx x'wán.

230

Wé kik'i aa
ku.a x'wán tlél wáa sá yoo ysaneigík,
wé kik'i aa,"

yóo áwé yaawakaa.
Wáa nanée sáwé
a kaax kuwduwa.áx, "Wéidu á.
Góok!

Góok! Ax jigidagú!

Gu.aa yáx x'wán!

240

Wé kik'i aa ku.a x'wán gaysaneix,"
yóo áwé yaawakaa.
Ash daadéi kawdigaax
yú x'áat' káx'
du nák yaa yakwgakóox.
Ach áwé.

A yáx áwé, hóoch' wé yaakw.

Wóoshdáx has awsigáat.

Kéet áwé.

Wé kik'i aa ku.a áwé yaakw kigi kát áwé
s akawlixít.

250

Dáagi s ashoowahoo aan.

Dáagi s ashoowahoo.

Ash daadé kawdagaaxích áwé.

Áwé wdudzikóo wé kéet a daasheeyí.

X'alitseen.

Yá haa niyaanax.á aa kwa wéináx áwé kei
shukawsixix T'aakóonáx.

Ch'u shugu a daasheeyí kéet.

"Yan wulihashi kéet"

yóo áwé shukdulxúxs'.

Aaa.

260

Ldakát káach áyá wsikóo.

Ach áwé kuwa.áxch,

wé át.

Kéet

kuwa.áxch.

It's right there already,
it's right there."

That's when he told them,
those things he had carved,
"Be brave.

230

But the younger one,
please don't do anything
to the younger one,"
he said.

At one point
he heard "There they are!
Go!

Go fight them!
Be brave!

240

But please save that younger one,"
he said.

The younger one had cried for him
on the island
when they left without him.
That's why.

Just like that, the boat was no more.
The killer whales
cracked it in half.

But the younger one was pushed onto a half of the
boat.

250

They swam it to the beach with him.

They swam it to the beach.

Because he cried for him.

People know the Killer Whale song.

It is valued.

It's the one from our side but the strands
surfaced over there from Taku.

It is the same song for Killer Whale,

"Drifted ashore Killer Whale"

are the words to it.

Yes.

260

Everybody knows this.

This is why those things
can hear people.

The Killer Whale

can hear people.

They can sit on land.

Dáaǵi s gakeech wéit'át.

Ch'u yeedátdei

whale killer yóo duwasáakw dleit káach ku.a.

Uháanch ku.a yei tuwasáakw kúnáx wé tléix' aa.

Tléil áyú a goosh á.

270

Tlax tléil du gooshí á.

Kúnáx a sháade hání ásiyú gé?

Hú áwé kúnáx

x'áan s'aatíx kaa xoox' wusitee.

Has du saax'ú...?

Tlax kútx yéi kaawayáat' yá sh kalneek.

Aaá. Tléil a tóo yéi haa wutee.

Yá haa shagóonx'ich ku.a yá kalanik noojín,

has du daakeitx'íx sateeyíx.

Áyá ch'a a xoo aa áyá wtusikóo de.

280

Tlax kútx yéi kooyáat'

tlaagú áyá.

Deikeelunáak yóo áwé duwasáakw.

Lawáak t'ikáwu á

wé noow.

Wé deikée ku.a

wé x'áat' áwé.

Deikéet satéen wé x'áat'.

A káx' áwé yéi yan at kawdiyáa.

Even till today
it's called "Killer Whale" by the Whitemen.
But we have a name for the other one.
It didn't have a dorsal fin.
It really didn't have a dorsal fin.
It is surely the real leader isn't it?
It was he
who was the meanest one among them.
Their names....?

270

This story was told too long ago.
Yes; we weren't in it.
But our ancestors used to tell it,
because they were their outer containers.
We only know some of them.

280

This is too ancient
of a story.
It is called Deikeelunáak.
That fort
is outside of Klawock.
Out there
is an island.
That island lies way out.
It was on it that this happened.

Dukt'ootl'

Taakw K'wát'i x'éidáx sh kalneek

Yóo wé

Henyaa áwé

yéi duwasáakw áwé du.úxx'un.

Taakw.aaní.

Awé tlél tlax

wooch een yan kaxwla.aax wáanáx sáwé

kóox ayawdulttseen.

Gwál tlax ch'áagu sh kalneegi, ách áwé tlél
óonaa koostí ka tlél gayéis'.

Awé tle yéi xwajée nuch wé taan áwé aax has
jiwtnúk wé atxá sákw.

10

Awé tléináx káa áwé.

Galwéit' yóo duwasáakw.

Naa sháadei hánix sitee.

Yáa du kéilk' ku.aa wé

a xoo aach yéi sáakw nuch kooskáawu yáx yatee.

Tléel daa.itkooshgóok.

Tle k'idéin ku.oo tóonáx kuwudzitee.

Awé

ch'ul keena.éiji áwé tle héendei ana.átch.

Wé du káak yaa kaa shugagútch.

Sagú yáx kaa yayik du.axji nuch héendei yáa
ana.ádi.

20

Awé hú ku.a tlél kaa yáa ulk'eiyéech áwé,
ch'a góot héeni yoo uwagút.

Yan awuxéix'u áwé héendei nagútch.

Strong Man
told by Frank G. Johnson

It is
called
Henyaa; people used to live there.
It was a winter village.
But I didn't
understand altogether why
people trained for strength.
Maybe this is an ancient story which is why
there are no guns or no metal.
I sometimes think it was the sea lions they
wanted to kill for food.

10

There was one man.
His name was Galwéit'.
He was the leader of his nation.
But his sister's son was what
some people would call being like a misfit. He
was awkward.

But he was born from good people.
Then
before daybreak they would go to the sea water.
That mother's brother of his would lead them on.
Their voices would happy sound when they went to
the sea.

20

But because the men didn't respect him,
he went to the sea alone.
When people went to sleep he would go to the sea.

(F.J.: Shall I tell it just the way they
tell it?)

(N.D.: Uh huh.)

Áwé tle ch'u tle du kaanáx wuteeyéedei áwé
héeni ganúkch.

Daak gagúdin áwé

wé x'aan yakoolkís'ch.

Yá gan.eetí kwás woot'áaych.

Áwé gat'aat áwé tle

yá gan.eetéet akoollóox'ch.

Áwé a kasáyjayi áwé ash ult'áaych

wé gan.eetéénáx.

Ch'éix'w du daa yéi nateech wé gandaa teixéech.

Áwé tlél du daat kaa tooshti.

Tléináx yateeyi aa du káak shát áwé eeshandéin
ash daa tuwatee.

Áwé yá atxá du x'éidei

du x'éix ateex nuch.

Wé du xúx wakshóot aan téé nuch kwá.

Áwé wáa yeikunayáat' sáwé

ch'u tle akwdahu nuch hú kwá wé

tléinax héent aayi

wé kus.áat' jeet,

wé tle du x'éináx kei xixji nuch.

Wáa nanée sáwé

tsu hú ch'u héent aayi áwé

yá du t'áanáx du éet x'awduwatán.

"Haat hú" yóo áwé ash yawskaa wé káa.

At awtlgín.

S'eek x'óow áwé atx'óo wé káa.

Tlél yéi koolgé.

Áwé tle yéi ash yawskaa

"I eegáa áya xat woosoo.

Latseen áyá xat.

Yéi xat duwasáakw Latseen."

Áwé yéi ash yawskaa, "Ha

xaan kuklahá."

Áwé tle aadéi ash daayaka yáx áwé.

Tlél tsu wáa sá awusnei.

Áwé tle

tlé yéi ash yawskaa,

"Wéix' yan háan."

Áwé tle wé

30

40

50

60

(F.J.: Shall I tell it just the way they tell it?)
(N.D.: Uh huh.)

He would sit in the water until it overpowered him.
When he came up
the fire would be out.

But where the fire had been would be warm.
Because he wanted to warm up 30
he would urinate right on where the fire had been.
The steam from this would warm him,
from where the fire had been.

Grime would collect on his body because he slept
by the fire.

No one paid attention to him.
But one of his mother's brother's wives would
feel sorry for him.

She would give him
food.

But she didn't want her husband to see her do it.
Then after a period of time 40
he would cry out in pain
when he sat alone in the water
from the cold.

It would come out of his mouth.

At one point

while he was sitting in the water again
someone spoke to him from the beach.

"Wade over here," the man said to him.

He looked over there.

The man wore a black bear skin cape. 50

He wasn't too tall.

Then he said to him,

"I'm your good luck.

I'm Strength.

I'm called Strength."

Then Strength said to him, "Now
defeat me."

Then he did as he told him.

He didn't even scratch him.

And then 60

Strength said to him,

"Stand right there."

Then Strength

began to scrub him with yellow seaweed

tayeidí áwé ách ash daa la.ús'kw
 yá du s'aagix'áak,
 ldakát yá du s'aagix'áak. Nas'gadooshú dutiw
 nuch kaa s'aagí.
 Yá yéi kulyat' aa giwé.
 Ldakát yá du s'aagix'áak. Ach áwé al.is'kw
 wé tayeidí.

Áwé tle yéi ash yawskaa "Ha
 tsu héenx gagú."
 Tsu héenx woogoot. Tsu ch'u yéi ash yawskaa.
 Tsu ch'u wáa sáwé tle yan ash uxeechch.
 Yáax' áwé tsu,
 tsu ch'u yéi ash daa woo.óos'.
 Tsu héendei ash kaawanáa.
 Daax'oon.aa yéi ash nasnéé áwé
 tlél yan ash wuxeech.
 Áwé tle yéi ash yawskaa "Yan xat eexéech tsu.
 De déi áwé,"

yóo ash yawskaa.
 Tle ch'as yéi yaa yanakéini tóox áwé tle
 a eetéex yaa wutlgén.
 Ch'as kaxwaan áwé áx yaa anasgúk
 wé héen át hání yé.
 Tléináx áwé tle yan wutltsín.
 Yóot kwá át
 ách has wooch skwéiy yéi shkalneek nuch.
 Asyádi áwé.

Yá aan kat'ootnáx naashóo.
 Aanka.aasi tle yéi wtwasáa ch'a wé ku.oowúch.
 Ka

yá sheey oowayayi át
 yá aas k'éet lukatán.
 A ku.aa wé Aanloowú yóo wtwasáa.
 Ch'a góot yéidei tsú dusáakw nuch.
 I'll tell it what it is after this.
 Áwé át ash kaawanáa.
 "Wé Aanloowú x'wán daak xóot'.
 Héen táax yitaani tle tsu a tóodei kgeegóok.
 Áwé wé asyádi tsu

a x'aannáx gagisax'áa tle a k'éedei."
 Áwé ch'a aadéi ash daayaka yáx. Áwé tle
 a x'aannáx yéi anasx'éin tle.
 A xaadéet awsx'áa.

70

80

90

100

on his joints,
on all his joints. People count them as eight bones.
Perhaps they are all the long limbs.
On all his joints. So he scrubbed him with
 yellow seaweed.
Then Strength said to him, "Now
go into the water again." 70
He went into the water again. He told him to
 defeat him again.
Without trying, Strength would throw him down.
And here again,
soon he scrubbed him again the same way.
He sent him to the water again.
When he did this the fourth time
Strength didn't throw him down.
Strength said to him, "You have thrown me down now.
That's enough,"
he said to him. 80
As soon as he said that, Strength disappeared.
Only patches of frost floated where Strength
 had stood in the water.
He gained strength all alone.
They say
there was a thing by which they tested each other.
It was a young tree.
It stood in the middle of the village, it
was called "Village Tree" by those people.
And
this thing that was like a large branch 90
stuck out at the base of the tree.
It was called the Village Nose.
It is also called by another name.
I'll tell what it is after this.
Strength told him to go to it.
"Pull the Village Nose out.
Immerse it in water then push it back again.
The young tree too--
split it from the tip down to the base."
He did just as he told him; he began 100
splitting from the top down.
He split it down to the roots.
Only after this he returned home again.
When people awoke, his maternal uncle

Aagáa áwé tsá tsu neildéi woogoot.

Shadukéi áwé du káak

yaa kaa shunagút tsu.

De ch'a litseen yóo áwé du káak.

Latsins'aatéex sitee.

Tle yaa nagúdi áwé tsu akaawa.aakw wé aan loowú.

Tle aax tóot aawaxút'.

Kaa yayik wutwa.áx.

Yáax' áwé tle wé asyádi tsu, tle wé yaa
 anasx'éini tle a xaadit awsx'áa.

Yéi ku.aa wé ash yawskaa wé káa

"tsu ch'u eetiýáx x'wán kux yanasteeyán wé aas tsú."

Xóon tú áwu.

Áwé tsu eetiýáx a.oowúch áwé,

ách áwé du káakch yéi aawajee ch'u kawushgéedich
 hóoch aawax'áa wé at.

Áwé ák' awtwahín a yáx wultseení.

Tle at wutwaxoon.

Taan aaní yóo duwasáakw.

Tle ch'a yá neech áwé.

Yá yeedát áa yéi yatee tle lishóowu yáx yatee.

Áwé wé gaaw kwá hé tlél aas áa yéi utéeyin yóo
 akanik nuch.

Áwé taan áa gakéech.

Tlax yá a shakéex' áwé

ganúkch tlax wé aa tlein.

Noowkakáawu yóo

ch'a lingítch áwé yéi uwasáa wé taan tlein tle

tlax ligéiyi aa tlein.

Áwé du een át wutxooní wé du káak

táakw áwé yú.á.

Tle hú tsú

xwaasdáa s'éil'k'i

gáach s'éil'k'i gíwé yeik oonagút.

Dé ch'a hóoch' áwé a káa teix át áwé.

Áwé tle yawtwatsák.

Tle du shóodáx deikéex dultsaagi áwé tle yá

yaakw géegit uwashée.

Yéi akanéek tle aax akawltéix'.

Tle dáagi koon aawayeesh. Aagáa áwé tsaa a

 yíx woogoot.

A áwé ch'u yeedát a yáx at gat.lkóo nuch,

 "ch'a wé sheen x'ayee áwé áx woogoot."

110

120

130

140

was leading the men again.
His maternal uncle was very strong.
He was a Master of Strength.
As he walked up to it he tried pulling the
village nose.
He pulled it right out.
You could hear the people cheer. 110
Here then when he began splitting the young
tree too he split it down to the roots.
But Strength had told the nephew,
"Put the tree back the way it was again."
It was during a north wind.
Because he had put it back the way it was,
his maternal uncle thought, because it was
still dark,
that he had split it.
People believed he was strong enough.
They began to get ready.
The place is called sea lion land. 120
It's on the mainland.
Now it's steep.
But at that time they say there weren't any
trees there.
That's where the sea lions usually sat.
At the very top
the very large one would sit.
The large sea lion was called by the Tlingits
"Man on the Fort"
a very large one.
When people were preparing to go with his
maternal uncle 130
they say it was winter.
But he
carried a ragged rug on his shoulder,
maybe a ragged cloth.
Those were all he slept on.
They didn't want him to go.
When they were pushing away from him
he reached for the stern of the boat.
They say he twisted it off.
Then he pulled it up on the beach with the men
in it. That's when he stepped in. 140
Even till now there is a proverb from this,

Áwé yaa yakwnakúxu áwé
 kaskooxóox sitee hú kwá.
 Ch'a kunaaléi aadéi yaa yakwnakux yé.
 At yakwkóox áwé tle
 tle héeni woogoot wé du káak.
 Wáa latseení sáyá taan yátx'i yóo ayagwáldi tle
 tle a een ch'a du jín tin.
 Daak nagút ch'a x'oon sáwé
 aawaják tle wé taan. 150
 Áwé tlax wé a shakéet
 aa aa áwé du tóoch wulichéesh áa kei uwagút.
 Yá a geen áwé akaawa.aakw. Wóoshdáx a tl'eik
 akguas'éil' tle wé taan.
 Tle du sakáa yéi nanúgu áwé du geen kindei yóo
 awusnei áwé
 wé taan ku.aa
 tle yóo dikindei kei ash uwaxích.
 Yindasháan áwé tsá wé tayakáash káa yan
 shaawagás'. Tle hóoch'.

Tle shakaawawál'.

Eeshandéin kaa tuwatee wé
 has du sháadei háni aadéi wooteeyi yé. 160

Ách áwé wé káa ku.aa

Atkaháas'i yóo wtwasáa

wé l ushnéek'ich

áwé tle wudiháan.

Áwé tle yéi x'adutee,

"Aadóoch sá daak uwaxút' yá Aanloowú?

Xáach xáa wé daak xwaaxút'.

Aadóoch sá aawax'áa yá aas

yá Aanka.aasí?

Xáach xáa wé." 170

Áwé tle yaa nagúdi áwé tle yaakw yíx daak nagút.

Yá yaxak'áawu

a t'éit kawlyáas' tle du xées'dei l'éex'.

Áwé

kei wushk'éini áwé

taakw laakásgí yóo toosáakw nuch aa kutstee.

Áwé yá téix' yáa teeyí

kax'il'k nuch.

Tle kei wchk'én ch'a aan tlél x'uskawushx'éel'.

Tle kei nagút. 180

Wé taan yatx'i át kin yé kwa wé ikdei gakéech.

"He just went as a bailer."

Then, when they were paddling along,
he was a bailer.

It was kind of far where they were paddling to.
When they got there

his maternal uncle stepped off the boat.

He was so strong when he punched the cub
sea lions

he killed them with his bare hands.

How many sea lions he killed

as he was going up!

150

But he wanted to get at the one
sitting at the top of the island.

He tried the flippers. He tried to rip it apart
by the flippers.

But as he was sitting down on its neck the sea lion
raised its flipper

and tossed him up in the air.

He fell head first on a rock. Then he was gone.

His head was fractured.

People felt grief

about what happened to their leader.

160

But that's why that man,

he was named Atkaháas'i

because he didn't keep himself clean,
stood up.

They imitate him saying,

"Who do you think pulled out the Village Nose?

It was I who pulled it out.

Who do you think split this tree,

the Village Tree?

It was I."

170

Then as he went, he went up walking through the boat.

The thwarts broke

as his shins hit them.

As

he jumped up out of the boat

there was what we call winter seaweed.

When it's on the rocks

they're slippery.

But when he jumped on them he didn't even slip.

He kept on going up.

180

The place where young sea lions sit is closer

Ch'a wáa sáwé ayagwált

tle yax yaa ayanalják.

Tle yóo kindei woogoot wé du káak aawajági
taan tlein

a ginkáa wchkaak.

Ch'a gígaa kindei yóo yax ash siné. Tléik'!

Tle yá a geen

tle yáa yá woosh tkán yóo awusneyi

áwé wóoshdáx akaawas'éil'.

Tle aawaják.

190

Aagáa áwé tsá yá át kin aa taan a xoot jiwgtút.

Tle hóoch'!

A góotx yaa analyéx.

Yéi áwé kawdutlneek.

Áyá dleewkwát

ash daat yawstaagi aa

du káak shátch áwé

du jeet uwatée wé át

dáa.

Áwé aadéi héeni kwagoodi áwé tsá

du shaxaawú

200

a tóox' a káx wutch'in yóo toosáakw nuch.

Áwé gandaadáx t'ooch' áwé tle ách yawtlxwáts.

(You know that soot.)

Aan áwé tsá héeni woogoot.

Ách áwé tle wé ch'a yéi nateech wé du káak

wé ash daat yawstagi aa yéi kdunik nuch

yanwáadi aa du káak shát áwé

tle tóot ajeewatán.

De ch'a yéi at téeyin ch'áakw.

Yá kaa káak naganéin

210

tle wé a shát áwé

aax kei duteejéen.

Wé yées shaawátx siteeyi aa kwá tlél a daat

tooshtí tle.

Áwé tlél wut.skóowun wáa sá dusáagu,

tle wé du káak saayi áwé du saayéex wustee

Galwéit'.

Wé du shát saayi tsú tlél

tlél wut.skóowun a xoo aach.

Áwé yá wonaawu ax éeshch

ku.aa wé

awsikóo.

220

to the sea.

However lightly he was punching
he was killing them there.

Then he went up to jump on the flippers
of the huge sea lion
that had killed his uncle.

It tried to lift him upward. No!

Then he took it by the flippers
and ripped it in half.

Then killed it.

190

That's when he finally began killing his way
through the sea lions sitting there. Then
there were no more.

He kept on slaughtering them.

That's how they tell of him.

The one

that cared for him,
his maternal uncle's wife,
was the one who had given him that thing,
the ermine.

When he was going into the water toward the sea lion
he tied it to his hair
as what we call "ch'éen."

200

The charcoal from the fire was what he blackened
his face with.

(You know that soot.)

With this he finally went ashore.

That was why, when his maternal uncle died
it is said, the nephew asked for the hand
of the one who cared for him,
the one who was older.

It was really that way long ago.

When a maternal uncle died
the wife

210

was claimed by the nephew.

But he didn't even notice the young one.

People didn't know what his name was,
so his name became Galwéit', his maternal
uncle's name.

His wife's name too

was not known either by some.

But

my father who is dead

Yéi akanéek has du xooní áwé
áx satéeyin wé shaawát. Shangukeidi.

Shangukasháa.

Yei twasáakw Seitéew.

Atx áwé shayadiheni yéix' tlél wut.skú.

Hásch kwá du éenáx

ka s du shangóonnáx kawuhaayích áwé awuskóowun.

Yéi áyá yan shoowatán wé shkalneek.

knew.

220

He said the woman
was their relative. Shangukeidi. A Shangukeidi
woman.

Her name was Seitéew.

People in many places don't know her name.

But because of them

and because this came from their ancestors,
he knew.

This is where this story ends.

Kaakex'wti

Kéet Yaanaayi x'éidax sh kalneek

Kaakex'wti áyá kakkwalaneek yeedát.
Yá Gathéeni yóo duwasáagu yé áwé
áa yéi kuteexéen yú deikée Yant'iká.
Nagukyadaa t'áak áwé yéi duwasáakw Gathéeni.
A áyá ch'áagu káawu áwé yéi yateeyi yé.
Aa yéi teexéen
yá war
jínák áwé; yú safe place-x' yéi s teexéen.
Yú lidzéeyi yé; yéi áwé kuduwa.óo.

Ayá

10

taatx' áwé du.eenin tsaa

kaa atxaayi sákw.

Ach áwé

wookoox.

Du at'eegi tsú du een.

Digiygéidei áwé tsu kustée nuch.

Wáa sá kwshé du ée kaawaháa wé digiygéidei

ka wé at'eegi?

Has iltsís

wé anax naakwaani yé t'áat.

Du jeewú wé tsaagál'.

20

Gwál has aa woo.een.

Yaa keiga.áa giwé

kúxdei déi.

Daa sá du yáx woodakeench? Ayá du ée lidzée,

Kaakex'wti
told by Willie Marks

Now, I will tell of Kaakex'wti.
This place called Gathéeni
is where people lived, out there along the ocean.
On the mainland from Cape Spencer the place
is called Gathéeni.
It was this kind of a place ancient people lived in.
They used to live there
away from
war parties; they lived in a safe place.
A difficult place; this was how people lived.

Seals 10
were killed at night
for people to eat.
That's why
he went.
His paddlers were also with him
also the one who sits midship in the canoe.
I wonder how the midsection man was related to him,
and to the one who paddled.
They were anchored
where the seals swam by at night.
He had a spear. 20
Perhaps they killed some.
Maybe it was getting light,

du yadaat wudikeen.

Tsu yéi kunoogú áwé du axáayi áwé yóo awsinei.

A yát áwé wdikín.

Áwé yaakw yéé wdzigeeet.

Daatx' sáyá dulyaakw? Ksiyidéin kaaxát.

Áwé wáa sá kwshé? Gwál héent aawaxích wé át
wé bird. 30

(Yeisú a xánt yéi xat daayaduká.)

Aandéi gunayéi s uwakúx.

Ch'u yéi gunéi s kóox; ch'u l yewuyáat'i áwé

káx daak shaawaxíx du digiygéidei

a digiygéit aa aa.

Tlax yaa kunaséini gíwé du aaní

du at'eegi

káx daak shaawaxíx tsu.

Tle táach áwé kujákx. 40

Tle yoo kuwanáakw gíwé tle.

Du yataayi áwé ashaawaxích

wé káa.

Tle aant ayaawaxáa

gwál aan eegayáax' gwál éex' áwé

"wáa sá woonei ax yikkáawu?"

Wáa sáyá tléil aadóo sá?

Tléil tsu Lingít yéi oostínch

wé aan.

Tle tleix áwé axéx'w. 50

Aa daak góot,

hóoch'. Kutx shoowaxeex,

yóo yú one city áwé yéi woonei.

A áwé gwál yanax akawsihéit' yá du xoonx'i.

Aagáa wé tsá gunayéi uwagút.

Gaatáa,

ch'áakw kustéeyin; gaatáa yóo duwasáagu át
du jeewú.

Gwál yaa

atuwáatx

at nagwaa.eeni át tsú; du jeewú á. 60

Wáa sá kwshé yoo kaawagút? Yá Tsalxaan

t'éináx gíwé yaa wugoot.

time to return.

What was it that kept flying past his face? It
bothered him

when it flew to his face.

When it did this again he waved his paddle.

It flew into the paddle.

It dropped in the canoe.

What did he compare it to? It was grotesque.

Then what? Perhaps he threw that thing in
the sea,

30

that bird.

(I have been reprimanded just recently.)

They began paddling to the village.

They had just begun to paddle; they had not
been going long

when his midsection paddler keeled over,
the one sitting in the midsection.

Maybe when they were nearing their village
his stern man

keeled over also.

People would fall asleep.

40

Maybe people were dying then.

That man

had clubbed his sleep.

When he brought his dead crew to the village
perhaps to the beach of the village perhaps

he was yelling

"What's happened to my crew?"

Why was there no one?

He didn't see a single human

at the village.

People were sleeping forever.

50

When he went up from the beach,

they were gone. They had all died.

This happened to the one village.

Perhaps he buried these relatives of his.

Only then he began walking.

Traps

were around long ago. He had
those things called traps.

Ei.i.i.i.i.i!

Yaa nagút.

Gwál tlax, gwál x'oon dís sá shoowaxeex
 aagáa yaa nagut yé.

Aagaa áyá a káx woogoot

yú át áwé

kaa x'us.eeti,

héen yaax.

Wáa sáyá kaawahayi

yéixk' áyá yáat la.áa héen táak?

70

Tle woosh dookx' yéi duwa.óo.

Tlax tliyaa aa yeet áwé aa satáan.

Tléix' saakk' áwé a yeet satáan.

Kaa x'us.eeti a daa yéi dagaatee.

Tle awsikóo wé saak áwé dulxést

(Tléix' yeelxeisi, how much each you get?)

Awsikóo lingít áwé a káx woogoot.

Ach áwé tle yéi awsinei,

yá wuháan áa yéi yateeyi yéix' yéi daadune át

wé saak aan yéi daadune át

aan du.een át.

T'éetx á

yóo duwasáakw,

awlis'ít.

80

Aagáa wé

yanax ax'awsitaan

yú deikée héen táanáx.

Tlax du toowóoch shahéek áwé

áa daak uwahóo.

Shaawahik.

90

Tle wé yéix xánx' áwé yax aksaxéix.

Tle tliyaa aa tsú a xánx' yax aksaxéix.

Tle a tóodei yoo sixixk wé yéixk' ku.a,

tle yéi áwé adaané.

Yaa keina.éini áwé

aawa.áx kaa sé.

Aax kut wujixeex.

Weh-weh-weh-weh-weh.

Daak ana.át.

100

Probably
he also had some of those things 60
he might hunt with.

Which way did he go? Maybe he came down
behind Mt. Fairweather.
He walked.
Faaaaaaaaaar!
Probably many many months passed during his walk.
That's when he came on them,

those things,
a man's footprints
along a river bank. 70
What are these little dead falls
doing here, sitting there in the water?

They were placed close to one other.
Inside the farthest one
lay one little hooligan.
Some footprints were around them.
He knew that hooligans were being trapped.
(If you trap one, how many will it feed?)
He knew he had come on humans.
That's why he made it, 80
the thing they make in our land,
those things used to catch hooligans,
the thing that is used to kill them.
He wove
the one that is called
a trap, indeed.

That's when
he hooked it down
out there in the river.
When he thought it was very full 90
he waded out there.
It was full.

Then he dumped them by the traps.
Again by the ones beyond them he'd dump some.
Until the traps disappeared
that's how he did it.

Awsiteen

wé Gunanaa.

Duwatéen wé du x'us.eeti.

Ayá tléil gooháa wooyik teen yoo x'adudli.átk;
tléil gooháa s du eedéi.

Awé tléik',

tléil show off-x sh wustee.

Kux yawdi.át tsu.

Gwál wáa sá kwshé yéi kaawayáat'; gwál uwaxée tsu.

Aagáa áwé tsu kaa sé aawa.áx.

110

Wéix yaa ana.át tsu

wududzikóo lingit áwé áwu; át uwagút.

Wé át, wé át aadéi koogeyi yé; aatlein atxá ayú,
wé aadéi akawlixéis'i át.

Ach áwé du eedéi sh tugáa kunaxdateet áwé
duxoox.

Shaawát gwáa wé gé oon yaa ana.át?

Du jiyis shaawát áwé.

Ch'a yéi yoo x'adudli.átk.

Gwál tle du een duch'éx't.

"Yáadu i shát sákw," yóo.

Aagáa áwé tsá wé aas gutónáx yóot uwagút.

Tle du een kadukaa,

"It's all yours."

Koon yóot uwa.át neildéi.

120

Ch'u yéi wé áa yéi wootee; x'oon táakw x'áanáx
sá kwshé a xoo yéi wootee?

Tle yátx'

du yátx'i.

Ch'a yák'wdei áwé

(yá aadéi yanakéich yé kwá yaa kuxwligát.)

De yatx kawdligéi

gwál sixteen

fifteen years ayú yéi duwasáakw Lingitch

yatx kawdligéi.

De kúxdei asgi wé tuditee.

K'é éeknáx akunga.aagú?

130

(A géit kaxwlinik.)

When day was breaking
he heard people's voices.
He ran away from there to hide.
Weh-weh-weh-weh-weh. 100
People were coming out.

He saw
the Athabaskans.
They could see his footprints.
It was easy to see they were trying to talk to
him; it was easy to see.

No!
He didn't show himself.
They left again.
Perhaps for long; perhaps for just one night.
That's when he heard people's voices again. 110

They were coming again,
they knew a human was there; one had come.
How many the hooligans were; there was a lot of food,
the hooligans he dumped there.
Because they wanted to show their gratitude to him
they called him.
Wasn't that a woman they had brought along?
It was a woman for him.

Perhaps they tried to talk to him.
Perhaps they pointed her out to him. 120
"Here is a wife for you," they said.
Only then did he finally come out of the forest.
They motioned to him in sign language
"She's all yours."
He left to go home with them.

That's how he remained there; for how many years
did he live among them?
Then there were children,
his children.
All of a sudden --
(but I forgot what he would say.) 130
They were already fully grown,
perhaps over sixteen
fifteen years; that's what Tlingits call

Tléináx áwé woogoot s'é
aadáx
yá kúxdei niyaadéi. 140
Eeknáx áwé awsikóo yú anax haat uwagudi yé
yú dáaknáx
yú shaa t'éináx.
Ach áwé éeknáx.aanáx awsikóo áx yaa kgwagudi.

Ei.i.i.i.i.i! Yéi yaa nagút.
Yú Lituya Bay.
A kaanáx giwé xaanás' yéi awsinei.
Haanaanax.á áwé yéi duwasáakw
yá south niyaanax á
Nagootk'i á.
Gwáa! 150
Lingit du géidei yaa nagút.

A daasheeyí kudzitee
yá du géidei yaa nagúdi
tléil ku.aa wé xwsakú.
A yáanaa yéi koowáat'.
Tlax du xángaa yaa kagoosei áwé du toowúch
kindachóon yawdzi.aa.
Gwáa,
té gwáa wé gé.
Ach áwé yéi wduwasáa ch'u yáa yagiyeedéi
Nagootk'i. 160
Tle ách wududlisáa.

Kux wudigút tle
tsu.

Aagáa gwál wáa sá kwshé yéi kaawayáat' neilx'.
Gwál tsu dis shuwdagaaxeex.
Yáax' áwé woosh kaadéi yéi awsinei giwé wé a
xoot uwagudi
wé tináa,
daa sá kwshé tsú aan,
á áwé du yátx'ich gagayaayít áwé.
Yan has née áwé 170
gunéi has uwa.át
éeknáx.

already fully grown.
I guess he wanted to go back.
Why not try along the shore line?

(I told it wrong.)
First he left there
alone
toward the way back. 140
He knew how he had come along the shore line
through the forest
from behind the mountain.
That's why he knew how he would go along the beach.

F a r r r r r ! How long he walked.
Lituya Bay.
Perhaps he made a raft to cross it.
On the near side of it
this south side of it
is what is called Nagootk'i.
Hey! 150
A Tlingit was coming toward Kaakex'wti.

There is a song for this,
the one who was coming toward him,
but I don't know it.
His pack was very tall.
When he was closer to him he thought
he lifted his head.
Hey!
It was a rock.
That's why it's called even till today
"The Little Walker." 160
It was given that name then.

He went back
again.

Then perhaps he stayed long at home.
Perhaps a month went by.
Maybe here he collected those coppers
he came upon,
whatever else with them
all his children could pack.

Yaa s na.át.

A shákdéi wé T'aayx'aa gíwé áa daak has uwa.át.
Goot'á kwa sá kwshíwé?

Ch'a yeisú aadax daak yakw.uwakúx.

We x'aan ch'á yeisú x'aanx sitee wé gán.

Awé áa daak has uwa.át wé aan
tsu aan.

Chookaneidi áwé naakéedei kuwa.óo.

180

A niyaadéi kuwa.óo Kaagwaantaan.

Ya Kaagwaantaan ku.aa áwé s du íxt'i kudzitee.

A áwé át at shuwootéeych at sheeyí.

Tl'anaxéedákw áwé ooltaanch.

Yéi áwé ash waagée yatee.

Yá Tl'anaxéedákw ku.aa áyá Auke Bay-dáx áyá
kuwdzitee.

A yakgwahéiyagu yáx áwé ash tuwáa yatee; ha
aadóoch sá wsiteen

hú áwé aan káawoox sateexín, wé Tl'anaxéedákw.

Yéi áyá at shéé nuch yá yéik.

Tl'anaxéedákw yaa nagúdi.

190

"Yee gu.aa yáx x'wán," yóo adaayaká du xwáax'u.

Ch'a yák'wde áwé áa daak aawa.át.

Lingít diyáawu.

Aadéi yoo x'adudli.átk; chush x'éináx yoo
s x'ali.átk.

Ayá Chookaneidi

"háatkées" gíwé áa yux wujixeex.

"Ixinaawú á,

ixinaawú, yee káa at xáshgu ku.oo

kóoshdaa káax'w sáni."

Yóo áwé ayawsikaa.

200

Kóoshdaa káax áwé aksanéek.

Tle yéi ayawsikaa du yátx'i

"ixinaadéi haa kdunáa."

Ach áwé yéi at gadudlikóo

"chush keekaadáx Gunanaa aa kawdukaayín."

Yá Chookaneidi áwé yéi wdzigeet.

De áwu wé íxt',

wé Kaagwaantaan íxt'.

When they were ready
they began walking
along the beach. 170

They walked.

Maybe they came up there toward the head of
Dixon Harbor.

But where were they?
People had just left.
The wood was still embers.

That was the settlement they came on
also a settlement.

The Chookaneidí lived uppermost in the bay. 180

Next to them lived the Kaagwaantaan.

The Kaagwaantaan had a shaman.

He was the one who would predict when he sang.

He would compare it to Tl'anaxéedakw.

That is how he looked to him.

Tl'anaxéedakw originated from Auke Bay.

It looked to him like her ghost; well,
whoever saw

Tl'anaxéedakw would become rich.

This is how those shaman spirits would sing.

The coming of Tl'anaxéedakw. 190

He told his men, "Be brave."

All of a sudden people came out there.

People were across the river.

People were talking there; they were speaking
their language.

Maybe it was a "hard case"

Chookaneidí who ran out there.

"They're down the bay!

They're down the bay! The people who were
cutting tongues to get you,

you little land otter people,"

is what he said. 200

He claimed they were land otter people.

So Kaakex'wti told his children,

"They're telling us to go down the bay."

Aagáa áwé
tsu yéi kuyaawakaa, 210
"Lingit áhé diyáanax.áwu."
Tle du een kawduwaneek wé ixt',
"A áwé,
á áwé."
Has du kaanáx áwé kaa loowagook.
"Gwa'! tináa gwáa wéi gé s du jee."
Aagáa áyá
akawlineek aadéi yoo kawdiyayi yé.
Aagáa giyás tle yaakwnáx
akaawa.aakw. 220
Aa yoo kuyaawagóo
hé Ikhéeni.
Aagáa áyá yawduwadlákwx' yá eek.
Yáadei ku.aa wé aan káax'ooch.
Aan káax'oo jiyís yéi daa wduwanei.

That's why there's a proverb
about "sending Athabaskans down the opposite bay."
It was a Chookaneidí who did that.
The shaman was already there,
the Kaagwaantaan shaman.

That's when

they told him

210

"There are some people across the bay."

The shaman immediately told them

"They are the ones,

they are the ones."

Then the people ran out to them.

"Hey! They have coppers!"

That is when

he told what happened to him.

Maybe that's when

he tried by boat.

220

Boats went

to the Copper River.

That is where copper was acquired.

But only for the rich people.

It was brought here for the rich people.

**Xóotsx X'ayaakuwdligadi Shaawát
Yeilnaawú x'éidáx sh kalneek**

Dáxnáx sháa áwé woosh kik'iyán.
Yú áa at wuduwa.eeni yé
dzísk'w áa wduwa.eeni yé
dleeygáa áwé aadéi aawa.aat.
Adax kúxdei neildéi kux du.áat
wé dleey ldakát
wududli.aat.
Aagáa áwé dáxnáx woosh kik'iyán
wé tléikw
wé tléikw xoot áwé s woo.aat.

10

Ha ch'a a xoot has wu.aadí ch'u tle
tle has du nákw aawa.aat.
Adax wé kik'i.aa
wé du shátx, "Tláakw déi" yóo áwé adaayaká.
Ash itx yaa nagút.
Ch'u tle tláakw áwé ka wé
áx ayaawa.adi yéix yaa nagút.

Adax aagáa áwé
wé shatxi.aa
tle wé
ch'u kóonáx wé
áwé xóots
yá áx' gándeí woogoodi yé

20

The Woman Who Married the Bear
told by Tom Peters

There were two women, sisters.
They went for meat
to the place where animals were killed,
the place where moose were killed.
When they were returning home
the meat was all
packed out.
That's when the two sisters
came on the berries,
they came on the berries.

10

Well, when they came on them, just then
the people left them behind.
Then the younger sister
said, "Hurry now." to her older sister.
She walked behind her.
She went quickly and
along where people had walked.

Then from there
the older sister
walked right through there
right through
right where
a brown bear

20

kóonáx anax kwshéi wé yaa nagút; áwé a káa yan
kamdliyás'.

A kaax áwé kei mshix'il' yú.á.

Tle yá du tléigu tle ldakát á du jinák yax
kamjixín.

Aagáa áwé xóots

gúshé aadéi adaayaka yé? A éet yaká aawatée.

Wé du kéek' kwá tle ash nák woogoot.

Aagáa áwé

30

aagáa áwé ash kagéit uwagút wé káa.

E!

Goodáx káa sáyá yéi yatee?

Yées káa.

Tle ash xándei yaa nagúdi teen áwé yéi adaayaká

"Ax een na.á.

Ax een na.á," yóo adaayaká.

"Tléik' !

Ax éesh

hás xat guxsaháa."

"Aadéi gaxtoo.áat.

Ch'u tle, ch'u tleix ax een na.á

yá ax neiléedei

yá ax neiléedei

yú ax neilée áa yéi yateeyi yéidei."

Ts'ás shóogu áwé tlél yéi tooti.

Yá du toowóo gíwé tle gúshé aadéi yoo
amsineiyi yé.

Yáax' áwé tle aan woo.aat.

Tléel tsu naliyéidei s wu.aadi áwé

xáaw

át yatán.

Tle a kanax has yaawa.át.

Ch'a yeisú l unaliyéit has u.aatji

tsu xáaw tsu át yatán.

Nas'giyeekáx'

a kaanáx has yaawa.át.

Kach shaa ásiyú.

Áwé xáaw yáx du tuwáa yatee wé shaawát.

Ch'u tle, ch'u yaa has na.ádi áwé, ch'u tle

kaa xoot has uwa.át.

Ch'u shugu lingít wáa sá nateech; ch'u yéi du
tuwáa yatee.

60

had defecated; she stepped on it.
That was what she slipped on, it's said.
And those berries of hers all spilled from her hands.
What was it she said then
to the Brown Bear? She insulted it.
But her sister had already left her.
That's when 30

that's when the man appeared in front of her.
Nice!

Where was this man from?

A young man.

As soon as he came by her he said to her

"Come with me,
come with me," he said to her.

"No!

My parents

will miss me." 40

"We will go there.

Just come, come with me forever,

come home with me,

come home with me

to the place where my home is."

At first she didn't want to go.

Maybe he did something to her mind.

Then she went with him.

They hadn't gone very far

when a log 50

was lying there.

They went over it.

They hadn't been going far

when another log was lying there.

They walked

for three days.

Here they were really mountains.

That's what seemed like logs to the woman.

Then, while they were walking along then

they came on people. 60

They were surely human beings; that's just how
they seemed to her.

That's when

the one she had gone with said to her,

"Don't look up.

Aagáa áwé
wé aan át woo.aadi aa yéi ash daayaká
"Lil kái eelgénjeek.

S'ootaat
lil kaa xoot keetéés'ik."
Ahé

de wáa nanéi sgihé?
"Wáa teeyéech sá kwshéi gé yéi xat daayaká?"
Gúshé du aanikwáani wé shaawát?

70

Du éesh
du tláa
gúshé.

"Wáa teeyích sá kwshé wéi gé yéi xat daayaká?"
yéi áwé a daa tuwatee.

Aagáa ch'a yeisú s'ootáat
áwé kei mdzigít.

Aagáa áwé
yá x'óow yáx yateeyi át áwé daak aawayísh.
Daa ch'a áa at nagataayi yú neil
xóots.

80

Yáadax áwé tle
tle kaa gunayáa has uwa.át.
Adax áwé xóots ku.aa ch'a wéidax áwé yéi
adaanéi nuch.

Áwé xáat.
At x'aan
yoo shaaká --
s'aax
tsálk.

Ch'a kónáx
tléix' táakw.
Tléix' táakw yaanáx
aan wooyeix
tléix' taakw.eetéé ka yú tléix' táakw.

90

Aagáa yú táakwdei yaa kugaháa áwé
yan has koowa.óo.
Tléel tsu awuskú tsu ch'a guna.átx sateeyi, du
toowóoch ku.aa ch'u tle lingít áyá
yéi yatee.

"Hé keenaa áhé áa kugaxtoo.óo," yóo.

At dawn,
don't look among the people."
But then
at what point was it?
"I wonder why he's saying this to me," she thought.
Weren't they the woman's people? 70
Weren't they
her father
her mother?

"I wonder why he's saying this to me," she thought.
Then, when she woke up
at dawn
that's when
she pushed the blanket-like thing down from her face.
So many animals were asleep inside there,
brown bears. 80

From here
they separated from the people.
But from then on, the brown bear
would hunt just around there.

There were salmon.
Things were drying
on the mountain--
ground squirrel
ground hog.

It was exactly
one year. 90
She had been gone with him
more than a year,
one spring and one winter.

When winter began coming
they had settled in.
She didn't know he was something else either,
but thought he was a human being.

"We will live up there," he said.
How she liked it!
It seemed to her
like a house made of branches. 100
Nice!
It was very nice.

Wáa sá du tuwáx'.

Chashhit

yáx áwé du tuwáa yatee.

E!

tláx wáa ku.aa sá yak'ei.

Hít wáa sá nateech yéi yatee.

Aagáa áwé

yéi ash daayaká

"hé keenaadáx

haaw

haandéi yéi nasné yá haa yeeyís."

Tle aadéi wé woogoot wé shaawát.

Tle amsikóo áwé wéit'átx sateeyi wé xóotsx

sateeyi wé ash wusineixí.

"Lil yú keenaadáx eel'éex'eeek wé haaw.

Yú tl'átgi kaax x'wán yéi nasné."

100

110

Ch'u tle wé

tle wé haaw al'ix' nóok áwé; tle ch'a wé

keenaadáx áwé aawal'ix'.

Tle haat amlí.át

"Shk'ei.

Yú dikéedáx ágé iyal'ix'?

Aaa

Shk'ei!"

Drat!

Aagáa áwé a jeet amlí.át.

"Hé

Yú tl'átgi kaax l'ix', yóo i daayaxaká.

Haa kakaysikwéy áwé."

120

Wududzikóo

wé du éesh

ka wé du tláa

ka wé

du koowú áa yéi yateeyi yé.

Duwatéen wé du x'us.eetí wéit'át tin

át wu.aadí.

Aagáa ch'a gunayéidei áwé s woo.aat.

Ch'u tle ch'u yéi teeyí ch'u yéi teeyí.

Wáa yeikunayáat' sá kwshéi wé tle dáxnáx at

yátx'i du jee yéi wootee.

Máa sá lingít

tle yéi daqaatee.

130

It was the way a house should be.

That's when

he told her

"Bring down some

branches

from up there for our bed."

The woman immediately went up there.

Then she knew what he was, that he was a brown

bear who had captured her.

110

"Don't break the branches from up there.

Pick them from the ground."

Just then,

then when she broke the branches, she broke them
from above.

Then she brought them.

"Let me see.

Did you break them from up there?

Yes.

Let me see!"

That's when she gave them to him.

120

"Drat!

I told you 'Pick them from the ground.'

Now you've marked where we live."

It was known

to her father

and to her mother

and others

where the den was.

They could see from her footprints that she had gone
with him.

130

Then they moved to a different place.

Then they stayed there, they stayed there.

She was with him long enough to have two children.

They were just

like people.

Then they moved to a different place.

They settled there.

How the people of our village are

that's how they were.

Everything,

140

there was nothing that they needed,

Tle ch'a gunayéit has uwa.át.

Aa s kuyaawa.óo.

Máa sá nateech ch'a yáa haa aanikwáani
tle yéi áyá yatee.

Ldakát át

tlél tsu daa sá a eetéenáx has utí
hít.

140

Aagáa

keijínináx áyá s yatee

wé du éek' hás.

Aagáa áwé s akaawa.aakw.

Duwatéen wé s du dlaak' x'us.eetí; Duwatéen
wéit'át teen

át wu.aadí.

Ch'u tle mdudzikóo tle a jeedéi yéi teeyí.

Aagáa kúxdei kundaháa tlax k'idéin kúxdei
kundaháa áwé

kayaanée kéi yéi s amsinéi

wé du éek' hás

tle wé keijínináx has teeyí.

Ch'u tle a yís

wé xóots yís áwé kéi s amsinéi.

Tlax x'éigaa kasi.égwaa

yóo kdunéek.

Yisikóo gé yéi duwasaagu át kayaanée?

That's the first one áwé tlél Lingít yisakú.

(N. D.) At yayeex' ák.wé yéi yóo kdusneigin?

Yéh, yéh!

Ha yáax' wududzikóo yóodáx áwé haandéi jinahaayín.

Yéi kdunéek ax een.

I don't want to bother that thing.

Tlax x'éigaa strict-x sitee yóo kdunéek.

Áwé daasá,

áwé daasá yá dáanaax,

ayís áyá yéi daadunéiyin.

Haa, a tsú a yáx yéi daadunéi.

Tle gushéi tle something like crazy yax naneich
yóo kdunéek.

Áwé kéi yéi s amsinéi

adax áwé kayaanée kéi yéi mdusneiyín.

Eight days.

Nas'gidooshú yagiyee x'áanáx

150

160

170

at home.

But that time
there were five of them
the brothers of hers.
That was when they tried.
They could see their sister's footprints; they
could see
that she had gone
with that thing.
He knew immediately that his life
was in their hands.

150

When spring returned, when spring finally returned,
the brothers of hers
all five of them,
picked medicine leaves.
They did it just to get him,
just to get the bear.
It is truly sensitive
people say.

Do you know what is called "leaves?"
That's the first Tlingit you didn't know.
(N.D.) Is it made to acquire something?
Yeah! Yeah!

160

It is known here that they were imported from
over there.

This was told to us.
I never wanted to try those things.
It is really strictly handled, they say.
They are the ones,
they are the ones
that were made for things like money.

And these too were made correctly.
Maybe it was something that made you crazy, they say.
They made medicine,
from then on, medicine was made.

170

Eight days,
for eight days
in the morning
no
food was eaten
and no water,
water,

180

in the morning

tlél

at duxá

ka tlél héen

héen

tlél héen duna.

Aagáa tlax kúnax át koowaháa

springtime

April.

Aagáa wé yeisú they try it.

Adax áwé keitl

daxkustéeyin

daxduhéixwayin.

S'ukkoox'aaxw

yóo duwasáakw wéit

wé keitl.

Tléi ch'a tléix' yóo s u.átgin

wé woosh kik'iyán.

Yéi yakyee

yá s'ootaat

wé hunxu.aach

áwé s'é nagútch

yá gooch.

Tsu a eeti.aa

tsu a eeti.aa.

Haahá!

Wáa nanéi sáwé kik'.aat koowaháa

wé shaawát wé du éek'.

Awé

wé kúxdei kundaháa

yá gáan áwé áa yux nalnúkch yóo.

Haahá!

K'idéin kúxdei kundaháa.

Aagáa áwé

a kát wakshoowagóo

wé át

wé xóots

wé du kaaniyán.

"I éek' has áwé

ax yis daak has ayamdi.át

He'

Hé!

180

190

200

210

no water was drunk.

Then spring really returned,
spring time

April.

Now they tried.

Then there used to be
dogs

trained with medicine.

"Chewing Ribs"

was the name

of the dog.

Those brothers

didn't go searching just once.

Today

this morning

the eldest

would go

to the hill.

Then the next one

then the next one.

Ah, ha!

At one point it was the turn of the youngest
of the woman's brothers.

When spring

returned

she would go outside, groping her way, like this.

Ah, ha!

Spring finally returned.

That's when

the animal,

the brown bear,

had a vision

of his brothers-in-law.

"Your brothers

are making medicine against me.

Oh, oh.

Oh, oh.

It seems like it's the youngest who will get me.

Be brave."

That's what he told her, what the one with her

told the woman

and her children too,

190

200

210

220

tle wé kik'.aa jeet xat gugatee yei yáx áwé
yatee.

I gu.aax x'wán."

Yóo áwé adaayaká wé ash xáni yéi yateeyi aa
wé shaawát

220

wé du yátx'i tsú

dáxnáx.

"I gu.aax x'wán.

Ch'a has du jeet xat natéeni x'wán i gu.aax,
wé i éek' hás has du jeet."

Aagáa wé át wé shaawát ch'u tle hóoch'i aayidei
gíwé aan yóo x'ala.atgi nuch.

"Eesháan ax éek'.

Lil wáa sás has daa eenéik"

yóo áwé adaayaká nooch.

230

"Wé kik'.aa,

Wé kik'.aa i éek' áwé, hú áwé."

Ayá

adax wé shaawát

ch'u sūgaa dágaa yóo oowajée wé shaawát.

Áwé té

déix yatee yéi kwdigéi.

Áwé at xaayi ch'u tle yá atxá

tle a tóo yaa al.atch

ch'a tlákw.

240

Ch'u tle wé yéi anasnéi áwé,

"Haahá! "

Daa sá yóo héidei dultin át yéi wé du waagi
yati.

Ha gwáa, át gutu.ádi áwé xóots.

"Haahá!

Haandéi kkwagóot wé i éek'.

Gu.aax x'wán."

Ch'a yeisú

yeisú kee.á yéi wuneiyi teen áwé

wé du toowú neil kamdligás',

250

wé hú.

Yáat

tle yáa neil kawulgáas'i áwé

wéit tle wé s'eenáa wáa sá yateeyi yé.

Wé flashlight yóo duwasáagu yéi gíwé utee.

Tle yóo áwé tle kamdligás'

wé neilnáx.

both of them.

"Be brave.

When I fall into their hands, be brave,
when I fall into your brothers' hands."

At that time the woman would beg the animal
with all she could.

"Have pity on my brothers.

Don't do anything to them,"
she would say to it.

230

"The younger one,
your younger brother will be the one."

From then

he already knew what the woman
was going to do.

There were two
stones this size.

Each time they ate
she'd roll them secretly
in his food.

240

When she finished doing that,
"There!"

But it seemed to him as if she had done it
openly.

Surely the bear was an animal of the forest.

"There he is!

Your brother is coming here.

Be brave."

Just as soon,
as soon as it became dawn
his thoughts shot in,
his thoughts.

250

Here,
when they shot inside
they were just like a beam of light,
maybe they were just like a flashlight.
That is how they shot
through the house.

He caught the beams right there.

He snapped them back outside.

These were people's thoughts, it's said.

260

Because of that the black bear
and the brown bear
can see people.

Tle yáax' áwé aawasháat wé át.

Tle gándeí ashakaawal'ix'.

Ayá kaa toowú yú.á yéi yatee.

They see it.

260

A tuwáadáx áwé wé s'eeek ku.aa

ka wé xóots.

They're pretty hard.

Áwé wé á, a koowú tlél

tlél a káx yóo oogútk

áyá kaa toowóo.

Wáa yateeyi káa tle

yóo a neiléet a koowóot kawulgáas'i

ch'u tle gándeí ashakool'ixch.

That's why they can't found it.

Há'!

Haahá!

Cha ch'a wé yéi asa.áax áwé tsá

wé yéi ash daayakaayí

aagáa áwé tsá

yá gáanax áwé a koowú x'é áwé áa yux woogoot

wé shaawát.

270

Yáat

yá du kichyát áwé al.át áwé

áwé té

áwé

té du jee yéi yateeyi,

tle yú ikdei

wé shaa yá

wé kukamdlit'ix'i

crust.

Tle yá a kináa yan aawatée,

that thing is rolled down

ka tsu wé tléix'aa aawat'ei.

280

Áwé shaa yáx áwé yaa nagút.

290

Ch'u tle amsikóo tle

wé du keidlí

we du keidlí ash een át woo.aat.

Há'!

Ch'u yaa nagúdi áwé

look like it

at wusineex'i yáx yatee wé dleit ká.

They're pretty hard to find.
That's why he couldn't find it,
why he couldn't find the den,
because of his thoughts.
When a man's thoughts
are shot inside its den,
he snaps them back toward the entrance. 270
That's why they can't find it.
Heh.

Ah, ha.
When she heard this from him,
when he told her those things,
that's when
the woman finally went out to the entrance of
the den.

Here
she put those stones
between her legs, 280
those stones
she had,
then, toward the beach,
on the side of the mountain,
on the frozen
crust
she rolled them down,
those things rolled down
and he found one.

He walked along the side of the mountain. 290

That dog of his
knew right then,
that dog of his that hunted with him.
Heh!
While it was going along
it acted
as if it got a scent of something on the snow.
It ran around sniffing.
Here it was where the stone had rolled down,
wasn't it?

Up that way 300
he followed it.
The people of today

Tle yóo áwé át wujixeex.

Kach wé té áwé áx yeik kaawagwadli yé ásiwé;
kindei

300

ch'a a itx yaa nagút wé.

Tlél yéi yeedadi aayí

lingít yáx utéeyin áyú ch'áagu aayí.

Tough.

Yáadáx gúshé x'oon kaay sá just one day they run
over there

Yeedát ku.aa....

Daasá wé?

"Haahá!

Haahá! xat kamlisei i éek'"

yóo áwé adaayaká yú.a.

310

Aagáa áwé yáat

tsaagál'.

Yáat áwé áx kootsúwch

kach yóo a oox ásiyú yéi du tuwáa yatee yú
shaawát.

Aax

dákdei akayéesh.

Aagáa áwé yeisú x'éigaa

a yáa x'amdigáx'.

"Eesháan ax éek'," yóo.

Ch'a tle yóox áwé kei nagút.

320

Há'!

Ch'a yáak'oodéi áwé keenaadéi samduwa.áx
áwé

wé keitl.

Tlél yá yeedadi keidli yáx utéeyin.

Has awuskóowun chú tle yá lingít yáx
long time ago.

Há'! gwál yóo éil ká tsú ch'u yéi téeyin
áyú keitl.

Héit

330

tle hé kéenax.á

ch'u tlákw all the time áwé yéi téeyin át
x'éidei awugoodí.

They can't go straight up.

Tle ch'as wé kéenax.á.

Ch'a daa sá ch'a yá kaa daa.ádi aadéi dugéech.

are not like the ones of long ago.

They were tough.

If they went from here no matter
how many miles they had to go
they'd make it in a day.

And now.....

What are they?

"Ah hah!

Ah, ha! your brother's getting close,"
he told her, it is said.

310

Then like when

spears

are hung from rafters

is how his teeth looked to the woman.

He pulled them out

from there.

That is when she really

begged of him,

"Pity my brother," she said.

He was approaching up there.

320

Heh.

Then

suddenly the bear heard the dog barking
from the topside.

It wasn't like a dog of today.

They were as smart as humans

long ago.

Well, probably they were the same on the coast too,
those dogs.

Over there

330

it is always done like this when the entrance
of a den was approached.

From the upper side.

You can't go straight up.

Only from the upper side.

Whatever, even a piece of clothing, was tossed in.

That is what he did.

He tossed his mitten

into the entrance.

He could only see the paw

inside

340

Ha yéi áwé adané.
 Hé du tsáax'i
 a x'awooldéi agéech.
 Ch'as yá a jín áwé axsatínch
 tle yá neil
 tle yá du díx'dei.

340

"I gú.áax x'wán.
 Yux yaa kkwagóot
 du jiyeex'.
 Du een ash kakkwalyát i éek'"
 yéi áwé adaayaká yú.á.

Yóo wé yindei áwé
 akaawadóok.
 Aagáa áwé áa ash shukaawajáa.
 "Du jeet xat natéeni i éek'
 líl ch'a koogéiyi x'wán yá ax doogú.
 Tle s du een kananeek.
 Du een kananeek.

350

Yóo gagaan yanax yéi xixji yé
 adasháan x'wán
 ax doogú yax has ayagaagaxeech."
 Ach áwé ch'u yeedát yéi daaduné.
 Ch'u yáat'aa sh kalneekdáx.
 Tléel ch'u koogéiyi yóox duxeech.
 Tle ch'as yóo a yeex at dultsaak.
 Tle yóo gagaan anax yéi xixji yé dasháan
 yax yéi yaduxíchch
 á a x'éidáx.

360

Yáat'aa a x'awoolt uwagút.
 Ch'a a dayéen hán.
 Hé'!
 Ch'a aan áwé
 wé keitl tlél x'eidaxwétlx.
 De du jeet wootee wé xóots.
 Tle yá a xán áwé át uwagút.
 Daa sáyú tsu ts'as aadéi wé a koowóo?
 Aadéi x'amduwataan.

370

"Ix'aguxdaxwéitl," yú.á
 S'ukkoox'aaxw."

then sweeping behind.

"Be brave,
I will go out
to him.
I will play with your brother "
he said to her, it's said.

The bear lured him
into coming down.
That's when he instructed her.
"When your brother finishes with me 350
don't be careless with my skin.
You tell them right away.
You tell him.
Drape my skin
with the head
toward the setting sun."
That's why it's still done now.
From this very story.
It is never tossed away carelessly.
A pole is placed under it thus. 360
It is hung and pointed
towards the sunset,
from his words.

He came right to the entrance there.
He stood facing it.
Ah ha!
But even at that
his dog didn't tire from barking.
He had already killed the bear.
He went up to it. 370
What else was there in the den?
Someone spoke from inside.

"Your mouth will get tired,
Chewing Ribs?"

He just stood there.
What's more, his sister came out of there,
the one who had been gone
so long.

Ch'a at hán.

Daa sáwé tsú du dlaak' anax yux woogoot
wé de ch'áakw

hél koostéeyin.

Ayaawadlaak.

Tlax wé at yátx'i tsú
dáxnáx.

380

"Adax áyá

yá ax doogú

ch'u tleix x'wán i jee yéi natí,"

yóo áwé ash daayaká.

Aagáa áwé ash ée akoolgúks'

áwé du x'asheeyí.

"Yáat'aa x'wán gashí

yá ax doogú yax yageexíchni"

yóo áwé ash daayaká.

390

(At this point Tom Peters
sings two songs. See notes.)

Part Two

Áwé

áwé xóots

áwé kaxwlineegí.

Aagáa

ch'u tle yax wunatee.

Wé du aanikwaani xoox wunadáa.

Aagáa áwé

ch'a wáa sá kustéeyin áyú ch'áakw

ch'u yéi áwé.

Aagáa du jee yéi yatee wé du xúx

doogú yéeyi

400

aadéi ash daayakáayi yé.

Aaa, "gageegoodí x'wán

yá ax doogú

naax nidayeesh."

Aaa; yéi áwé ash daayakáayin.

Adax wé du yátx'i tsú

ch'u tle du t'aakt uwawát.

Aagáa

nagagút

410

He got her.

The children also,
the two of them.

380

"From there
this skin of mine
you will always keep with you,"
is what he had said to her.

That's when he taught her
this song of his.

"You will sing this
when you hang my skin,"
he said to her.

390

(At this point, Tom Peters
sings two songs. See Notes.)

Part Two

It was
the brown bear
that I was telling about.
Then
things were settled.
She became accustomed to her village people.

Then
she lived the way
she had as long ago.
It was then she had her husband's
former skin

400

the way he had told her to do.
Yes. "When you go out
you will put this skin of mine
on your back."

Yes; this is what he once told her.
From then her children
had reached her size.

Then
she would leave them
when people would hunt ground squirrels.
She would only go a short way.
How did she get the squirrels?
Only the mound of her pack would be seen

410

áyá tsálgí xoot anga.át.
 Ch'a wéidei áwé nagútch.
 Wáa sá kwshé anasneich áwé tsálk?
 Ch'u du kagoochk'i yaa gaxíxch neildéi.
 Ch'u tléi wé kgwagoodí wé tsá
 wé du xúx
 doogú yéeyi naát oodayeeshch.
 Aaa.

Waa yateeyi yéix' áwé wé tléikw
 tléikw xoodéi kgwagoodí.
 Ch'u tle yá neildáx gunéi wugoodí teen áwé naát
 oodayeeshch.

420

Tle ch'u shugu xóotsx
 áwé nasteech.
 Wé du yátx'i tsú.
 Yú dikée xéel'i aaniká,
 wé tléikw xoo.
 Wé shaa yáa daak ugootch.
 Wé du yátx'i tsú ash een.
 Ha de x'oondahéen yéi nasgéet sáwé
 wé du éek' has
 wé s du tlaa áyá yéi s adaayaká,
 "Atlée!

430

Ax dlaak' s'é yéi yanaská
 haa tuwáa sigóo ch'a du een ach katoolyádi."
 Aagáa áwé aan akanéek,
 "Tléik'!
 Tléik'!
 Tléil a yísx ustí
 yéi s xat daaneyí.
 Aaa; tléil ch'u shugu yá ax kustí ax jee
 yéi utí.

440

Áwé
 wé ax xúx
 du doogú
 náat kadayísh
 tle tléil yá tlagu tundatáani, ax tóo yéi utéex.
 Ach áwé, tléik'!
 Ha ch'a yéi yéi xat teeyí.
 Ch'a wáa yeikuwáat' sá yee xoo yéi xat gugateé."
 Ha ch'a aan áwé,
 "Yei s'é yanaská atlée!
Ax dlaak',

450

moving along to her house.

Only when she was ready to go
would she pull on
the skin that was her husband's.
Yes.

At times it would be going after berries,
when she was going to get berries. 420
Just as she was leaving home, as she started
out, she would pull it on.

She would become
a real bear.

Her children too.

Up there where last year's berries grew
in the berry patch.

She would come out on the mountain.

Her children with her too.

After doing this so many times,
the brothers of hers 430
asked their mother

"Mother!

will you tell my sister
we want to just play a game with her?"

That was when she told her mother

"No!

No!

It is not right
for them to do this to me.

Yes. I am not the same anymore as I used to be. 440
When

I pull on
my husband's
skin

I don't think my old thoughts any more.

This is why. No!

Let me be.

Let me live among you for as long as possible."

But still the brothers asked her

"Mother! please ask 450
our sister

to let us play with her."

How many times

they must have asked this.

Finally she said to them

ch'a du een ash kanaxtoolyát."

De x'oondaheen áyá

yéi yanakáa giwé.

Yeisú yéi a daayaká.

"Haa, haa, góok!

Gook!

Ax een has ash kungalyát."

Tle yéi a daayakaayidáx áwé du tláa tle
woogoot.

460

Ch'u tle ch'a yeisú neildáx gunéi wugoodi tln áwé
náat amdiyish,

wé du xúx doogú.

Ch'u shugu xóots wáa sá nateech.

Wé du yátx'i tsú

wé dáxnáx yateeyi

yá du daa áwé át woo.aat.

Wé keenaa áwé

wé kaa kináa áwé wé shaa yát téen

áwé tléikw xoo.

Aagáa áwé áa daak uwa.át.

470

Ha tlél giyá yéi s oojí.

Áwé tláak

wé chooneit

áwé

loon.

Wé loon áwé a x'éidei s aawatsúw.

Adax ch'as wé ash káx woogoodi aa

áwé du éek' tle yóo eetiyaadi.

Ha hú áwé

déix yatee du chooneidí.

480

Tle yóo x'éigaa tláak

áa yéi dagaatee.

Áwé

choogwéil

yóo duwasáakw áwé.

Áwé

wé chooneit a tóo yéi daxsitixx'u át.

Séi yax kadutee.

Áwé tle a tóodei amlí.aat.

Tléil wé du hunxu has aadéi kuwanugu yáx áwé

adaa.unéi yú.á.

490

Tle ch'a altín áwé.

"Well, okay, let's go!

Let's go!

Let them play with me."

After she said this to her mother
she left.

460

As soon as she left home she pulled on
the skin of her husband.

She looked just like a brown bear.

Her children too

the two of them
went alongside of her.

It was up there
above everyone on the face of the mountain
among the berries.

This is when she came out there.

470

Maybe they didn't believe she would.

The blades
of the arrows

were

pieces of bark.

Pieces of bark were placed on the tip.

Except the blade of the one who found her,
her brother, the youngest one.

It was he,

there were two arrows of his.

480

They each had

a real arrowhead.

There was

what is called

a quiver.

Arrows

are kept inside it.

It's worn around the neck.

He put the arrows inside it.

He didn't do to his sister what his

older brothers did, it's said.

490

He only watched.

From then his older brothers
stalked her.

The way an animal

is struck with arrows

is how they did it.

Adax áwé du hunxu háš
 tle a daadéi áwé s uwa.át.
 Wáa sáwé chooneit
 tln áwé daa sá dut'úkdi,
 yéi áwé.

Tle wé shux'aa aayi
 tle wé shux'aa aayi
 wé du éet lagáas',
 aagáa áwé a sé mduwa.áx.

500

"I itnáx aa."

Yáax' áwé has du xoo ayamdigút.

Tle x'oonináx sá kwshí hé? Tle tléil tsu daatx
 sá s ustí.

Wé du yátx'i tsú.

Áwé yéi nanéi, aagáa áwé s du kéek'

wé déix tláak du jee yei siteeyi

aax kei amsitée.

(Slap!

Slap!)

Aawaják

wé du dlaak'.

Ha, that's the end of it.

510

When the first one's arrow,
when the first one's arrow
struck her

was when her cry was heard.

500

"From behind you."

Here's when she turned on them.

How many of them were there? They were helpless
against her.

And her children too.

When they were dead is when the younger brother,
the one with the two arrowheads,
drew them out.

(Slap!

Slap!)

He killed her,
that sister of his.

Now that is the end.

510

**Xóotsx X'ayaakuwdligadi Shaawát
Naakil.aan x'éidáx sh kalneek**

Xát

xát aadéi

xaan kaduneegi yé

aadéi xaan dutlaagu yé áyá yá

yá sh kalneek.

Yóo

Gunanaa áyá

yá ku.oo

yá dáak ká

Gunanaa.

10

Áyá

hás du daat sh kalneek áyá.

Yáadu á, yáa yagiyee kakkwanéek

jinkaata yaawaxée

yá dís

aadéi xaan kaduneegi yé yáx.

Yóo áyá kadunéek shux'aanáx

yá sh kalneek.

Kúdaxch kuwa.óo yá ku.oo

yá Gunanaa.

20

Aadáx áyá

yá kutaan.

Kutaandéi yaa kunahéin.

Taakw.eeti

yóo áyá wduwasáa; taakw a eeti áyá.

**The Woman Who Married the Bear
told by Frank Dick, Sr.**

Me.

This is the way
it was told to me,
the way this ancient story
was told to me.

These people,
are Athabaskans,
those living
in the Interior,
Athabaskans.

10

And
this story is about them.
This is it; I will tell it today,
the tenth day
of the month,
the way it was told to me.

This story
is how it was first told.
These Athabaskans
lived really isolated.

20

Next
it was summer.
The season was changing to summer.
Spring
is what they called it; the remains of winter.

A áyá

yaana.eit áyá yaa kana.éin.

Ayá yá shaatk'.

Du éesh,

du éesh kéilk' áyá

aan engage-x sitee.

Ash gugasháa.

Ayá yana.eitgáa aawa.aat.

He', yéi wdudzinee yá yana.eit.

Yáadax naduyáan.

Ayá ha wáa sáyá

wáa yoo akoo.átgi sáyá

wulik'oots

yá du aayi yá shaatk'.

Ch'u tle

yaa ch'u ana.ádi áyá

ch'u ana.ádi áyá

yá xóots

a x'us.eeti káa s woo.aat; yeisú áx yaawagút.

Has du shuká

has du shukáx yaa nagút.

Ayá

a eetix' áyá yán kawdliyás'

yá shaatk'.

Ayá a káx' áyá kéi x'uswushix'il'.

Ách áyá atx gadaháan ldakát du daa yéi yatee.

Ách áyá yéi ayawsikaa.

"Wáa sá kwshí yáa gé

ch'as kaa x'anaadéi s al'il' nukch gé

tukx'agékákwx'?"

Yá yoo x'atánk

aadéi kaawageiyi yé.

De tsu du yeegáa akéen.

Yan sh isnée áwé tsá gunéi aawa.át.

X'oon waa sákwshei aax aawa.aat

yáax' áwé wulik'oots

wé ách yaa nasyaan át

ayaan dzaasi.

Yóo áyá wduwasáa yá tix'

ayaan dzaasi.

Ách áyá a yáx at gwaakóo,

"ch'u ayaan dzaasi ngwak'oots jeewahaayi át."

Yéi x'ayaduká.

30

40

50

60

And this
Indian celery was growing.
This young woman
was engaged
to her father's nephew 30
her father's sister's child.
He was going to marry her.
And the women went for Indian celery.
Wow! they collected Indian celery.
They were packing them on their backs.
What happened anyway?
After they walked for a long way
the straps broke
on the young woman's pack.
While 40
they were still walking,
while they were still walking
they came upon
bear tracks; it had just gone through there.
Ahead of them,
it went ahead of them.
This
young woman
stepped in the leavings.
And her foot slipped on it. 50
So when she stood up it was all over her.
So then she said this to it,
"Why is it
they always crap in our way
the big basket butt?"
This was all
she said.
Everyone was sitting waiting for her again.
They started going again after she cleaned
herself up.
I wonder how many of them and how they got out
of there. 60
Here they broke--
the things she was packing with,
Athabaskan thongs.
This is what they called this rawhide:
Athabaskan thongs.
This is why there is a proverb,

Ei.ei.ei.ei. nak'útsch.

Ch'u adaa.us.áxwch

deisgwách xáanaa.

Hóoch'

du nák aawa.aat tle.

Aadáx gadaháan aadáx gunéi góot tsu

adaasa.áxwdáx áyá

gunéi uwagút tsu.

Aagáa du géidei yanagút ch'u shóogu yú du sáni
yú du éesh kéilk'.

Yú aan engage-x siteeyí.

Ch'u shóogu hú áyá du géidei yaanagút.

70

Haa, ash éet x'eiwatán.

Ash éet x'atáan áyá du jeetx awsitee.

Tle awsitee

a jiyís.

Dei sgé yaa s gaa.áat; dei sgé yaa s gaa.áat á.

Tlax wáa yóo s ku.áat de xeewa.át tle.

Ax' áyá uwaxéet has uwa.át, "Gaa déi ch'a yáax'
has gaxée."

Ach áwé áa s uwaxée.

Hél wáa sá utí.

Lingít áyú du waakx',

ch'u tle lingít, ch'u shóogu lingít.

Hél tsu wáa sá utí.

Haaw! wé gán

shóot has awdi.ák.

A gookt has kéen; has at xá.

Gwál wudawú gé

a x'eis.

Yan née yan has at wuxaayi áwé

tayeedéi s woo.aat.

Hél wáa sá uteeyí.

Ch'a lingít ch'u shóogu lingít.

80

90

100

Gwál tlax dé keix'akaadéi áwé shákdei.

A dakádeen aa yax uwatáa.

Wé shaawát dakádin áyax uwatáa.

Tle kéi wusgeedí

du toowú yóo woonei.

A x'akwtóot wudlinúk.

Ax' áyá yé

"Even an Athabaskan thong would break."

This is what we say.

Ei.ei.ei.ei, the straps would break.

Toward evening

she was still tying the straps.

70

Gone!

Everyone had left her.

Then she got up and started walking again;

after she finished tying it

she started walking again.

When he came toward her he was just like her

paternal uncle,

her father's sister's child,

the one she was engaged to.

He was just like him coming toward her.

So, he spoke to her.

80

After he spoke to her he took the bundle from her.

He packed the bundle

for her.

They went along for so long; they went along

for so very long.

They walked so long it was now dark.

Now they came to a place to overnight.

"Let's just spend the night here."

So they spent the night there.

There wasn't anything different.

He was a Tlingit in her eyes,

a human being, a real human.

90

There wasn't even anything different.

Now! With this wood

they built a fire.

They were sitting next to it; they were eating.

Maybe she brought

food for them.

When they were done, when they finished eating,
they went to bed.

Because there wasn't anything different.

Just a human, a real human.

100

It must have been early dawn.

He rolled away from her.

He rolled away from the woman.

tle tóo aawanúk wé xóots.
 Adayéen aa yax uwatáa; tsu ch'u shóogu lingitx
 sitee.
 Aagáa awé yéi ash daayaká, 110
 "Hél wáa sá i toowú utéek.
 Hél wáa sá ikkwasanei.
 Tle ku.aa áyá ikkwasháa.
 Sh tugéit xat yaydzikáa
 yáa lingit wakkáax'.
 Tle l ushk'idéin xat yaysikáa.
 Ach áyá
 hél ku.aa ikkwajaak; tle ikkwasháa ku.aa."
 Tléel tsu wáa sá du toowú utí.
 Ch'u shóogu lingit du wáakx'. 120
 Tléel tsu wáa sá utí.
 Haa, wáannée sáyá kaa xoot has uwa.át.

Yeis.
 Yeisdéi wáa kunáax' sá xáat héeni yée yéi teex.
 Aagáa áwé
 tsá has woo.aat
 xáat aanídei.

At x'aan
 ch'a yáa haa yáx
 ch'a yáa haa yáx lingit yáx. 130
 Has at x'áan
 du wáakx'.
 Atx'aan sákw áyú yéi has adaané.
 Ayú yá gán
 yú du éen sháa
 dusgútx'.
 Tle yú héen táadax shaak áyá yei daaduné
 wudlitl'ák'.
 Áwé hú kú.aa áwé
 ch'as wusixugu aa áwé aagáa kushéé wé gán. 140
 E! wáa sá gagánch
 wé du éen aa has aayi ku.aa wé.
 ch'a yaadachóon wuduwxugu yáx áwé nateech.
 Haaw! wáannée sáyá háadéi anaa.aat
 tle lingit yáx.
 Haa!
 K'e yáa xát.

When she awoke
she was startled.
Her fingers felt through his fur.
This is when
she felt it was a bear.
He rolled over to face her; he looked like
a human being again.
That is when he told her, 110
"Don't be afraid.
I won't hurt you.
I am going to marry you though.
You insulted me
in front of those people.
You cussed at me.
But
I won't kill you; but you will be my wife."
She still didn't feel any different.
He was just like a human being in her eyes. 120
There wasn't even anything different.
Now, at one point, they had come upon the others.

Fall.
Toward fall when salmon come up the streams.
That's when
they started going
to the land of the salmon.

They were drying salmon
just like us,
just like us humans. 130
To her eyes
they were drying salmon.
They were getting salmon for dryfish.
The women with her
were packing
the firewood.
They were getting drift logs right out of the water,
water logged.
But she
was looking only for dry wood. 140
Wow! How it would burn
but the fires of the others,
would look as if they were only steaming.

Xát

neil xwaagút.

Ax kinaak.ádi kaax kei kkwadatée
kakkwakéek.

150

Yéi áyá,

tle neildéi has na.aadí áyá

yá has du kinaak.ádi

kaax kéi has adatéech.

Kawdukéegi gankáx' áwé koodukíkch.

He'!

dáat yáx sá gagánch wé gán.

Du aayí ku.aa áwé tle yakoolkéés'ch

wé héenx sateeyí.

160

Wáanáx sá yéi kdayéini?

Ach áwé áa shakawduwajáa yáa du yáx sháach

wudlitl'ak'i aa.

Neildéi na.aadí.

Haaw,

kaa jixan.ádi áwé,

áwé has du jixan.ádi áwé has du ooxú

wéi aatlénx'.

Séitx kéi kdutéech.

T'áa yáx daak has awutéeych.

170

Ch'u tle t'áa áyú yú has du hídi

tle lingít yáx.

Yax daak woodutéeych

dákdei yadul.áat

wé

kaa naa.ádi.

Ch'u yéi, ch'u yéi, tle ch'u yéi áwé tsu.

Gwá! wáannée sáyá yeik kukandak'it' tsu.

He'!

xáat haa déi yéi daaduné.

180

Táakw niyís at dux'áan.

At x'áan.

At dux'áan.

Uháan haa wáakx' ku.aa s tlél yéi s utí.

Hás axá áyú haa wáakx' ku.aa.

Hásch ku.aa has at x'áan áwé ch'a yá haa yáx.

Gunanaa jiyáx

has at x'áan.

Now! at one point they were coming in
just like humans.

Well.

Take me for example.

Me,

I come inside,
when I take my coat off
I'll shake it.

150

This is how,
as they were coming in
they were taking off
their coats.

When they shook them they would shake them over
the fire.

Wow!

What did it burn like?

Hers though would keep going out,
being water logged.

160

Who knows why it was like this!

So the other women showed her what to do
with the wet ones,
when they were coming in.

Now,

their weapons,
their weapons are their teeth,
these big ones.

They would remove them from their necks.

They would hang them on the wall.

170

Their home was surely made of wood planks
just like humans.

They would hang them up
set them against the wall
and

their clothes.

They did this over and over again.

Hey, at what point was it they were coming
down again?

Boy!

they were bringing in fish.

180

Fish were being dried for winter.

Dryfish.

Fish were being dried.

ldinaxk'iyéidei yan at dux'áan
ldinaxk'iyéidei yan at dux'áan áwé tsá 190
yéi kuyaawakaa.

"Haahá

de at daxwuduwxoon
táakw aanídei."

K'e uhaan yú

yú at x'aan aanidáx yú táakwx' áa yéi haa teeyi
aadéi kux tuda.aatch haa aanix'.

Yéi áwé at wuduwxoon.

He'!

At x'éeshi daat yáx sá yakoogéi 200
has du jee.

Uháanch kwás tlél tooteen
yá has du at x'aani.

Áwé de

de du kaanáx at wootee

wé yaa na.át

wé k'indei.

Ach áwé yéi ayawsikaa wé du xúx
(wé shaawát x'éigaa

a x'éigaa koowatee)

"Ch'a yáat dé."

Ayaawatín

du éek' hás át na.átji yé.

Ayaawatín,

ách áwé á

aanx has axlayeix. 210

Tláakw kaaxát wéit'át tlein

wé a koowú kahaa.

Du waakx' ku.aa hit áwé,

hit áwé dulyeix. 220

He'!

yan uwanée wé hit.

A yeenáx yéi s uwa.át.

A yeenáx yéi has át

x'oon áa has uxée sá kwshi wé,

du x'awoolí daak wujixix

wé naagas'éi.

De has du x'awoolí daak wushxeexi áwé

To our eyes though this is not what they're doing.
To our eyes they're just eating it.
But they were drying the fish though just like us.
They were drying the fish
like Athabaskans.

After they had dried plenty of fish,
after they had dried plenty of fish, then 190
someone said,

"Well,
we're packing up now
to go to our winter land."
Like us, for example;
from our dryfish camp
we go back to our village for the winter.
This is the way they packed up.

Good!
They had 200
plenty of dryfish at hand.
But we don't see
their dryfish.

And now
she was already worn out
walking
up the mountain.
So she said to her husband,
(they did
what this woman said) 210
"This place will do."

She recognized
where her brothers went.
She recognized it,
that was why
she wanted to make it her home.

This huge animal worked fast
digging the den.
But to her eyes it was a house,
it was a house being built. 220

Wow!
The house was finished.
They went in.

yéi ash yawsikaa.

"He!

230

wáa sáyá keeya.óo chxánk'?

Lingít x'usya.áak áyá.

Lingít x'usya.áak áyá iya.óo

chxánk'.

Yú keenaawú

áx kadéix' yé.

Yú taakw kanadá áx kadéix' yé."

Áwé ash een aawach'éx'.

Ach áwé aa kei has uwa.át tsu.

Áx' áwé tsá

240

aan awliyéx tsu.

Tle áa yéi s wootee.

Yáax' áwé tsá

taakw.eetí.

Taakw.eetídei áwé.

Daak has ayawdinák wé du éek' hás.

Wududziteen.

Wududziteen xóots x'us.eetí; t'akkáx yawlishóo
du x'us.eetí.

Áwé yéi duwasáagu

yéi dusáagun ch'áagu káawuch

250

"keitl wududzinook."

Gadusnúkch áwé yóo áwé duwasáakw keitl.

Keitl tín aawa.aat.

Á áyá yéi wduwasáa.

Keitl tín has woo.aat.

Aawa.aat.

Tle ch'u tle

ch'u tle yú hít yeedáx yux wu.aadí yú du éek'
hás

yú chooneit yáx áwé neildéi kalgás'

has du kutéeni

260

wé keitl,

neildéi kalgas'i yáx yú chooneit.

Neildéi kalgas'i yáx áwé yatee.

K'e hé gagaan.

Goot'á sá anax kuyawóoli yeináx neilx kadagáan.

A yáx áwé kwanóok.

Áwé áa kdagútch.

Gándeí kúxdei ashakool'ix'ch.

When they had gone in,
when they had spent how many nights there,
this fox
ran out in front of the door.

When it ran out in front of their door
it said to them,

"Hey,
how is this you're living, grandchild?
This is a path for people.
You are living in a path for people,
grandchild.

230

Up above there
is the slide area.
The winter avalanche area."
He pointed it out to them.

So they moved up again.

There finally
he built a den again.
This is where they lived.

240

Here finally
it was spring.
It was toward spring.
Her younger brothers were making medicine.
They saw them.
They saw the bear tracks; her footprints
were trailing up beside him.

This is what they called,
this is what the men of long ago called
"carrying a dog."

250

They'd carry a dog is what they called it.
They went with dogs.
This is what it was called.
They left with dogs.
They went.

It was when
her brothers left the house
the eyesight
of the dogs

260

was shooting into the den like arrows,
like arrows shooting into the den.
That's how it was shooting into the den.

Tleiyéi yéi nateech.

Yáax' áwé tsu

270

tle ch'u shóogu.

Neil yakoolgeechch

wé keitl ka wé hás

has du kutéeni.

Yóo áwé wuduwasáa

has du kutéeni áwé.

Ch'a wéit'át waakx' áwé yéi yatee

ch'a wé yatseeneit.

Wé xóots waakx' áwé yéi yatee.

Wé káa kutéeni

280

neildéi yakalgéech.

Ax' áwé s gadagútch.

Gándeí ool'ix'ch.

Wáanéé sáwé du jikaanáx wootee.

Hél ayawudlaak.

Aagáa áwé x'awoolt loowagúk

wé keitl

has du x'awool.

Haahá!

Du kaanáx yaa at gatée áwé wé

290

wéit'át tlein.

Aagáa áwé yéi ayawsikaa

wé du shát.

"I gu.aa yáx x'wán ja'.

De ax kaanáx at wootee.

De ax kaanáx wootee.

Hél kúxde yóo xwsanei."

At k'átsk'u

aawasáa

aadéi akqwasáakw yé.

300

Saa a jeet aawatée

wé du yádi.

Tsu káax sateeyi ka ch'u shaawátx sateeyi

aadéi akqwasáakw yé.

Aagáa áwé tsá áa wdihaan du jixan.ádi.

Haahá!

Hél sh yayeedé akakqwasgaan.

Hél du eedéi.

Ách áwé yéi ayawsikaa wé du xúx.

"Ihi!

310

Take the sun for example.
Through wherever there are holes the beams shine in.
That's how it was happening.
The bear would jump to it.
He would break the arrows back outside.
It would stop for a while.
Then it would start again
the same way. 270

The dogs and
their eyesight
would come piercing into the den.
Their eyesight
is what they called this.
It only looks like this
to the bear.
It's like this in the bear's eyes.
The humans' eyesight 280
was piercing into the den.
He would jump up to it.
He would break it outward.
At one point it overpowered him.
He couldn't handle it.
That's when the dogs
ran up to the entrance,
to their entrance.
Now!

As they were overpowering 290
that big animal,
he told
his wife,
"Be brave, darling.
It's too much for me.
It's too much for me now.
I can't hold them back."
He named
the child
by what it would be called. 300
He gave a name
to each child.
According to whether it was a boy or a girl
he would name them.
Then he stood up for his weapons.

Ihí ja'
ihí!

Yéi x'andulyéich.
Yéi yoo x'adudli.átk.

"Ja', ihí!

I kaani yán át na.atji yé áyá.
Ihí."

Ch'a yéi gwá gushé.

Séitx kéi yéi ajikawdzinéi.

Yax daak yéi ayawsinéi tsu.

Yax daak ayaawatée tsu du jixan.ádi.

Aagáa áwé tsá

ch'ú wé neildéi tláakw kadudzixát wé x'awool
wé chooneit.

Áwé wé tléix' yateeyi aa áwé neil awaxút' wé
keitl.

Áwé hú ku.aa áwé wé shaawát
tayedéi awdixeech.

Tayeet as.áa.

Ayaawatín du éek' hás keidlí áyú.

Aagáa áwé yux gugagut nóok yéi ash yawsikaa,
"Goosú wéidei i jeet xwaaxích keitl?

Haahí!"

"Tléi keitl áhé tsáax' áhé."

Tsáax' áhé yóo áwé aawasáa aan.

Ách áwé gáant sh wudligás'.

Gáani yux yaa yanas.éini áwé has aawaják.

Tle yóooooooooo

éekdei wooleet.

A itx kaa loowagook.

Yú éekx' áwé kaa jiyeeegáa wootee.

Aagáa áwé wé kik'i aa

wé kik'i aa áwé yéi yawdudzikaa,

"Aadéi nagú!

aadéi nagú!

Yux naltl'eet.

Ldakát yá a yee

yux naltl'eet

a yeedáx."

320

330

340

Now!

He was not going to look where he was going.

No, not him.

That is why she said this to her husband,

"Don't,

310

don't, darling,

don't."

That's what they called each other.

That's how couples talk.

"Darling don't,

This is where your brothers-in-law come.

Don't."

Let's leave it at that.

He took his weapons off his neck.

He hung them up on the wall again.

320

He hung up his weapons again.

That was when

these arrows

came fast into the den from the entrance.

He dragged the one dog into the den.

But the woman though

threw it under her.

She had it lying under her.

She recognized it as her brothers' dog.

When the bear was going out he said to her,

330

"Where is the dog I threw in to you?

Give it here."

"It wasn't a dog, it was a glove."

She told him it was a glove.

That's why he dived out.

As the bear was sticking his head out they killed it.

It tumbled aaaaall

the way down the hill.

The dogs ran down after it.

Way down below they were able to handle it.

340

This was when the youngest,

the youngest was told,

"Go up there!

Go up there!

Ch'a áa kéi nagúdi áwé awsiteen
 wé chooneit. 350
 Wé keitl tsú áwu.
 Daawdudzi.áxw.
 Wé chooneit l'éex'i yá a x'awoolí
 a x'awool goojí
 a kát satéen.

"Xát áyá Ik'.
 Xát áyá.
 Tléel ixéixik.
 Yee káani áwé.
 Du shakwtóot x'áan yaysatí. 360
 Du shakwtóot x'áan yaysatí ik'.
 I tláa
 i tláa yéi s yanaská
 ax naa.ádi tín haat has ga.aat."
 Ach áwé aadéi woogoot yíndei
 akaawaneek.

"Haa káani áwé,
 haa káani áwé.
 Yéi xát daayaká áx dlaak',
 'du shakwtóot x'áan yaysatí 370
 yee káani áwé.'"
 Háa!
 Aadéi nagú!
 Yiyják!
 Wáa sáyá kuwa.éin yéix'?
 Wuduwajáqi yéix' l gaduxaa?
 Aawa.áx.
 Ch'a yú dikeedáx.
 Yan akawli.áx yú kaa shukaadéi háni áwé.
 Yei x'ayaká du x'eis wuduwaják. 380

Ach áwé hú ku.aa wé k'ik'i aa áwé tle dáak
 wujixix du tláa hás xándeí.
 Woogoot.
 Du tlaa ka du éesh
 yéi áwé áa kéi s uwa.át
 a naa.ádi tín.
 Héel ulgé wé
 wé a yádi.
 Tle ch'a áa ajeewanák.

Clean it out.

Everything in it

clean out

from inside it."

As he was getting up there he saw

the arrows.

350

The dog was also there.

They were tied up in a bundle.

The broken arrows

were lying at the entrance

on the entrance mound.

"It's me, brother.

It's me.

Don't ever eat that.

He is your brother-in-law.

Put a fire at the fur on his head.

360

Put a fire at the fur on his head, little brother.

Your mother,

tell your mother

to come up here with my clothes."

That is why he went down

and told this.

"It was our brother-in-law,

it was our brother-in-law.

My sister told me,

'Put a fire at the fur on his head,

370

he is your brother-in-law.'"

So!

"Go back up there!

You killed it.

Why shouldn't we, when we've been fasting?

Why not eat what we kill?"

She heard this.

From way up there.

She recognized it was the leader's voice.

He said they killed the bear for him to eat.

380

That's why the youngest brother ran to his parents.

He went.

That's how her mother and father

went up there

with the clothes.

Aan yóo x'awli.át,
wé a kayádi.

390

Xwasakóowun.

Gúnei góot.

Kunáx a kát xat seiwax'ákw
yá a kát gunéi uwagudi shí.

Yá du xúx

a daadáx ashí

yá shí yeik gagóot

wé du xúx

wunaawú,

wudujaagí.

400

Kaldaagéináx áwé tsá

yéi kuyawsikaa

aan yeik ga.áat.

Du x'ayáx wé k'ik'i aa hás.

A tayeet awduwa.ák.

Aawa.aat.

Aagáa áwé tsá koon akaawaneek, "yóodu,
yóodei nay.á.

Yoonáx shatán s'eik"

koon akaawaneek, "yóonáx shatán s'eik
s'EEK áwé."

410

Áwé aadéi kukaawanáa.

Wuduwaják aax.

Á áwé wé

wé kaa shukaadei káa

wé kaa húnxu tlein.

Tlél du tuwáa ushgú du x'éix at wuduteeyí.

Akáa jiyawlisik tle.

"Tlél du x'éix at yitéexik.

Ch'a yeeháanch gaxyisakóo wáa sá at gugateeyí

420

du x'éix at yeeyteeyí yáa ax x'akaanáx."

Ách áwé tle du x'éigaa.

Tlé du x'éigaa at wootee.

Hél du x'éix at duteex.

De hóoch'.

De át wudigwáat'.

Tlax wáa teeyí sáwé

This child of the bear
was not very big.
So she just left it there.
She was talking
with the cub.

390

I used to know it.
When she started to leave.
I have really forgotten
the song for when she started down.
She was singing
the song about her husband,
when she was coming down,
when her husband
died,
when they killed him.

400

Slowly
she instructed them
while she was walking down with them.
The younger brothers did as she told.
They built a fire under him.
They left.
This is when she told them, "Over there,
go over there.
The smoke rising over there,"
she told them, "The smoke rising over there
is a black bear."
That is where she sent them.
They killed the black bear there.

410

That was
the leader,
the older brother.
He didn't want anyone to feed her.
He kept them from feeding her.
"Don't feed her.
You'll all find out what'll happen
if you feed her against my orders."
That was why they obeyed.
They obeyed him.
They didn't feed her anything.
She was a goner.

420

yóonáx naashóo aas
 dúk gíyú,
 ch'a yéi aas gwá gíyú, 430
 "A k'éedei nagú.

Híl du éex yidasheek.

Ch'a hú

ch'a hú aadéi ngagóot."

Ch'a yéi áwés aadéi wdigwáat'.

At wudigwát' wé aas k'i.

Du chooneidí.

Hél tsú yéi yeekawuyáat'i áwé

anax haat wdikín wé núkt.

Ch'a yáa du kináa wjikaak. 440

Núkt.

Aawat'úk.

Tle yáa du x'aseiyix' áwé wdzigeet.

S'eeek áwé.

S'eeekx wusitee.

Awé tle ch'a yéi

tlákw ch'a yei

wé s'eeek

koon yoo akaanikk

goot'á sá. 450

A káax' áwé aadé anagútch.

Aax at du.een.

"Hél du éex idasheek tle ch'a hú

tle ch'a hóoch."

A yáx áwé tlél du éex dushee.

Tle ch'a hóoch.

Tle ch'a yéi teeyí áwé

yax sh yawdzigoodán tle ch'a hú

tle yáax' áwé.

Haaw, yéi áyá shukatán yá sh kalneek. 460

Tle ch'a aadéi yéi kunaaliyéidei áyá xwsikóo.

Tle ch'a hóoch'.

She was only crawling around.

How bad off she was.

There was a tree standing over there

maybe it was a cottonwood,

maybe it was just an ordinary tree,

"Walk over to the base of it," they told her.

430

"Don't help her.

Just her.

Let her walk over herself."

So she just crawled over there.

She crawled to the base of the tree.

Her bow and arrow.

It wasn't very long

when this dusky grouse came flying over.

It landed right above her.

440

A dusky grouse.

She killed it with her arrow.

It dropped right in front of her.

It was a black bear.

It turned into a black bear.

So

from then on

she told only

of where

the black bears were.

450

According to that they went there to hunt.

They would kill them there.

"Don't help her, leave her

by herself."

So they didn't help her.

She helped herself.

Just as she was

it was here

she straightened herself up.

Well, this is how the story ends.

460

This is as far as I know the story.

That's the end.

Kaats'

Tseexwáa x'éidáx sh kalneek

Likoodzi sh kalneek áyá.

Ch'a ldakát át áyá yaa yanaxix.

Ch'u ch'áagoodáx

yú al'óon

at gutóot aa wu.aadéen

lingít

ka héen xukaanáx aa at eenéen.

"Daa sáyú aan has at een?"

yóo áyá x'ayaduká

a xoo aa ku.oo.

X'oon táakw sá shoowaxeex.

Ha aan at du.een át xáa yá kustéeyin.

Lingítch

aadéi s at in yé,

yú heentak ádi tsú

aadéi kéi s ashátji yé

ka yá át woo.aadi át,

yá héen xukaanáx aa

aadéi s a.eeni yé

áwé wdudzikóo

ka yú dáakt woo.aadi át xá.

Ha yá káa ku.aa

at natí áyú

keitl.

10

20

Kaats'
told by J. B. Fawcett

This is a magnificent story.
Many kinds of things happened.
Even from long ago

Tlingits
used to go hunting
in the forest
and harvesting on the sea.
"What did they hunt with?"
is what
some people ask.

10

How many years have passed.
Surely there used to be weapons to hunt with.
Tlingits
knew

how to hunt things,
those sea mammals too,
and how to catch
those animals that walked,
how to harvest
those on the sea
and those that walked inland.
There was a man
who went out hunting
with a dog.
Those great inland animals,

20

A koowóodáx áyú yéi daadunéiyeen
yú dakka.ádi tlenx'
dligéix'i át.

Keitl teen áwé yéi daadunéi nuch
keitl teen.

Aagáa áwé

30

a x'éit uwagút.

Du shát kudzitee

wé káa

du shát kudzitee.

Wáa sáyá?

Ch'u yeisú akoo.aagú áyá

káakwx daak uwagúdi yáx áyú yatee.

Xóots yóo duwasáagu át áwé.

Héidoo áx' yéi at kawdiyaayi yé,

Kichxáandáx haandéi kaawaháa.

40

Dakká áwé.

Yees Geey yóo áwé duwasáakw Lingitch

dleit káach kwá Yes Bay.

Ax' áwé yéi yan at kawdiyáa.

Wé héench áwé; aatlein héen áwé.

Haaw.

Wáa nanéi sáwé?

Ch'u yeisú

ch'u yeisú akoo.aagú áwé

ash woosháat.

50

Tle ayawuyeigi áwé.

Tle a x'éit áwé uwagút

wé at koowú.

Áwé gáaní yux woogoot

wé át.

Aadéi áwé neil ash uwaxích.

Kaju áwu gíwé gé du shát

wé shéech aa xóots.

Wé neilú á.

Ayá a daa áyá aawasháat.

60

Shaawát áwé du wakshiyeex'.

Tle awusháadi áyá

"Héidu áwé xat gasneix'?"

yóo áwé yaawakaa

Kaats' ku.aa.

Ch'u yeisú x'óol' yáx teeyí wé du xúx wé gáan

ldakát át koowashée.

large animals,
 were taken from their den.
 They were taken with the use of dogs,
 with the use of dogs.
 That's when 30
 they came to its entrance.
 The man
 had a wife,
 he had a wife.
 Why was it?
 After trying for a while
 he stepped into a dangerous place.
 It was the animal called brown bear.
 Over here is where it happened,
 it happened on the near side of Ketchikan. 40
 It was inland.
 Yeess Geey is what Tlingits call the place,
 but the White People call it Yes Bay.
 That's where this happened.
 There is a river there too, a large river.
 Now,
 at what point was it?
 While he was trying,
 while he was still trying,
 it grabbed him. 50
 It was while he was aiming at it.
 He got right up to the entrance
 of its den.
 The animal
 jumped out.
 It tossed him inside.
 Its mate was probably in there all along,
 that female brown bear.
 She was inside.
 He grabbed her private parts. 60
 She looked like a woman to him.
 As he grabbed her
 Kaats'
 said
 "Hey, why don't you help me?"
 While her mate was still confused outside
 he was searching all over.
 While he was searching

- Wé atgaa kushée
 wé du keitlx'i
 du keidli 70
yanax áwé ash wooxeech.
 Ach áyá at kookeidéex sitee,
 "Ash taye
 yá a káa yei s kéich."
 S du yei.ádi haaw áwé s du yei.ádeex sitee wé át.
 A káx áwé loowatsaak.
 Ch'ákwx sateeyí áwé
wéináx neil uwagút.
 Hit áwé
 hit áwé 80
 du wakshiyeex'
 wé at koowú ásiwéi gé.
 "Goosú yáadei neil xwaaxiji lingit"
 yóo áwé yaawakaa wé át.
 "Tsáax' áwé yáadu á.
 Tsáax' áwé yáadu á.
 Wé yáanáx neil iyatée,
 yáadu á."
 A wakkáx wooshee du xúx.
 Aadéi sh daa tuwditee 90
 yá ash daat jiwuskóox'u
 wé shaawát ku.aa
 aadéi sh daa tuwditee.
 Tlél du tuwáa ushgú akawuneegi.
 A wakkáx wooshee du xúx.
 Tlél aadéi a nák naxwdzigeedi yé koosti.
 Nagútch
 gáandei.
 Aagáa áwé ash shukoojeis' nuch.
 "Tlél wáa sá ikgwatee. 100
 Tlél wáa sá ikgwatee."
 Wáa nanéi sáyú át koowaháa.
 Tléix' dís
 tléix' taatx áwé sitee du wakshiyeex'
 hú ku.aa
kach tléix' dís áwé.
 Tlél koosti
 Kaats' ku.aa.
 Hóoch'.
Káakwt uwanéi. 110

for those dogs of his,
his dogs, 70
she buried him.
That's why there's a saying
"underneath
the thing they sit on."
Spruce boughs are their beds, the beds of those
animals.
She lay face down.
After a while
the male bear came in.
It was a house,
it was a house 80
in Kaats' eyes
although it was the den, wasn't it?
"Where is the human I threw in here?"
the animal said.
"It was a mitten, here it is.
It was a mitten, here it is.
That's what you threw in here.
Here it is."
She put her paws over her husband's eyes.
She felt something for Kaats', 90
when he touched her,
the female bear,
she felt something for him.
She didn't want to tell on him.
She put her paws over her husband's eyes.
Kaats' didn't know what he was going to do.
The male bear
would go out.
That's when she would instruct him.
"Nothing will happen to you. 100
Nothing will happen to you."
At one point, the moment came.
In Kaats' eyes though,
for him,
one month was a night,
here it was a month all the while.
But Kaats'
was gone.
He was no more.
He had an accident. 110

Hóoch' áyú.

Tlél wuduskú goosú á.

Kudushee nuch.

Du kéek' hás

tlax kik'i.aa kudzitee

aawasháa.

Du yáx yées shaawát aawasháa

wé kik'i.aa.

Du húnxw ku.aa

at s'aatx'í.

Awé yéi yanduskéich "héit'aa ku.aa xáa déi

du húnxu káx kukgwashée."

Duwakeet

wududziteen áyú du x'us.eeti

aáa

jiwánnáx

yá héen yíx kei wlishóo.

Wáa sáyú

yatseeneit x'usyík t'akkáx kei wlishóo

yú kaa x'us.eeti.

Aagáa áyá wduwakít

"Atch gíyá wsineix"

yóo x'ayaduká.

Aan yátx'i yéi sh kalneek.

Ch'a aadéi yéi nay.oo x'wán.

X'éigaa sh kalneek áyá

x'éigaa sh kalneek áyá.

Anax wududzikuwu át áyá

du x'éidáx

a áyá.

Keitl

tóo akayanook.

Yú neilx' áyú gagaan x'oos áwé oowayáa.

Neildéi

koodagánch neildéi.

Gagaan x'oos áwé oowayáa

wé keitl tundatáani áwé,

wé áa kdahánch,

wé shaawát.

Tlél yóo s a woodlákkw.

Goosú á hú?

Ldakát yéit kudushée.

120

130

140

150

He was no more.
 They didn't know where he was.
 They would search.
 Of his younger brothers
 the very youngest one
 had a wife.
 The youngest
 had a wife as young as he.
 His older brother
 was a master hunter. 120
 They would say, "Why doesn't this one
 find his older brother?"
 People were suspicious,
 his footprints were seen
 yes,
 alongside the bear footprints
 they went up alongside the river.
 Why
 were this man's footprints
 going up alongside the brown bear's? 130
 That's when people became suspicious,
 "Perhaps he was taken by something,"
 is what people said.
 Noble people said this.
 Please excuse this.
 This is a true story,
 this is a true story.
 This is how it's known,
 this is
 from his lips. 140
 The bear would feel the approach
 of the dogs.
 In the den they seem like sunbeams.
 They would shine in,
 into the den.
 The dogs' thoughts
 seem like sunbeams;
 the woman
 would jump up to reach for them.
 They couldn't find him. 150
 Where was he?
 People searched everywhere.

Tlél du yakaayée koostí
 yú kik'i.aa ku.aa
 "Héit'aa ku.aa xáa déi."
 Wuduziteen áyú du x'us.eetí.
 "Héit'aa ku.aa xáa déi du húnxw
 du húnxw^gaa kuk^gwashée"
 yóo áyú yanduskéich du hunxu hásch
 wé kik'i.aa.

160

Du shát
 shawatshaan.
 Wáa nanéi sáyú át koowaháa.
 Du keitlx'í
 "At X'éeshee Gwálaa"
 yóo ayasáakw tléix' aa du keidlí.
 Tléix' aa kwá "Shaayeesxwáa."
 Tléix' aa ku.aa
 kát xat seiwax'ákw.

170

Nás'k keitl
 tle number one
 Shaayeesxwáa.
 Áwé
 wáa nanéi sáwe yéi yaawa^kaa
 "ax téeli yan sané x'wán
 ax téeli
 kkwagóot
 ch'a kukkwashée áwé."
 Kach hóoch ku.aa siyú gé a káx kuk^gwashée du
 húnxw gé?

180

Woosh woox'áanx' yú x'áan s'aatx'í ku.aa.
 Wáa nanéi sáwé yéi yaawa^kaa wé shaawát,
 "Haahá.
 Iyatéen gé?
 Iyatéen gé?"
 Ax' áwé ash wak^kkooká
 áa wdihaan
 tsu áa kdaháanch.

Tléik',
 tlél kúx^ddei yóo udatí
 ch'u yéi adaaneiyí áwé x'awoolt loowagúk wé át.
 Ach áwé yáa yeedát xóots
 xóots a koowú yeeysikóo
 aan yátx'í daax'oon x'adakit'x
 woosh géidei

190

But the younger brother
 wasn't saying anything.
 "Why not him?" they were saying.
 His footprints were seen.
 "Why can't he
 find his older brother?"
 is what the older brothers said
 about their younger brother. 160
 His wife
 was an old woman.
 At one point the moment came.
 His dogs,
 "At X'éeshee Gwálaa"
 is the name of one of his dogs.
 The other was "Shaayeesxwáa."
 But I forget
 the other one.
 Three dogs, 170
 first class,
 Shaayeesxwáa.
 Then
 at one point the younger brother asked his wife,
 "Can you get my shoes ready,
 my shoes,
 I'll go
 to search."
 But he was the one who would find his older
 brother, wasn't he?
 But the angry men were becoming quarrelsome. 180
 At one point the female bear said,
 "I see.
 Do you see?
 Do you see?"
 She told him to look there.
 She would jump up to grab them,
 she would jump up to grab them again.
 No,
 it wasn't slowing down,
 while she was still doing this they tracked to the
 entrance. 190
 That's why bears today,
 in bear dens, you know,
 these noble children make four barriers

aa a yeewú aa.

A anax áwé

x'adakít'x

á anax áwé

yeedát yéi kwdayéin.

Aagáa yú gaaw ku.aa

ayaawadlaak wé

ch'a yeisú yéi at kunoogú áwé x'awoolt loowagúk
wé keitl.

Aadéi s yadaxún wé at koowú x'é.

Ayaawatín du keitlx'i.

"Ax keidlí!"

á áwé

"Gu.aa yáx x'wán,"

yóo áwé ash yawsikaa.

"I gu.aa yáx x'wán."

Tléel aadéi naxwdzigeedi yé.

Tléel áyú yú óonaa kaa jee.

Yú át

chooneit áwé.

Óonaa yáanáx litseen.

Aa xwsiteen.

Gán, yéi wé kwdiyáat'.

Kasiyéi.

Yú ksatán yáax' yú at doogú a kadzaasi
litseen.

Wé a lú aa kwá yéi kwdiyáat'.

S'aak.

K'wát' yáx kadiwxás' a shuyatóox dutsaak.

A tóotx yóox xeex.

A tóodei yoo yaxixk yú át.

Tle at katé áwé.

Yéi áwé at eenéen lingIt.

Ch'u yeisú

a daa yoo jikool.átgi áwé.

(Slap!)

Tléel aadéi naxwdzigeedi yé.

Xwasikóo du saayi.

Ch'u tle kúnáx áwé x'óol' yáx

xat yatee

yá lidzée.

Lidzée cha shaatk'.

Sometimes tsá

200

210

220

230

one after the other
on the inside.
Because of what happened
they make barriers,
because of what happened
it's this way today.
But at that time 200
he reached there,
those dogs tracked right to the entrance while she
was still doing this.
They pointed their noses to the mouth of the den.
He recognized his dogs.
"My dogs!"
he said,
"Be brave,"
he said to them.
"Be brave."
He didn't know what he was going to do. 210
There were no guns.
Those things
were bow and arrow.
They were more powerful than guns.
I saw some.
See, they were this long.
Strange looking.
The bow was curved right here, and strung with hide,
it was strong.
But the points were this long. 220
Bones.
They were round like eggs; they were inserted
into the end of the point.
It detaches itself.
It attaches itself inside the target.
It was just like a bullet.
That's how Tlingits killed things.
While he was still
trying to get ready
(Slap!)
Kaats' didn't know what he was going to do.
I knew the brother's name. 230
When I get mixed up,
it's difficult.
It's really difficult, my good woman.

a káa daak tuxwdateeni i x'úx' káa yéi k_gwatée.
 Aak'é yaa k_oosgé i jeewóo á.
 Yak'éi.
 Haaw.

Awé 240

yéi ayawsik_{aa}
 Shaayeesxwáa
 "Yeedát awéigich i x'adaxwétl_x ashaa."
 Ayalatin du hún_{xw}.
 Tléix'.aa tsú ayaawatín.
 "I x'adaxwétl déi."
 A x'awoolx' yú_x yawdzi.aa
 du kéek' gwaa wéigé
 ash yalatin.

"Tléil wáa sá x_{at} uti 250

xát áyá
 x'awugané déi."
 Ayalatin du hún_{xw}.
 "Yáadu xát!"
 "Yáadu xát!"
 Tléix' táakw áwé de tléil k_oostí xá.

Hóoch áwé ayaawadlaak du hún_{xw}. 260

"Hél keeneegéek x'wán
 hél keeneegéek
 tsu haadéi k_gee_góot.
 Haadéi k_gee_góot."
 Du tuwáa sigóowu át a káa yan ayawsik_{aa}
 daa sá ash tuwáa sagoowú
 yóo éek_{dáx}.
 "Hél keeneegéek!"

Yóot loowagú_k yú keitlx'.

Wáa sáyú
 ch'áakw áyú has du een yoo aya.átk yú kéitl.

Toowú sagú
 yo-ho-ho-ho 270

tle kéi s da.átch.

Tle s wududziteen.

Toowú sagú

áyú s duwakeet

"Wáa sáhé tláx s du toowóo sigóo hé keitl."

Tléil du yakaayí k_oostí.

Sometime
when I think of it, we'll put it down on paper.
You have a good mind.
Good.
Now.

Then 240

Kaats' said
to Shaayeesxwáa,
"If only you'd stop barking."
He stared at his older brother.
Kaats' recognized the other dog too.
"Stop barking now!"
He looked out of the mouth of the den,
why, that was his younger brother,
he stared at him.

"I'm all right, 250
it's me,
tell him to stop barking."
He stared at his older brother.

"Here I am!
Here I am!"
He had been gone for one year, you see.
It was he who found his older brother.
"Please don't tell this,
don't tell,
come back again. 260
Come back."

He asked him to get what he needed,
whatever he needed
from the coast.
"Don't tell."

The dogs ran on home.
Why?

The dogs had gone with them many times before.
They were so happy
yo-ho-ho-ho 270
they'd jump up on their hind legs.
People could see them.
The dogs were so happy
people got suspicious
and said, "Why are these dogs so happy?"

Wé du shát teen akaawaneek xá,
 "Xwasiteen ax húnxw.

Yan xat yawsikáa.

I gu.aa yáx x'wán,"

280

yóo adaayaká du shát.

"Haadéi kgwagóot.

Aadéi kukgwaháa."

Kookénaa áwé s du jeewú aa.

Ch'áagoodáx áwé wéit'aat kudzitee.

Yisikóo wéit'át kookénaa.

At nati áwé,

de át yaawagás'

tsaa

tsaadáx jidanook áwé ash tuwáa sigóo.

290

Yóo áwé yan ayawsikáa du kék'.

Wé yaakw tsú

du yaagú

"Gaxtookóox.

Héidu á."

Aá ash shukaawajáa anax yeik gugagut yé;
 ch'u yeedát áwu á.

Yóo yú ixkée ku.oo yú Teikweidí,

gán, haa een has akanéek.

"Yóodu áx' wé yatseeneitch kuwsineixi yé;
 wéidu á; yáadu á,"

yóodu Ketchikan.

300

Yáadu aa tsú

Yes Bay yóo duwasáakw.

Yees Geey yóo duwasáakw; aatlein héen áwé

yú a kát kaawadáa

yáadu á á.

X'ax'áan hásch áwé haa een has akanéek.

Teikweidí xáawé hás áwé yéi s woonei.

Wé shukaadei káa áx' átx wusiteeyi yé áwé.

Aá atoosgeiwú.

Haaw

310

áwé at nati

at nati

áwé áx kux yé

has du káa yán koowatéé du yátx'i.

Nás'gináx áwé yatee

wé káax'w

He had nothing to say.
 He told his wife, you see,
 "I saw my older brother.
 He instructed me.
 Be brave," 280
 he said to his wife
 "He will come.
 The time will come."
 They had a messenger.
 They have been around for a long time.
 You know what a messenger is.
 Kaats' was yearning
 to go hunting
 for seals,
 he wanted to get his hands on seals. 290
 This is what he instructed his younger brother.
 The boat too,
 his boat.
 "We will go by boat.
 There it is."
 Kaats' showed him to where he was coming down;
 it's still there today.
 The Teikweidí people down south,
 see, they told us about it.
 "There's where the brown bear saved a person;
 there it is; here it is,"
 Ketchikan is there. 300
 Also this place
 called Yes Bay.
 It's called Yees Geey; there's a large river,
 the tributary that joins it this way
 is here.
 X'ax'áan and his group were the ones who told us.
 They are the Teikweidí whom this happened to.
 That's where their ancestor became a thing of value.
 We seined there.
 Now, 310

 this is where they hunted,
 they hunted,
 where they paddled,
 his children were one winter old.
 There were three of them,

xóots.

Hás áyá s'ukkasdúkx has sitee yáa yeedát
hás áwé.

Du yátx'i áwé

lingít áwé

320

hú du tuwáatx.

Yóo aantkeenée s wakshiyeeex' ku.aa.

Awé át ugootch.

At natí

du kéek'

(whispered line, inaudible)

Ash shukaawajáa wé du shát

wé xóots

"Yóodu á

áa yéi haa kgwatee yé áwé."

330

Wé xáat

wé xáat héeni

áx' áwé wdudziteen du x'us.eetí áwé.

Kéi wlishóo wé xóots x'us.eetí áwé

yáax kei wlishóo du x'us.eetí.

Ch'a kúnáx yú tléix'.aach áwé tsá wsiteen
k'idéin

aan yaa na.át.

A anax áwé wdudzikóo

ách áwé du eegáa at wootee xá.

340

Yá shaawát áwé mistake yéi awsinei

yá du shát yéeyi.

Tléel yéi ngwaneiyéen ágwá.

Áyá yá shaawát aadéi yaawakaayi yé kúnáx wé du
shát yéeyi

wé éek aa.

Ash een yak'éi

wé xóots

wé aawashayi aa.

Ash een tuli.aan

du yátx'i du jeewóo de xá

350

ash een tuli.aan.

"Tléel du éex x'eetaanéek x'wán wé i shát,"

yóo ash daayaká.

"Aaá"

yóo yaawakaa.

Tléel áx x'eitaan.

Wéit'aa

male
 brown bears.
 They are the ones that are called solid rib cage today,
 that's them.
 They are his children, 320
 they are human
 because of him.
 But to people's eyes, though, they are bears.
 He would go there.
 His younger brother
 hunted.
 Kaats' instructed
 his brown bear wife,
 "There it is,
 the place where we will live." 330
 The salmon,
 the salmon river,
 is where her footprints were seen.
 The brown bear footprints lead upward,
 her footprints lead along here.
 Only one person saw them
 clearly,
 he was walking with her.
 That was how they knew.
 That's why it seemed proper, you see. 340
 It was the woman who made a mistake,
 his former wife.
 This wouldn't have happened to him, don't you agree?
 It was because of what the woman said, his former wife
 on the coast.
 The brown bear,
 the one who was his wife,
 was good to him.
 She was kind to him,
 she already had his children, you see, 350
 she was kind to him.
 "Please don't speak to your wife,"
 she said to him.
 "Yes,"
 he said.
 He wouldn't speak to her.
 Those
 seals, lots!

wé tsaa, hé'
 haat awooskooxch.

(Slap!)

Toowú sagú!

360

yá xóots.

Has du éesh.

Sagú áwé

wé tsaa

asagahéinIn dáakdei

a x'eis.

Yáat'aa áwé s du x'eis.

Tlél áwé du tuwáa ushgú

a wanáak

ch'a a wanáak

370

áwé áa yéi yatee.

Áwé héen áwé

héen áwé héengaa áwé woogoot Kaats' ku.aa.

Tlél jéalousx ustí wé xóots du yis

ash een tuli.aan.

Ch'al yéi óosh gé wuteeyéen aadéi oosh gé
 ngwateeyi yé dé.

Ch'u tle átx áwé naxwsateeyi át áwé yú.á

yóo áwé dutláakw xá.

Ach áwé kaa x'aya.áxch wéit'át xóots.

Lingít

lingít kusteeyi.

380

Yóo yagútk.

De tsu s woo.aat

at nati

du kéek' hás.

Hé'

daa sá

gaduwaxaayi át.

Áwé héen,

wé héengaa áwé

héen x'é áwé át uwagút; hú ku.aa, Kaats' ku.aa

390

ash yayeet ásiwéi gé wé hán giwé

wé du shát.

Wé anák ux kái uwatiyi xá.

Dáxnáx áwé yatee du shát,

dáxnáx.

he would bring in by boat.

(Slap)

The brown bears 360

were happy!

Their father.

There was joy

when he wanted to bring the seals
to the beach

for them to eat.

These were for them to eat.

He didn't want to

part from them

to live 370

apart from them.

There was a stream,

a stream where Kaats' went for water.

The brown bear wasn't jealous over him,
she was kind to him.

If only things hadn't happened this way,
how would it have been?

It would have really been something, they say.

That's how it's told, you see.

This is why the brown bears understand humans.

Humans,

the human way of life. 380

Kaats' would go out.

His younger brothers

had gone out again

to hunt.

Lots!

whatever

was for food.

It was water,

it was for water

that he, Kaats', came to the mouth of the stream, 390

but his human wife

was standing there waiting for him, wasn't she?

The one from before he got lost, you see.

He had two wives,

two.

It was the older one

Yá yanwáat áwé
wé mistake yéi awsinei.
Ch'á aadéi yei kgee.oo
ax sée
yé á.

400

Tle true story áwé.
Wáa sá yak'éi eewóos'i.
A tóonáx kiudzitee Teikweidi
xwasikóo k'idéin
i éesh,
i léelk'w tsú yé.

Yóot uwagút
héen áyá yaa anas.in.
Ch'u shóogu du kusteeyí.
Ax goot ku.aa
áx goot ku.aa
wé yatseeneit
du shát.

410

Aadéi óosh gé ngwateeyi yé gé
ch'u mistake l yoo oosneigi kát wé shaawát xá.
Héen yaa anas.in.
"Héidú já'!"

yóo ash yawsikaa
"De koodzée kwshéi yóo gé yak'wudzixaawu át
awsiteen gé."

(Ch'a aadéi yéi xat x'akgee.oo.)

420

Yóo áwé ash yawsikaa
"Daadzixaawu át awsiteen,"
yóo áwé ash daayaká xá.
Tléel áx x'eitaan.

Áyá yá aadéi ash yawsikaayi yéich áwé át x'eiwatán.
"Ha dú!

Yeisú shí gé ix'akxwaa.aakw héit'aa,"
yóo yaawakaa.

Ha.

Hóoch' áwé.

430

Tléel a xán

tlél ax ugoot.

Yáatx áwé tle du een át s kóox; tle at nati
wé du kéek' hás teen

at nati.

Yóo yanshukát du yátx'i

who made the mistake.

Please excuse

this,

my daughter.

400

This is a true story.

How good it is that you're asking about it.

Your birth is from Teikweidi,

I know it well,

your father,

your grandmother too.

He left,

carrying water.

His life was the same as before.

But she'd come to him,

410

but she'd come to him,

that brown bear,

his wife.

How would it have been

if the woman hadn't made the mistake, you see.

He was carrying water.

"Hey there, my dear,"

she said to him,

"Isn't it magnificent to see a tiny face with
hair on it?"

(Please excuse my language.)

420

This is what she said to him,

"To see a thing with hair on it,"

is what she said to him, you see.

He wouldn't speak to her.

It was because she said this to him that he
spoke to her.

"You!!

If only I could have coached you on your words, you!"

he said to her.

Now.

That was it.

430

He wasn't with her,

he didn't go there.

From then on, he would go by boat with his
younger brothers to hunt,

to hunt.

But on the beach

wé xóots ku.aa
 de s dligéix'.
 "Yiják yee éesh
 yiják."

Tsaa,
 tle anax yeik has lugúkch sagú wéit'át.
 Awé yei uwagút áwé yú.á
 áwé yá shí ku.aa yaa kuxligát.
 Yá haa daakeitx'éech kwá s ashée nuch.
 Déix yeekaadéi dushí

440

aak'é shí áyú
 xóots x'asheeyí.
 Has aawaják wé s du éesh.
 Aagáa áwé áwé altín yú k'atxáan
ka yú goox
 kookénaa áwé
k'atxáan
 s altín.

450

Yéi áwé kdulneek du x'éidáx.
 Du guk.ádi du gúgu yú.á
 wé shaawát
 du wootsaagáyi; yées káa áwé
 at doogú x'óow áwé awdlisik.
 Yakawjixit,

ách áwé a yáx has yakashxeet Teikweidí.
 Wé at yakooxéedayi áwé.
 Lingit áwé yú.á.

460

Hóoch'!
 tle agóotx sitee tle wé du xúx.
 Has aawaják has du éesh.
 Dáakt has uwa.át hás ku.aa.
 A xánt hán du xúx

wé át
 lingit áwé
 s du wakshiyeex'.

470

Ashí wé shí
 wé Teikweidéech has ashée nuch.
 Kichxáandáx aa
 s du dayéen ashí.
 Xóots x'asheeyí.
 A kát gáax!
 A kát gáax.

his bear children
 were fully grown.
 "Kill your father.
 Kill him."

Pleased with the seals, 440
 the children would come running down to the beach.
 It's said he stepped out of the canoe,
 but I have forgotten the song.
 But our "outer containers" usually sang it.

It was sung in two ways,
 it is a fine song,
 the Brown Bear Song.
 They killed that father of theirs.
 That's when the coward watched
 and the slave-- 450
 he was a messenger--
 and the coward
 watched.

That's how it's told from his words.
 It's said there were earrings on the ears
 of the woman,
 she had a cane; she was a young person,
 she wore an animal skin on her back tied around
 her waist.
 She had painted her face,
 this is why the Teikweidí paint their faces like
 her. 460

It's the animal's face paint.
 She was human, they say.
 No more!
 that husband of hers was mutilated.
 They killed their father.
 They went back into the forest.
 But the animal wife
 stood by her husband's body,
 she was a human
 in their eyes. 470
 She sang the cry
 sung by the Teikweidí.
 The one from Ketchikan,
 she sang to them.
 The Brown Bear Song.

Aadáx has awlik'úts a jini.

Gaax kíknáx áwé aadéi altsóow yá a daasheeyi

wé du xúx

gaax kíknáx.

She cried to it!

She cried to it.

They had torn his arms off.

She joined them back to his body while singing

 this cry

for her husband,

while singing this cry.

480

**Sit' Kaa Káx Kana.áa
Kaasgéiy x'éidáx sh kalneek**

Gathéeni yóo áwé duwasáakw
wé haa aaní.

Gathéeni,
wé Sit' Eeti Geey.
A áwé á duwa.óo.

Ldakát yéidei xáat ku.aa áwé áx ya.aa.
A káx áwé duwa.óo; wé aanx wududliyéx.

Ldakát yéidei xáat áwu á.
Yak'éiyi xáat áx ya.aayéen.

Áwé ch'u áa yéi kuteeyée áwé
wé hitx'.

10

Tlax keijIn yaanax gíwé át udakeen
wé hitx':

yá Kaagwaantaan
ka wé Wooshkeetaan
ka wé Eechhittaaan
ka

yá ooháan Chookaneidéex haa sateeyí,
ldakát uhaan áwé awu.á.

Aa yéi haa yatee.

20

A áwé

ch'u wáa yóo tukdatángi sá kwshíwé
wé shaatk' kwá
wooweidí? At t'éit dus.áa.

Glacier Bay History
told by Susie James

The name of it is Gathéeni,
that land of ours.
Gathéeni,
the bay where the glacier was.
It was where people lived.
Salmon of all kinds ran there.
That's why the people lived there;
 they made it a village.
Many kinds of salmon are there.
Good salmon ran there.
It was while people were still living there, 10
the houses:
maybe as many as five houses stood there,
the houses:
the Kaagwaantaan
and the Wooshkeetaan
and the Eechhittaan
and
us, those of us who are Chookaneidí,
all of us were there.
We were living there. 20
It was then,
what was she thinking, anyway,
that young girl
at the start of her enrichment?
 She was curtained off.

Nás'k táakw áwé at t'éi yéi anúkjeen.
 Ach áwé tlax haa shayadahéineen
 yá lingitx ha sateeyí,
 yá haa yádi aadéi tulatíni yé.
 Tle yá nas'gi aa táakw áwé tsá du xúx sákw jee
 jidunaakch

tle ch'a wé at t'éidáx.

Shaawát yát áwé du een yéi jidunéiyeen.

A áwé yéi áwé yéi áwé at t'éit áa; dé déix
 táakw áwé; nas'gi aa táakw áwé a
 kaadéi yaa kunahéin.

30

De tlél nalé áwé

jigaxdunaagi.

Gaxdushaayi de tlél nalé.

A áwé shux'aa gaadí áwé dux'áan.

Tlé t'éex'

t'éex' tayeet woo.áayjeen gaat;
 yeedát tlél yéi at utí.

A áwé dux'an nuch.

Dusxuk nuch.

A áwé ch'a wáa yoo at koodayáa sá kwshíwé.

Wé shaatk' ku.aa du eedée.

Teey áwé anaxyóot wuduliyéx,

wé hit k'iyee anax

teey.

A yee áwé áa yéi duwa.óo wé shaatk'.

Tle yóo naakée áwé s tlél gooháa yú.a.

A áwé yá shaax' xoonáx áwé duwatini

sít' áwé yóo naakéeeeeeeee;

yeisú yéi googenk'i át áwé.

Ax wulixáat' yóo naakée.

Tlax wé héen yikdax tlél duteen; tle yóo
 deikéetx áwé tsá duteen nuch.

Awsikóo ku.aa yú sít' áa yéi teeyí.

Ach áwé tle akaawagéis

wé sít'

"Sít'!

Geis,

geis."

Wé atx'éeshi aawaxayi, a daa x'éeshi áwé tle
 yú keitl jiyáx áwé yá aadéi

k'astóox; áwé tle ách akoolgéis.

"Sít'.

40

50

One was curtained off for three years.
 That is why there were very many of us who are
 Tlingit,
 because of how we cared for this child of ours.
 Only at the end of the third year her hand
 would be given to her husband
 straight from her place of isolation.
 A female child was handled this way. 30
 That was the way it was, the way she sat
 behind a curtain; it had been two years;
 it was the third year approaching.
 It was not long
 before she would be released.
 It was not long before someone would marry her.
 There were the first sockeyes they smoked.
 The sockeyes
 used to run up under the ice, under the ice;
 it's not that way any more.
 It was those they smoked.
 They usually dried them.
 But just what was happening? 40
 That girl and her place.
 It was an extension made of cedar bark
 behind the house,
 cedar bark.
 That was where the young girl was kept.
 It was said you could clearly see up the bay.
 Through the mountains there you could see
 the glacier waaaaaay up the bay;
 it was only a tiny piece
 It was hanging there up the bay.
 It couldn't be seen much from the river;
 it could only
 be seen from way out. 50
 But she knew the glacier was there.
 That is why she called the glacier
 like a dog,
 "Glacier,
 here,
 here."
 With that dryfish she had eaten,
 the bones from the sides;
 The way you call a dog she was spitting on it;
 she called it like a dog with it.

Geis.

60

Geis.

Geis" yu.a.

Gaat daax'éesheech áwé akoolgéis.

Yá teey yee yatx ashoowatán anax áwé.

Áwé tle du kéek'ch áwé yéi yawsikaa

"Dú! wáa sá wé tsu x'ayeeká?"

Áwé l ax'adaat tooshti.

Waa nanéi sáwé tle du tláat at'aa oowagút. "Atlée!

Wáa sá wé x'ayaká ax shátx?"

"Wáa sá yú?"

70

Jaa! Jaa!" yóo a daa yaká.

"Tléel eet kaax neegi daak duteech."

"Ha lis'éi. I een yan kakaneek aadéi x'ayaka yé?"

Sít' áwé akoogéis ax shátx; keitl,

keitl wáa sá kdugéisi ayáx áwé:

tuf! tuf! tuf! tuf! tuf! Aadéi k'astóox wé s'aak

wé gaat s'aagi

tle ách áwé--'sít' geis!

Geis! Geis!

Geis!'

80

gú sá wé tle aadéi kái awsigix'."

"L keeneegéek! L keeneegéek!"

tle áx akawligéik wé du sée.

Keena.áa s'ootaat áwé tsá a xánnáx daak uwagút.

"Wáa sá wé tsú x'ayeeká?"

Daa sákw sáwé tsú akeegéis?

Yisikóo gé i daa ligaas áya? Tléel yéi kaawahayi

aadéi ax sh x'agaaxdudlishuwu yé.

Wáa sá wé x'ayeeká? Tléel yéi x'ayeekáak."

Aan yóo x'ali.átk.

90

At natéeyi át yanagwéich.

Ch'a yák'wdei áwé yéi sh kawdudlineek

"Wáa sá kaawahayi sít' áyú tlaax yéi yaa kana.éin."

Ch'a yóoooooooooooo

naakéedei duwatini át áwé.

Yeedát ku.aa de wé haanaa yaa

akunalséin, aadéi yaa kana.en yé

yóo sh kadulneek.

Haa há.

Du téix't uwatée wé shaawát tlé wé kaa tláa.

Tle tláaaaaaaaaakw áwé yaa kana.éin.

100

Keitl yaa nashixi

"Glacier.

Here.

60

Here.

Here," she said.

She called it with the sockeye dryfish.

She lifted the cedar bark from there.

Then her younger sister said to her,

"Hey, why are you saying that?"

She ignored what she said.

At one point the little sister

went to tell her mother? "Mother!

Why is my older sister saying that?"

"What's the matter?

70

Sh! Sh!" her mother told her.

"Girls don't bring news from back rooms."

"But wait! Let me tell you first what she's saying.

My older sister's calling the glacier; like a dog,
just like you call a dog:

Ptuh! Ptuh! Ptuh! Ptuh! Ptuh!

She's spitting on the bone,
the sockeye bone,

and using it to say, 'Glacier! Here!

Here! Here!

Here!'

80

Then she threw it up there."

"Don't tell! Don't tell!"

she warned that daughter of hers.

When dawn came that morning she finally went to her.

"What are you saying those things for now?

What are you calling the glacier for?

Don't you know that you can break a taboo?

You shouldn't be saying things
about anything like that.

Why were you saying those things?

Don't you say them again."

She talked to her.

90

Hunters would go up there by boat.

Suddenly people said,

"What's wrong with the glacier? It's growing so much!"

They used to see it w-a-a-a-a-y
up the bay.

But now it was near, getting closer,

the way it was moving,

people said.

kayáanax áyu dulyaakw yóo kdunéek,
aadéi yaa kana.ein yé.

Ha áyú akoolxéitl' déin koowanéi.

Yá tléix' táakw yándeí yaa shagahéek áwé
yéi sh kawudlineek.

Sít'k'i T'ooch' áwé ch'u ch'áakwdax áa yéi yatee.

Sít'k'i T'ooch' yóo duwasáagu yé.

"De wé Sít'k'i T'ooch' áwé de a tóodei yaa kandayein.

De wé yées aa tóodei de yaa kundayein,"
yóo áwé sh kadulneek.

"Haa há.

110

Wáa sá yá? Wáa sá yá at gugatée?"

Atóox' ldakát wé Sít' Eeti Geey áwé wshil'úx'.

K'é yóo mink kawduhéeni tle yéi áyú yatee,
yóo áyú kdunéek.

Yú diyée

yá l'éiw tóox yaa kana.ein aa, áyú yéi kaaxát.

Yóo yú kindei dagátch yóo héen takaanax.

Haat yáx kuwanéekw yóo x'óol' kindei dagátch.

Wé sít' áx yaa kana.en yé áwé yéi kaaxát.

Yóo míngi yáx kawduwahéen yú s'é.

S'é áyú ch'u tle mink kawduhéeni yáx yatee wé.

120

Aagáa áwé dawóotl déin koowanei.

Wáa sá yóo? Tlél aadéi kúxdei yóo naxdudzineiyi yé.

Aagáa áwé tle

atshí has awliyéx tle wé

tlagoo káax'u ku.aa.

Naanaa Hít áwé nándeí la.áa.

Naanaa Hít.

Wé i aat

gwál yé tlél i een yoo akoolneekk

wé Kaaxwaan.

130

Has du kahídi áwé nándeí la.áa.

A neeyaadéi áwé la.áa haa aayí

Xinaa Hít á.

Yóo duwasáakw aagáa

Xinaa Hít á

yóo áwé duwasáakw haa aayí aagáa.

Yáadei áwé

shayadihéin hítx'.

A t'áax áwé tsu aa kdlixwás'.

Shayadahéin wé ku.oo.

140

Oh, no.
It pierced the heart of that woman,
the mother of the girl.
It was now growing fa-a-a-a-st. 100
They said the way it was moving,
the way it was growing, was faster
than a running dog.

Then people became afraid.
It was when the year was becoming full
people said.
It was Little Black Glacier that was there from
long ago.
The place called Little Black Glacier.
"Little Black Glacier is already
disappearing into the other one.
It is already disappearing into the new one,"
is what people said.

"Oh, no. 110
What's happening? What's going
to happen to the people?"
At the same time Glacier Bay was murky.
People said it was like diluted milk.
Down there
the one growing through the sand behaved that way.
It was churning up from the bottom of the bay.
Whirlpools churned over to the surface like the tide.
Where the glacier was moving, it behaved that way.
The clay was like diluted milk,
The clay there was just like diluted milk. 120
This was when people became frightened.

Why was it? Wasn't there any way to stop it?
That was when
they made the songs then,
those people of long ago.
Naanaa Hit stood there,
Naanaa Hit.
Your paternal aunt
Kaaxwaan
has probably told this to you. 130
Their clan house stood up the river.
Next to it stood ours,
Xinaa Hit indeed.
Its name then was

Aagáa áwé tle
 du tláa een akanéek
 Shaawatséek' een áwé akanéek,
 "X'ayaakuwdligadi yáx áwé yatee i dachxán" yóo
 ayawsikaa.

"Yóo sit' áwé akaawagéis.

Áwé de yaa haa kunalséin áwé aadéi,
 aadéi yaa kana.en yé.

Tle keitl yaa nashixi yáx áwé akana.éin.

Tle keitl yaa nashixi yáx.

Tlax tlél tsu aadéi a jeetx at koongaanoogu yé
 yóo aadéi yaa kana.en yé yú sit'" 150

yóo áwé adaayaká wé du tláa.

Aagáa áwé hú ku.aa yéi yaawaakaa

"Aaa,

tle ch'u kunaliyéix' yándeí yaa yeegané tle,

tle ch'u kunaliyéix' yándeí yaa yeegané.

Aadéi yee guxdakel' yé.

Yee toowóoch yándeí yaa ksané.

Aáa.

Yá ax dachxánk' x'ayaakuwulgáadi

xát áwé du eetéex

xát áwé du eetéex.

Yá ax tlaa káak hás hídí ch'a ayeex' yéi xat gugatée.

Ax tlaa káak hás hídí

ch'a ayeex' yéi xat gugatée.

Tlél ayeetx yaakw yídeí kkwagoot.

Yá ax dachxánk' kwá yées shaawát áyá.

At yátx' i du jeedáx yéi kukgwastée.

Hú ku.aa du een yaakw yídeí gaxyi.áat.

Xát kwá ch'a yá ax káak hás hídí tin

yóo xat kakgwatée."

Tle yóo áwé adaayaká wé du sée.

Aagáa áwé

yéi adaayaká "Dú! Wáa sá tsú x'ayeeká?

Daat yís sáyú ch'a yáax' yéi i ngatée? Wa.é tsú,

wa.é xáa tsú haa een." "Tléik'

Tlél yee een.

Tlél yee een yáatx kukkwateen.

Aaa!

Yá

ax tlaa káak hás hídí

ch'a aan yoo xat kakgwatée,"

Xinaa Hit, indeed,
 that was the name of ours then.
 There were many
 other houses.
 And there was a row of houses behind these too.
 There were many people there. 140
 That's when
 the mother of the girl told her mother,
 told Shaawatséek'.
 "It seems your granddaughter has
 broken a taboo," she told her.
 "She called that glacier.
 Now it's nearly on top of us, the way
 the way it's growing.
 It's growing like a running dog.
 It's like a running dog.
 There's no way to get away from it 150
 the way the glacier has been growing,"
 she said to her mother.
 That's when her mother said,
 "Yes,
 then just prepare ahead of time, then,
 then just prepare ahead of time.
 The place you will escape to:
 prepare it in your minds.
 Yes!
 This little granddaughter of mine
 that broke the taboo, 160
 I will take her place,
 I will take her place.
 I will stay in my mother's maternal uncles' house.
 I will simply stay
 in my mother's maternal uncle's house.
 I will not leave to go to the boats.
 But this granddaughter of mine is a young woman.
 Children will be born from her.
 So you will take her aboard with you.
 But whatever happens to my maternal uncles'
 house will happen to me." 170
 That's what she said to her daughter.
 That's when
 she replied, "Hey! What are you saying?
 Why should you stay behind? You too,
 you'll go with us too." "No!

yóo áwé x'ayaká
 Shaawatséék' ku.aa.
 Kaasteen ku.aa wé yaakw yikdei."
 (Áwé tle yóo áwé shandutlékwch sh kalneegéech.
Xáach aadéi xwasikuwu yé; aadéi
xa.áxji yé; áyá ayáx kaxlanik
 nuch.

Yá yax has yawdlishán ax léelk'u hás
 has du káx' ax daa aawadaak,
 has du x'éidáx áwé
 kaxanéek.)

190

Aagáa áwé
 yéi yawakaa hú ku.aa
 yú kaa tláa
 du xúx teen akanéek
 "Yóo áwé x'ayaká ax tláa ka yóo, ka yóo."
 Aagáa áwé wé kaa káak ku.aa
 shí alyéix.
 Shí alyéix.
 Akoo.aakw wé shí
 alyéixi.

200

Naanaa Hítdei woogoot.
 Tle tsu ch'u áx' áwé tle tsu
 yéi ayawsikaa
 aáa
Kaanaxduwóos'
 ch'áagu aayi,
 "Shí áyá xlayéix.
 Wáa sá kwshí gé i kqwatée wa.é tsú gé
 shí ilayéxni?
Tlax ch'as tlax l daa sá haa x'éidei
 koonaxduneeek

210

yáadax gunayéi
 haa dakél'ni."
 "Yak'éi" tle yóo yaawakaa, "yak'é
 Daa yóo tuxaatangi át áwé.
 Daa yóo tuxaatánk.
 Yándeí kkwasanéi"
 yóo áwé ash yawsikaa.
 "A káax' áwé tle
 kaydachák.

Kaydachák." Desgwach wé
 wé Aax'w Xoo t'ikáwu; desgwach.

220

I am not going with you.
 I won't leave here with you.
 Yes!
 What happens to this,
 my mother's maternal uncles' house will happen to
 me," 180
 is what
 Shaawatséek' said.
 "But Kaasteen will go in the boat."
 (It's usually switched by story tellers.
 This is the way I know the story,
 the way I heard it; this is how
 I tell it.
 My maternal grandfathers, those who were already aged
 when I first became aware of them,
 I'm telling it
 from their lips.) 190
 That's when
 the mother of the girl
 said,
 telling her husband,
 "My mother is saying such and such."
 That's when the maternal uncle
 was composing a song.
 He was composing a song.
 He was trying to compose
 a song. 200
 He went over to Naanaa Hit.
 This was where
 he said
 yes
 to Kaanaxduwóos',
 the one of long ago,
 "I am composing a song.
 How would it be if you
 compose a song too?
 It wouldn't be right if there might
 not be anything heard from us 210
 when we begin
 our escape from here."
 "Fine!" he said. "Good.
 That's what I've been thinking about.
 I've been thinking about it.
 I will compose one,"

De wé Aax'w

Xoo duwasáagu yé de a t'ikáwu áwé
wé sít'.

Aadéi yaa kana.en yé.

Ch'u tle ch'u tle yosatgi át áyu ayaawadlaak.

Aadéi yaa kana.en yé yú sít.

Aagáa áwé

tle has kawdichák.

Daa sá kwshíwé kducháak

230

wé yaakw yikdei?

Yaakw yikdei kawduwa.aakw

dulnáax'u yaakw yikdei.

Ch'u tle wé aan yaká yaa kunaséini wé

wé Aax'w Xoo t'iká,

aagáa áwé wé héen ku.aa ch'u tle yóo

kíndei shakdakudli yáx kuwaneekw.

Aagáa áwé kaa tóox yei kunatéen; aagáa áwé

tle ldkát wé aan áwé át wuduwxoon tle.

Tle yakwkáa yándeí yaa kunanein de,

de yakwkáa yándeí yaa kunanein.

240

Aagáa yakwkáa yan kunéi áwé

wé hú ku.aa tlél du tuwáa ushgú yaakw yikdei wugoodi

wé kaa léelk'w.

"Ax dachxánk' yaakw yikdei du een nay.á.

Wé Kaasteen yaakw yidei du een nay.á.

Xát ku.aa ch'a yáax'

yá ax léelk'w hás hidi ax tlaa káak hás hidi teen

yóo xat kakgwatée" yóo áwé x'ayaká.

Ach áwé tle yaakw yidei du nák gunayéi aawa.át.

De shakastix'i áwé yaakw.

Naanaa Hítnáx aa kéi kawduwashée wé shí.

250

First Song

Eehee iyaa

eehee yei hei yaa

yei aalaa hei yaahaa

ei hei hayoo oo

aalaa iyaa aa laa

Ax aali

gushei, hei yaa

yei aalaa hei yaa aa

he said to him.

"As soon as I'm done,
you pack.

you pack." Soon

220

it was reaching the outside of Aax'w Xoo; soon.

The glacier

was outside the place called

Aax'w Xoo.

How swiftly it was growing.

It was even, even faster than anything.

How swiftly the glacier was growing,

This was when

they packed.

I wonder what they packed

230

into the boats?

Into the boats they worked at

lifting their packs, into the boats.

When it was nearing the front of the village

on the outside of Aax'w Xoo,

then the water behaved just like

it was churning up in large chunks.

That's when people became frightened;

That's when the whole village

began to get ready then.

Then they were getting ready in the boats,

they were getting ready in the boats.

240

Then, when they were ready in the boats

that grandmother

didn't want to go aboard.

"Take my little granddaughter aboard with you.

Take Kaasteen aboard with you.

But I will just stay here.

Whatever happens to my grandparents' house,

to my mother's maternal uncles' house

will happen to me," she said.

That is why they began boarding the boats without her.

They were already anchored in the bay.

They began singing the song from Naanaa Hit.

250

First Song

Eehee iyaa

eehee yei hei yaa

yei aalaa hei yaahaa

yei hei hayoo ooo
aalaa iyaa aa haaa

Ax hidi,
gushei, hei yaa
yei aalaa hei yaahaa
yei hei hayoo ooo
aalaa iyaa aa haaa

Hwee-e-e-e-e-e. Gaax a.

Second Song
(sung twice)

Ishaan gushei hei
ax aani hee
i shaan gushei, hei
ax aani hee
dinak yaa kxagoot aa
hee hee hee hee
ahaa haa haa haa
yee hee hee hee
ahaa haa haaa
yee hee yaa hee hee.

Ishaan gushei hei
ax hidi hee
ishaan gushei hei
ax hidi hee
dinak yaa kxaakoox, aa
hee hee hee hee
ahaa haa haa haaa
yee hee hee hee
ahaa haa haa
yee hee yaa hee.

Gaax aa...
Gaax daa sheeyí áyá.

ei hei hayoo oo
aalaa iyaa aa laa

My land
will I ever....
yei aalaa hei yaa aa
yei hei hayoo ooo
aalaa iyaa aa haaa

My house
will I ever....
yei aalaa hei yaahaa
yei hei hayoo ooo
aalaa iyaa aa haaa

Hwee-e-e-e-e-e. This is a cry.

Second Song
(sung twice)

Won't my land
be pitiful
Won't my land
be pitiful
when I leave on foot?
hee hee hee hee
ahaa haa haa haa
yee hee hee hee
ahaa haa haaa
yee hee yaa hee hee.

Won't my house
be pitiful
won't my house
be pitiful
when I leave by boat?
hee hee hee hee
ahaa haa haa haaa
yee hee hee hee
ahaa haa haa
yee hee yaa hee.

This is a cry.
This is a song for the cry.

**Sít' Kaa Káx Kana.áa
Kooteen x'éidáx sh kalneek**

Yáa yeedát aadéi gunéi sh kakkwalnik yé
yáa yagiyee.

Haa,

shux'áanáx,

aadéi yoo haa kudiyeigi yé
yá Glacier Bay.

Aadéi áx' yoo haa kawdiyayi yé.

Haa xoodáx áyá yá shatkátsk'u
Chookaneidí.

A áyá

ts'itskw áyá

awsiwát.

Yéi duwasáakw

(tlax ch'u short cut áyá oosáaych)

ts'itskw.

Ts'ats'éé yoo áhé duwasáakw, yá

yéi kwdzigéi

héen xukát kanashinch.

A áyá

a k'wát'i áyá tle

tle a tóonáx yóot wugoodí áyá;

tle awsineix yá shaatk'átsk'ooch.

Tle yéi a daayakáa nooch.

Tle a jikgwanaagí áwé yaak latséen.

Tle a jikgwanaagí áwé tle yéi ayanaskéich,

10

20

Glacier Bay History
told by Amy Marvin

Now this is the way I will begin telling the story today.

Now,

at the beginning
of how things happened to us
at Glacier Bay.
the way things happened to us there.
This little girl was one of us
Chookaneidi.

It was she
who raised
the bird.

10

Its name was
(she would shorten up the name)
ts'itskw.
Ts'ats'ée was its full name; these
tiny ones
that swim on the sea.

It was when
it came

20

out of its egg this little girl saved it.
She would say to it
as she was letting it go when it got strong,
as she was letting it go she would say to it,

"Tlél naali yéidei yoo i gútgook.
 Tlél naali yéidei yoo i gútgook; kut kái
 i guxlas'ées.
 Chookaneidí áyá uháan.
 Chookaneidí áyá uháan; kut kái i kkwagéex'.
 Tle ch'ayóok',
 tle ch'ayóok, haagú." 30
 Yá "Chookaneidí" tle du sháan tóonáx neil
 yaawdigích giyá yá ts'ats'ée ku.aa.
 Yáax' áwé tle
 tle du xáni kuxkoodayáaych tle.
 Tle yéi áwé tle ash éex toowadaa.
 Á áyá yá
 áa wdzixéet,
 áx'.
 Tlákw woosh eetéex yaa gasxítch áx'.
 Aagáa áyá
 tle yéi s x'ayaká 40
 "Chóooooo-
 kaneidí."
 Yaakw áa awusteení tle yéi has x'ayaká, "Chóoooo-
 kaneidí."
 Has k'asagóo nooch.
 Ch'u yeedádidéi yei s x'ayaká.
 Á tsú aan haa x'éix akdudliyáakw.
 Yéi duwasaakw wé shaatk'átsk'u kwá Shkwáx'.
 Shkwáx'
 yéi áhé duwasáakw. 50
 Hú áyá yá ts'itskw awsiwát.
 Haa.
 Aadáx
 k'e aadéi haa kandayáayi
 aadéi át shushatin yé.

Yáax' áyá
 du éet koowaháa
 yá shaatk'.
 Yées
 yées 60
 at t'éit dus.áa.
 Yáa yagiyee yéi wduwasáakw teenager.
 Áx áyá wsitee yá shaatk'.
 Kaasteen.

"Don't go too far.

Don't go too far; you might blow away.

We are Chookaneidí.

We are Chookaneidí; I might lose you

So come back right away,

right away."

30

Maybe it was "Chookaneidí" that stuck

in the mind of the bird.

Here it would

come back to her then.

This was how it got used to her.

It was this bird

that multiplied

there.

They multiply one generation after another over there.

It was then

they would say

40

"Chooooo-

kaneidí."

When they saw a boat they would say "Chooooo-

kaneidí."

They're fun to listen to.

They say this even now.

People don't believe us when we tell this either.

The name of this little girl was Shkwáx'.

Shkwáx'

was her name.

50

She is the one who raised the bird.

Well,

from there

look at what's been happening to us,

to where this has led us.

Now

the time had come

for this young woman.

Very young

newly

60

put in confinement.

Today she would be called teenager.

This is what this young girl was.

Kaasteen.

This was when

Aagáa áyá
dus.áa.

Tlél yú neil.

Tle yá hit
tóonáx áwé.

Eet kuxdusteech.

70

Yáa yeedadi kusteeyi yáx áyú at yatee.

Tlél yú neilnax.áa kawuhá yú yéi kawdiyayi káa.

Tle yá hit tóonáx áwé
du daakahídi dulyeixch.

Aagáa áwé

kuwduwa.éex'.

Kuwduwa.éex' áwé yoo at kuwateek.

Aadéi áwé tle hóoch'

tle ldakát ku.éex'dei yaa kukandak'it'.

Yá shaatk' du tláa ku.aa áwé

80

tle ash xánt uwagút.

Gaat yuwaax'éeshi áwé tle ash jeet yéi awsinéi.
"Ná."

Yá shaatk'átsk'u kwá gwál nas'gidooshú táakw
yá shaatk'átsk'u.

Áyá du tláa du éex tuwsitee tlél du tuwáa ushgú.

Tlél public-déi kaa yátx'i yóo jidul.átgin

aagáa yú gaaw

woosh yáa awudané kát.

Aadéi at téeyi yé.

Tlél kaa yátx'i

90

ch'a baby tsú tlél át yóo koodujélk.

Áwé du séek' éex áwé tuwsitee yá shaawát.

A áwe

da.áak.

Du da.aagi daak aawatán.

Da.áak.

Hóoch'! Tlél koodakáatk'.

Áwé tle yá shaawátx wusiteeyi aa xándei áwé

wjixeex yá shaatk'átsk'u ku.aa.

Tle a xánt ishkák.

Axá wé atx'éeshi.

100

Wé Kaasteen.

Alwáal'.

Ch'a yák'udáx áwé yindei yóo wdzigeeet.

Aagáa áwé tle kéi ashoowa.áx.

Tle yáanáx áwé alshát yú.á wé atx'éeshi.

they had her sit.

Not in the house.

But in an extension
of the house.

A room would be made.

70

It was like the bedrooms of today.

Someone who was in this condition would not be
allowed inside the main house.

They would build a room for her
extending from the main house.

At the same time
there was a feast.

A feast was being held.

Everybody was gone,
everyone had gone to the feast.

But this young girl's mother
went to see her.

80

She gave her some sockeye strips.

"Here."

There was another little girl,
a little girl maybe 8 years old.

Her mother didn't want to leave her.

People didn't take their children out in public
in those days

because they respected one another.

This is how things were.

People didn't take children
even the babies.

90

This woman didn't want to leave her little girl.

She was weaving
a basket.

She brought her weaving out.

She wove.

They were all gone! It was deserted.

Then the little girl ran in by the one
who had become a woman.

She sat with her.

Kaasteen

100

was eating the dryfish.

She broke them.

All of a sudden she bent down.

This is when she lifted the edge of her wall.

They say she held the dryfish out with one hand.

Tle yéi áwé áa yaa yawdzi.aa.
 Tle aadéi yaa akananik yé áyú
 yú shaatk'átsk'u du tláa een.

"Néi!

Sit'!

Geis, geis, geis, geis, geis.

110

Néi!

Sit'!

Geis, geis, geis, geis, geis, geis.

Néi!

Sit'!

Geis, geis, geis, geis, geis!"

Tle áx áwé ashooowa.aax.

Tle du yáa kut wunei yú shaatk'átsk'u.

Ach áwé tle wdigoot; tle du tlaa xáni daak
 wujixix.

"Atléi!

120

Waa sáyú x'ayaká?"

'Néi!

Sit'!

Geis geis geis.'

Tle nas'gidahéen yéi yawakaa.

Atléi!

Nas'gidahéen tle yéi yaawakaa."

"Dáa! Júk!

Ldakát yéidei yaa yagakéich,"

tle yóo áwé ayawsikaa du séek'.

130

Yá shaawát áyá witless-x wusitee.

Yá du séek' teen neilí wukeiyi

 shaawát áyá witless-x wusitee

du daat

yá Kaasteen daat.

Ach áyá

ch'u shóogu áx yaa ktoonikji yé.

Tléel ch'a yeisú.

Áyá wóosht kawdujeil yá sh kalneek.

Tle aadéi yaa kandulnik yé áyá.

Ax léelk'w,

140

ax tláa,

ax éesh,

tle has wuwáadi áyá kutx has shoowaxeex.

Ach áyá tlél

a wanáakx áyá yaa koonaxlanik ax toowóoch;

Then she bent down that way.
 This is how the little girl told it to her mother.
 "Hey,
 glacier!
 Here, here, here, here, here. 110
 Hey,
 glacier!
 Here, here, here, here, here, here."
 Hey,
 glacier!
 here, here, here, here, here.
 Then she lowered the wall.
 The little girl was surprised by this.
 That was why she got up; she ran out by her mother.
 "Mom! 120
 Why is she saying this?
 'Hey,
 glacier!
 Here, here, here.'
 Three times she said this.
 Mom!
 Three times she said this."
 "Don't say that! Go away!
 You're always saying things,"
 she said to her little daughter. 130
 This woman was the witness.
 This one who stayed home with her
 little daughter was the witness
 about her,
 about Kaasteen.
 This is why
 we tell it the same way.
 We didn't just
 toss this story together.
 This is the way it's told.
 My grandmother, 140
 my mother,
 my father,
 were very old when they died.
 This is why I don't
 deviate when I tell it; I tell it exactly right.
 At that time
 the ice

kunáx ayáx áyá yaa kanaxlaník.

Aagáa áwé

tlél yú dikéénáx áwé gunayéi shayawuxaash
yá t'éex'.

Diyéénáx áwé,

diyéénáx áwé gunayéi yawdigích.

150

Ach áwé tlél wuduskú.

Hél aadóoch sá wuskú.

Tle ch'a yák'wdáx áwé yá a kát aawa.aadi aa aan
a kat'óott uwagás'.

Wáa sáyá tle kawdzinét yá aan?

Wáa sáyá?

Yoo aan ka.áx áwé tle wduwajee; tlél yéi kooshtú.

Tsu a yinaadéi aa,

tsu a yinaadéi aa.

Wáa sáyá tlél tliyéi yéi uteex.

160

Tle ásiwéi gé, tle tláakw ásiwéi gé woosh
t'ikaadéi yaa yandagích yá t'éex'.

Ach áwé déi

woosh xánt wuduwa.át.

"Wáa sáyá at kawdiyaa?

Cha ch'a tléix' dahéen xaa yá.

Wáa sáyá?

Tléik' á,

tlé yoo aan ka.á gwáa yáa gé?

Tle ch'as a tóodei áyá yaa aa natéen."

Tle tsu tlél yéi kuwustóo.

170

Tle tsu yéi woonei.

Yáax' áwé tsá déi, yéi yaawakaa wé shaawát,

"Aatlein át áwé! Yú eetkát aa aa áwé.

Yú atx'éeshi teen akaawageis."

Goot'á sáwé sit' áwu á?

Tléi sit' aadéi duteen.

Á áwé a saayi a jeet aawatée yá kaasteench

ku.aa; yú "sit'" yóo aawasaa.

Daa sáyú yéi ayasáakw?

Yéi gugéink' áwé áx wulixáat'i át áwé.

Áwé tle saa a jeet aawatée.

180

Ach áwé tle yaa koosgéix'i kwá

tle woosh xánt wudi.át.

"Oh!

Tléi ásiwé á yáx yawukaa."

Daa wligaasi káa xá,

didn't begin advancing from the top.
 It began advancing from the bottom,
 from the bottom. 150
 That was why no one knew.
 Not one person knew.
 All of a sudden it struck
 the middle of the land that people were living on.
 Why was the land shaking?
 Why was it?
 People thought it was an earthquake;
 it didn't bother anyone.
 Then another one,
 then another one.
 Why didn't it quit? 160
 Here it was the ice crushing against
 itself and moving in.
 That was why
 they finally gathered together.
 "What's happening?
 It should happen just once.
 Why is this?
 Oh no!
 It wasn't an earthquake, was it?
 It's becoming stronger."
 The people forgot about it again. 170
 Then it happened again.
 Here this woman finally said
 "Oh dear! It's the one sitting in the room.
 She called it with dryfish like a dog."
 Where was the glacier?
 There wasn't a glacier to be seen.
 But that was what Kaasteen
 gave a name to; she named it "sit'."
 What was it she named this?
 There was a little piece stuck there.
 That was what she gave a name to. 180
 That was why the people who were wise gathered then.
 "Oh!
 I guess she said a bad thing."
 When a person who is ritually unclean, you see,
 mistakenly does something,
 it turns bad.
 That's the reason,

- daa sá mistake-déin awsinei,
 tlél áyáx utí.
 Tle yéi áwé,
 tle yéi áwé
 tle woosh xángaa wduwa.aat.
 Oh, x'ayaakuwdligát ásiwé 190
 mistake-déin ásiwé yóot x'awditán a daax'.
 Haahá.
 Tle woosh kanax áwé kéi kukdak'it'ch.
 Tle woosh kanax áwé kéi kukdak'it'ch.
 Yax at gaku dawóotl yáx yaa at nanein kaa
 aaní áwé; kaa neilí áwé át akéen.
 Awé a káa yaa at kandaxil'.
 Tle tlél yei ushtú wé shaawát ku.a.
 Tle giyáa du tóodei de yaa nagút ch'a tlákw.
 Du káx áyú,
 du káx áyú yéi yan kawdiyáa yú sít'. 200
 Aadéi aawaxooxu yé yáx.
 Yáax' áwé yéi kuyaawakaa,
 "X'ayaakuwdligát ásiwé.
 Góok,
 at gaxduxoon dé yáadáx."
 Tléi áwé gaa yaa unashteen.
 Ch'u tle yándeí yóo aa sixixk de, wé hit
 aadéi kei latsinji yé; yú
 (Slap!)
 woosh t'ikaadéi
 dagatji yáx kuwanóok. 210
 (Slap!)
 Yú t'éex' aadéi, aadéi litseeni yé.
 Tle áwé tle wdudzikóo.
 Yá t'éex'ch ásiwéi gé yaa kukanashit' gé.
 Yaa akanalshít' áwé; yá aan áwé yaa akanalshít'.
 Aagáa áwé yéi kuyaawakaa, "Góok!
 Góok! Góok! Góok!
 Góok!
 Naa gaxlagáas'i dé.
 Góok!
 Naa gaxlagáas'.
 Tléi áyá gaa wushtee. 220
 Tléi áyá gaa wushtee."
 Aagáa áwé tle yéi kuyaawakaa.
 "Góok, at gaxtooxoon.

that's the reason
they gathered together.
Oh, she violated a taboo, didn't she? 190
I guess she mistakenly said things about the ice.
Oh, no.
They kept gathering.
They kept gathering.
They were really troubled by the way
 things were turning out on their land;
 people stayed in their homes.
It was becoming troublesome too.
But the young girl wasn't bothered by this anymore.
Perhaps it was changing her every moment.
It was because of her,
the glacier was doing this because of her. 200
Because of the way she called it over.
Here they said
"I guess she broke a taboo, didn't she?
Quick!
Let's get ready to get out."
Things weren't turning out right.
The house was already falling over on its side
from how strong the ice was getting.
 (Slap!)
It was was behaving
like it was crushing against itself, 210
 (Slap!)
how strong the ice was.
And they knew.
It was the ice pushing the people, wasn't it?
It was pushing; it was pushing the village along.
This was when people said, "Quick!
 Quick! Quick! Quick!
Quick.
Let's move the people.
Quick!
Move the people.
It isn't right. 220
It isn't right."
This was when they said,
"Quick! Let's pack.
Her too.
It's ok to take the one who broke the taboo; it's ok.

Hú tsú,

gaa yatee wé x'ayaakuwdligadi aa; gaa yatee

yaax gaagagoot!

Yaax gaagagoot."

Woosh daa tuwudzínóokw xá.

Hél aadéi áa jeexduwanaaagi yé; yées shaawát áwé,
yées shaatk'.

230

Aaa, yax at gwakú, "at x'aakeidi sákw áwé,
dus.áa."

Áwé yéi yan kawdiyáa.

Aagáa áwé tle yéi kuyaawaakaa

"Ha ch'a tlél wáa sá utí yaax wugoodí.

Yaax gaagagoot."

Ách áwé tle x'awduwawóos', ch'a yóonáx.

"Dé kéi at gaxduxóon áyá.

Góok,

i daa.ádi k'idéin.

K'idéin."

240

"Tléik',

tlél yaax yéi kkwagoot."

Tláv'!

Tláakw áwé kée yóo x'eiwanei.

" 'Tléi yaax yéi kwagoot,' yú.á

wé x'ayaakuwdligadi aa.

Tléi du tuwáa ushgú yaax wugoodi yú.á."

Haahá!

Tle guneitkanaayéet shuwjixín.

"Wéit'aa du aat aadéi ngagoodí

du aat; góok, góok, góok."

250

Héináx.á kwá at wuduwxoon; x'óol' yax at
yatee de.

Tle tlákw áyá kawdzinét,

tlákw áwé kawdzinét; adawóotl yax at yatee de.

Yeedadi aayi óoxjaa yax gíyú.

Tle kulixéitlshán aadéi yaa kanaxat yé.

A sóox áwé.

"Aaa, yóo kawuhaayi, ka yóo kudayéini kálk'w

ax éek' sée

yóo kudayéini, ha

góok

260

at gaxoon,

at gaxoon!

Eesháan i tláa i éesh eesháan."

Let her come aboard.

Let her come aboard."

People used to cherish each other, you see.

There was no way they could have

left her there; she was a young woman
a young girl.

230

Yes, like the saying, "they had her sitting for
seed."

This is when this happened to her.

This was when people said,

"There's nothing wrong with her coming aboard.

Let her come aboard."

That was why they asked her, indirectly,

"People will be getting ready now.

Quick!

Fix your clothes.

Fix them."

240

"No!

I won't go aboard."

Oh no!

Her words spread quickly.

"She said, 'I won't go aboard,'

the one who broke the taboo.

She said she doesn't want to go aboard."

Oh, no.

Then it came to the opposite groups.

"This paternal aunt of hers should go to her,

her father's sister; Quick, quick, quick."

250

On that side of the village people were packing;

it was already like a whirlpool.

The village was trembling constantly,

trembling constantly; it was as if

they were expecting disaster.

Perhaps it was like the storm we just had.

It was very frightening the way things were.

They were trying to beat it.

"Yes, because it is like this, and

because it is this way, my niece,

my brother's daughter

because things are this way, now,

let's go,

260

pack,

pack!

Du een yoo x'adudli.átk.

"Tléik'!

Tléik'!

Tlél yaax yéi kkwagoot.

Tlél yaax yéi kkwagoot.

Ch'a wáa yeikuwáat'dei sáyá

ax yáa yéi kkwatée yá aadéi yaxwaakaayi yé."

270

Tlél oosháak.

"Ch'a wáa yeikuwáat'dei sáyá ax yáa yéi kkwatée.

Aadéi yaxwaakaayi yé; ách áwé

tlél yaax yéi kkwagoot; tlél yéi kkwatée."

Ach áwé déi du x'ayáax kaa taawahaa.

Ach áwé yei kuyaawakaa

"Góok!

Yáat'át ku.aa déi

du xándeí.

Hél aadéi ch'a yéi jixduwanaaqi yé.

280

Aaa,

góok!"

Tle gunayéi yaawaxix.

Daa sáyá yatsáagu yáx yateeyi át áwé,

aan du xándeí gunayéi aawa.át

du aat hás

ldakát

tle yá uhaan hás teen

du xándeí

du atxaayí sákw.

290

"Kaasteen x'éidei!

Kaasteen x'éidei!"

Tle yéi áwé

daa sáyá

ash gwalit'áayi át.

Yá daa sá dujáxki tle dusxóok

yá a doogú.

Tle x'óowx daxdulyéix.

Tle á áwé tle; "Kaasteen kaadéi!

(Kaasteen kaadéi!)

300

Kaasteen x'éidei!

(Kaasteen x'éidei!)

Kaasteen kaadéi!"

Tle yéi áwé.

tle du náx ayadu.átx tle.

Haa,

Pity your mother, take pity on your father."

They begged her.

"No!

No!

I won't go aboard.

I won't go aboard.

What I said

will stain my face forever."

270

She didn't deny it.

What I said will stain my face

forever; this is why

I won't go aboard; it won't happen.

That was why they gave up on her.

That was why they said

"Let's go!

But let's take these things

to her.

We can't just leave her this way.

280

Yes.

Let's go!"

It began to happen.

They began going to her

with things that would keep,

her paternal aunts,

all of them,

with all of us,

going to her

with things for her food.

290

"For Kaasteen to eat!

For Kaasteen to eat!"

In this way they brought

whatever

might keep her warm,

the skins

of whatever was killed and dried.

They were made into robes.

These, "For Kaasteen!"

("For Kaasteen!")

300

"For Kaasteen to eat!"

("For Kaasteen to eat!")

"For Kaasteen!"

In this way

they turned then and left her.

ach áwé tle kaa x'éí yéi wootee
 tle ch'a wáa yeikuwáat'dei sáyá kaa x'éí yéi yatee
kaa toowú asinóogu káa tle du kaadéi at dujákx.
 Cha ch'a a itdákx tsá kaa toowú
 kei klatseench.

310

Ka "du x'éidei," yóo tsú yoo kuwaakéik.
 Cha ch'a du x'éidákx áwé tsá goot aa naa jeex dutee
 du x'éit kuxda.oot.
Aagáa áwé du x'éit kooda.óowch
 yá kaa toowú asinéegu kaa xooní.
 Yú guneitkanaayéech gawdasháadi áwé hóoch tsú
 tle axá.

Ach áyá "koo.éex'" yóo at tuwasáakw.

Koo.éex' ya yagaxíxch

haa toowú neegu sh tóodákx kei xtudateeyít.

Cha ch'a yóo guneitkanaayí jeet wuteeyí

320

yá, daa sá yan wutuwashadi át,

cha ch'a hú du x'éit kuwda.ooowú wtusakoowú; cha

ch'a á áwé tsá haa tuwunágux yaa ksateech.

Du éenax

yá Kaasteen.

Ka daa sá wtuwajagí át

ha Kaasteen kaadéi

guneitkanaayí jeet wutooteeyí,

cha ch'a a itdákx tsá haa toowóo kéi latseench.

A náagux áwé sitee, haa tuwunáagu.

Yá aadéi yoo kawdiyayi yé yá Kaasteen; áyá

kaa ée at wulitúw.

330

Aadákx áwé ldakát du kát kawduwajél.

Aaa.

Yáax' áwé.

Hóoch'.

De yaagú yíndei yaa kukandagéin.

Aagáa áwé du tóox kei at uwaxíx Shaawatséek'.

Aaa.

De woowáat.

Ax yáanáx áwé de woowáat aagáa.

"Likoodzí kwshá!"

Gunéi uwagút.

340

Aaa.

Dé du nák ayaguxda.at aa du xoonx'í áwé át nák

wé a yeex' du nák akqwa.at hídi.

Aagáa áwé tle héidei kéi ashoo waxíxch.

Now,
this is the reason it became a saying,
it will be a saying forever, for whomever
 is mourned, people relinquish
the ownership of things in their memory.
Only after this do we feel stronger. 310
And "for her to eat," is also said.
Only if the food which is given
 is eaten with another clan
can it go to her.
This is when she will have some,
the relative who is mourned.
When the opposite clan takes a bite
 she will also eat some.
This is the reason we call it "invitation to feast."
A feast is offered
to remove our grief.
Only when we give to the opposite clan 320
whatever we offer,
only when we know it went to her;
 only when this is done does it
 become a balm for our spirits.
Because of her,
Kaasteen.
And whatever we relinquish our ownership to,
for Kaasteen,
when we give them to the opposite clan,
only after this do our spirits become strong.
It's medicine, spiritual medicine.
Because of the things that happened to Kaasteen;
 this is what informed us. 330
When all the things were piled on her.
Yes.
Now.
They were gone.
They were all aboard the canoes.
That was when Shaawatséek' got angry.
Yes.
She was already old.
She was already older than me at the time.
"Isn't it a shame," she said. 340
She started going there.
Yes.

Aaa.

"Yee eetidei ágé yaa kwadaxéet,

ax éek' hás?

Yaax gaysagú wé Kaasteen kwa.

Yaax gaysagú.

350

Xát kwá du eetéex'.

Tlák w áyá naná

shuxsitee.

Ach áwé xát kwa du eetéex'.

Aaa.

Yaax gaagagoot.

Yaax gaagagoot."

Aagáa áwé tle tsu salagaawdéin yóot x'awditán
Kaasteen.

"Tléil yaax yéi kwagoot.

Yéi yaxwaakaa tlél yaax yéi kwagoot.

360

Ch'a yáa yéi xat gugatée."

Yéi áwé.

Tléil yawudlaak tsu.

Haa,

hóoch' áwé.

De áx' áwé kaa taawlixaach.

That's the last one áyá

Shaawatséek' du xánt wugoodí.

Ach áwé

du xándáx yóot aawa.át.

370

De gaa áwé kaawagei.

Yax atgwakú

naaléi át wudigadi yé

du aat hás jeedáx

du sani hás jeedáx,

du tlaa hás jeedáx

atxá.

Tléilí yú hit shawuheegi yáx áyú du jeet at
wuduwatée.

Aagáa wé tsáa

yaakwdéi kukawdik'éet'.

380

Aaa.

Tléil tle yóot yawugú du náx.

Wé yaakw yée yan akée áwé

ch'a awsigook.

Tle ch'a yá at gaxoon tóox' ásiwé du sháan tóo
yéi kuwanéekw wé Kaanaxduwóos' kwá yá shí.

The relatives who were going to leave her
were standing by Kaasteen
in the house they were leaving her in.
This was when Shaawatséek' pushed the door open.
Yes.

"Am I going to bring your next generation,
my brothers?

But take Kaasteen aboard.

Take her aboard.

350

I will take her place.

I'm expecting death

at any moment.

So I will take her place.

Yes.

Let her go aboard.

Let her go aboard."

This was when Kaasteen spoke, in a loud voice

"I will not go aboard.

I said, I will not go aboard.

360

I'm staying here."

That was it.

Shaawatséek' couldn't persuade her either.

Now,

no more.

They gave up on her.

This was the last try

when Shaawatséek' came for her.

This was why

they left her.

370

There was enough.

It measured up.

The food

from her paternal aunts,

from her paternal uncles,

from her mother's people

was piled high.

They were leaving her with almost

enough to fill the house.

This is when they all finally

went aboard.

380

Yes.

They didn't padddle away just then.

When they were all seated in the canoes

Du sháan tóo yéi kuwanéekw.

Awsikóo tsú

du eegáa áa yoo a.átgi.

Ha.

Tléik', áa yan wujikák yú hit yee.

390

Ch'a yá deikéet awusgoogú áwé
tle wdudziteen.

Héidei áa yax wusixix.

Tle kaa x'éinax yóot uwaxix

"Héidei áa yax wusixix!"

Tl'aadéin áwé kei wsixix s'é,

du een wé hit.

Aaa.

Aagáa wé kaa tláa áwé kadagáax.

Kawdigaax.

400

Yá Kaasteen du tláa áwé kawdigaax.

Aaa.

Tle du x'éidax áwé

wé sháa tsú kawdzigaax.

Ch'u l ák' has ooheení áwé tle yindei yei
yanasx'út',

wé a yeet aa hit

de yindei áwé.

Naaléi áyú aax duwa.axji yé

yú kaa sé.

Aadéi gaxdusti yé.

410

Hél tsu latseen koosti.

Yaa yeedát áwé tlél,

tlél yá naná.

Daa sáwé héidei woaxeex.

Aagáa ku.aa ch'u t'ukanéiyi

wáa sá wuneiyí ch'u tle yax yaa kuwaklajakch
wé toowóo néekw.

Aadéi woosh goonée kuditeeyi yé.

Aadéi kwayen yé.

Aaa, ách áwé yaakwnáx wudihaan.

Ch'a kaa sé duwa.áxch.

420

Ch'a kadusgáax.

Tle kaa wakshiyeeex' áwé yóo kuwateek
yindei nasxéex wé hit.

they just drifted.

While they were packing, I guess, this song kept
flashing on the mind of Kaanaxduwóos'.

It kept flashing on his mind.

He knew too

when they went to get her.

My!

No, she didn't want to leave the house.

390

Only when they were drifting out
they saw.

The house was rolling over.

And it popped out of their mouths

"It's rolling over!"

It fell over sideways,
and she with the house.

Yes.

That's when her mother screamed.

She screamed.

400

Kaasteen's mother screamed.

Yes.

The other women also
screamed with her.

While they couldn't believe it, it was sliding downward,
the house she sat in,
downward.

Their voices
could be heard from far away,
crying.

410

They had no more strength.

Today

death is not like that.

It's like something dropping.

At that time though,

if anything happened to even an infant,
the grief would leave us weak.

The way we didn't want to loose each other.

The way things were.

Yes, this was why he stood up in the canoe.

The voices were still loud.

420

They were still crying.

Aagáa áwé kéi akaawashée tle.

424

First Song

Ahaa haa hei hei
 ahaa haaa hei heiiiii
 ahaa haa hei heiiiii
 aa haa hei hei
 ahaa haa hei hi.aa

Ishaan gushei hei
ax hidi hee
 ishaan gushei hei
ax hidi hee
dinak yaa kxaagoot, aa
 hee hee aahaaa
 hee hee aaa
 ahaa, haaa hei hei hi.aa haa

Repeat first verse and vocables

Ishaan gushei hei
ax aani hei
 ishaan gushei hei
ax aani hei
dinak yaa kxaakoox aa
 hee hee aahaaa
 hee hee aaa
 ahaa, haa, hei, hei, hi, aaa

Repeat second verse and vocables

hooooo, hoo, hoo.

Haa, aadéi yoo s kawdiyayi yé áyá.

425

Aadéi s wooteeyi ye áyá.

Haa.

Aagáa yéigaa shí áyá,
 ya Kaasteen du nák yóot kuyawugoowú.

Yá hit du daakeidí yáx yan kawdiyáa,
 yá Chookaneidí hídí.

430

Du een yá héen takaadéi nasxéex kaa wakkáax'.

She was dying before their eyes
 as the house slid downward.
 This was when he began singing, then.

424

First Song

Ahaa haa hei hei
 ahaa haaa hei heiiiiiy
 ahaa haa hei heiiiiiy
 aa haa hei hei
 ahaa haa hei hi.aa

Won't my house
 be pitiful
 won't my house
 be pitiful
 when I leave on foot?
 hee hee aahaaa
 hee hee aaa
 ahaa, haaa hei hei hi.aa haa

Repeat first verse and vocables

Won't my land
 be pitiful
 won't my land
 be pitiful
 when I leave by boat?
 hee hee aahaaa
 hee hee aaa
 ahaa, haa, hei, hei, hi, aaa

Repeat second verse and vocables

hooooo, hoo, hoo.

Now this is what happened to them.
 This is how they were.
 Now.

425

This is the song from there.
 when they left Kaasteen.
 This house became like her coffin,

430

Ach áyá hitt ashoowatán,
shux'aanáx kei akashée,
yá shí.

"Isháan gushé ax hídi,"

yóo yaawakaa.

Aaa.

Du nák yóot yagóo ku.as, "ishaan gushei ax aani."

Aaa.

440

Tlél kwshá tle tléix' wóosht wul.aat

yá at wulyaakw.

Yá daatoowú yanéegu,

has du xooní,

yá shaawát,

has du wakshiyeex' yóo kootée,

aaa, hél tsu aadóo sá shí du tóo yéi wunei.

Ts'as akdudlixéitl' áyú.

Ch'as sh wuduwatáat ayú aadéi koogaganeixi yé yáx,

because tla_x a yáanáx ayú yatee

yú aan aadéi kawdzinéidi yé.

450

Tlél ch'a yángaa utí.

Ach ayú ldakát akdudlixéetl'.

Ch'a aan ayá yá shí du tóo yéi woonei.

Aaa.

Ach ayá for everlasting tsu ax eetéex yaa

kana.éin aa.

Has du jiyís recorded-x yaa nxalayéx,

has axsakóowoot waa náx sá kuwusteeyí yá shí.

Tlél kwás káa du een

sh yawuskaa.

Ch'a yáa yeedat xángaa kwás yéi yaa kandunik káa.

460

No!

Tléik'!

Haa,

aadéi kakkwalanéek tsú

á ku.aa yáat'aa,

ách yéi kawduwaneegi át.

Aadáx áwé

Wanachíh t'iká

yéi xwaajée.

A t'ikáa woogóo áwé

yaakwnáx wudihaan

aaa,

tsu haa xooní,

470

this Chookaneidí house.

It went with her to the bottom of the sea
before their eyes.

This is why the words are of the house,
when he first sang
this song

"Pity my house,"
he said.

Yes.

And when they left her, "pity my land."

Yes.

440

I guess they didn't put the comparison together
at first.

When one who was precious,
their relative,
this woman,

died before their eyes,
yes, no one else thought of songs.
They were just afraid.

They just trembled to go where they could be saved
because it was too much

the way the land was shaking.

450

It wasn't letting up.

This was why they were afraid.

Even with all this he thought of the song.

Yes.

This is the reason it's everlasting, also for
the generations coming after me.

I'm recording for them

so that they will know why this song came into being.

But no man volunteered

to stay with her.

But recently someone said that one did.

460

No!

No!

Well,

I will come to it,

the part of the story

why people were saying this.

After this

I guess it was

out from Pleasant Island.

When they were passing it,

470

Chookaneidi,
Sdayáat.
Hú áwé tsu yéi yaawakaa
"Tleiyéix' s'é,
tleiyéix' s'é."

Ach áwé tle tliyéi yéi wootee wé yaa
yanagwen yaakw; aaa.

"Xát tsú,
ax tundatáni
tlél aadéi
yóodei koonaxdiyaayi yé.
Xát tsú ax toowóo aadéi yateeyi yé
ax x'éináx yóot gas.aax."
Tle áwé awsigook; ldakát wé yaakwx' áwé awsigook.

480

Aagáa áwé du tóo yéi wooneiyi shí áwé tle
kei akaawashée.

Aaa.

488

Second Song

Ahaa haa aaa haa
hei hei aaa hei hei
ahaa haaa aaa haa
yei hei hayoo
aaa yei hei
aaa haa haa

Ax aani hee
gushei hei aaa haa
ch'al gukateen aa
shei aanaa haa hayoo
aahaa yéi hei hei hayoo
aanaa aaa haa haa
haa haa yei hei hayoo
aahaa haa haa haa.

Repeat first verse and vocables

Ax hidi hee
gushei ei aa haa

Sdayáat,
a Chookaneidi,
also our relative,
stood up in the canoe.

Yes.

He also repeated,
"Stop for a moment.
Stop for a moment."

That was why they held those moving
canoes motionless; yes.

"I too

cannot let

what I'm thinking

pass.

Please listen

to the way I feel too."

They began drifting; all the canoes drifted.

480

This is when he sang the song
that flashed on his mind.

Yes.

488

Second Song

Ahaa haa aaa haa
hei hei aaa hei hei
ahaa haaa aaa haa
yei hei hayoo
aaa yei hei
aaa haa haa

My land,
will I ever
see it again?
shei aanaa haa hayoo
aahaa yei hei hei hayoo
aanaa aaa haa haa
haa haa yei hei hayoo
aahaa haa haa haa.

ch'al gukateen aa
 shei aanaa hayoo
 aahaa yei hei hei hayoo
 aahaa aaa haa

Repeat second verse and vocables

a haa haa haa
 hooooo hoo hoo.

Haa, Sdayáat aayi áyá.

Aaa.

Yéi áyá dáxnáx áyá shí has awliyéx
 yá at kandaxéel'.

Haa.

Hél ch'a koogéiyi a nák yaa s woonagwéin.

Haa,

tsu ch'a yá T'akdeintaan
 tsu hél sh tóot has kuwdashi

ka yá Kaagwaantaan

ka yá Wooshkeetaan.

Ch'u tlei yéi yaa kuwanagwéin.

Ch'as há^s áyá yá s du toowú néegu

s du x'éina^x kindei yóo woonei.

Tlé^l ch'a koogéiyi a nák yóodei has yawugoo tle.

Haa.

Aagáa áyá tsá gunayéi yaawagóo.

Wooshkeetaan áwé

yá Excursion Inlet yóo duwasáakw yeedát,

aadéi áwé yan yaawagóo.

Kaagwaantaan ku.aa áwé s

yáa yá Ground Hog Bay,

Kax'noowú

yéi giyá sh disáakw.

A áyá aadéi áyá yan yaawagóo

há^s ku.aa yá Kaagwaantaan aayi.

Uháan ku.aa wé tle tsú gunayéi

haa yaawagóo s du dakádin.

Lakooxas't'aakhéen.

Yáadu á.

Yá at shasatéen; ch'u yeedát áwé á;

490

500

510

Repeat first verse and vocables

My house,
will I ever
see it again?
shei aanaa hayoo
aahaa yei hei hei hayoo
aahaa aaa haa

Repeat second verse and vocables

a haa haa haa
hooooo hoo hoo.

Now, this is Sdayáat's song.

Yes.

490

This is how the two of them composed songs
when trouble came.

Well,

they didn't just abandon her carelessly.

Now,

not even the T'akdeintaan
searched their minds,
or the Kaagwaantaan,
or the Wooshkeetaan.

They just left.

500

It was only these men who expressed their pain.

They didn't just leave her carelessly.

Now

only then they began leaving.

The Wooshkeetaan

went to the place

called Excursion Inlet today.

But the Kaagwaantaan

went to Ground Hog Bay.

I guess it's called

510

Grouse Fort.

This is where they went, the group of Kaagwaantaan.

As for us, we continued away from them.

There is

a river called Lakooxas't'aakhéen.

yá Frank Norten-ch aanx wuliyex,
yá geey yáx yateeyi yé.

Tle á áyá, héeni wtuwa.aat.

Haa

lisaagée xá yaakw yík.

Aagáa áyá áx' héeni aawa.aat; tle áyá tle
chush ya.áak yéi wdudzinei tle,

Spasski.

Lakooxas't'aakhéen yéi duwasáakw.

Tle á áyá tle áx' héeni has woo.aat.

Haa yax at gwakú

adawóotl kayáx at yatee.

Tlél daa sá koostí.

Tle yéi áyá.

It flows there; it's still there today;
 where Frank Norton made his land,
a place like a cove.
It was there; we waded ashore.

Now
you know how tiring it is to be in a canoe. 520

It was then and there we waded ashore;
 this is where we prepared a place to live
at Spasski.
It's called Lakooxas't'aakhéen.
It was there we waded ashore.
It was like
after a war.
There was nothing.
This is how it was.

Anóoshi

Yaaneekee x'éidáx sh kalneek

Nas'gadooshú jinkaak kaa nas'gadooshú áyá
ax katáagu.

August

15th

dax áyá yé yakakgwagéi

ax katáagu.

Aagaa kuxdzitee.

S'iták

ax éeshch áa xat wusiwát.

Du hídi at al.aayéen ax éesh S'iták.

Ax' áyá kuxdzitee.

10

Atx áyá xat uwawát.

Ax éeshch aa xat wusiwát.

Aaa,

áa adáx áyá

yá Laaxaayik yóo duwasaagu yé at haawligás'

S'itákdáx.

Ayá áx' yei haa wootixwx'.

Aaa, yá L'uknax.ádi yóo haa duwasáakw.

Aaa, yá Lingit'aani tóox'

tlél tlax haa shayawdahaa.

20

Aaa,

L'uknax.ádi

átgaa tutí.

At has yawuguwín

First Russians
told by Charlie White

My age is 88.

On August

15th

that will be

my age.

That's how long I have lived.

Situk

is where my father raised me.

My father had his house there in Situk.

That's where I was born.

It's where I grew up.

10

My father raised me there.

Yes,

and from there

we moved to this place called Laaxaayik
from Situk.

And that is where we lived.

Yes, we are called L'uknax.ádi.

In the world

there aren't many of us.

20

Yes,

L'uknax.ádi

were traders.

They travelled a lot

also to that side, the mouth of Copper River,

tsu héináx á Ikhéeni a wát,
átgaa tutí.

Aaa, áyá

yá Yakwdáatt has yawaagóo
jinkaat yaakw

yá at doogúgaa tutí.

30

Aaa,

kúxdei yaa has yakwdagoo áyá

has du kax' yaa kaawadaa

yú eey.

Waa sá akat xát seiwax'akw a saayi?

Aaa, Lituya Bay.

Ayá

ax' héent

wdzik'ít L'uknáx.ádi,

jinkaat yaakw,

hóoch'

40

tlél tsu tleináx.

Kúxdei nú káx' has du een wulihaash

dáxnáx káa.

A tadáat kéen

dáxnáx.

X'aats'ák'u

yóo aa duwasáakw

ka

Xíxch'i Shaan.

50

Kúxdei nú káx' has du een wulihaash

yú yaakw a tadáat has kéen.

Woosh dayéen has dakeen akát.

Has du kaa yandéi yaa xiga.aat áyá

yá Xíxch'i Shaan yóo duwasáagu aa

xíxch' áyú a x'eitee.

Gwá-gwá-gwá-gwá.

Yá du dayéen aayi ku.aa áyú

sh wudligák yéil yáx áyú.

Sh dli.áxch,

60

gáa-gáa-gáa-gáa-gáa.

Dei yáa yeedát yáx has du kaa yánde*i* yáa

xeina.át.

Yaakw tadaat has kéen.

Hóoch'!

Hél has wuduskú waa sá has kawdayaayi.

trading.
 Yes, now
 these boats arrived at Yakutat,
 ten boats
 trading for furs. 30
 Yes,
 as they were voyaging back now
 the tides
 turned to rapids on them.
 What is it? I forget the name of it.

Yes, Lituya Bay.
 Now
 this is where
 the L'uknax.ádi capsized,
 ten boats, 40
 no more
 there wasn't a single one left.

Two men
 floated over to a back eddy.
 Two
 were straddling the overturned bottom.
 One was called
 X'aats'ák'u
 and
 Xixch'i Shaan. 50

They were straddling the bottom of the
 overturned boat
 that floated into a back eddy.
 They were sitting facing each other.
 As it was getting dark on them,
 the one named Xixch'i Shaan
 was imitating a Frog.

Gwá-gwá-gwá-gwá.
 But the one facing him
 was cawing like a Raven.
 He made the sound 60
gáa-gáa-gáa-gáa.
 It was getting dark on them, just like it is now.
 They were straddling the bottom of the
 overturned boat.

No more!
 No one knew what happened to them.

Has du kaa yan xeewa.at déi.
 Wé has du een aa hás ku.aa hóoch'.
 Kutx shuwaxeex.
 Tle has du eetéex áyá keiwa.aa
 yá yaakw tadaat has keení. 70
 Aaa,
 anax áyá
 yá
 has awa.oowú
 at doogú--
 cháatl xáas'í gwéil, yáa yeedát
kudziteeyi aa
 sél' gwéil yax gíyú utée,
 tlél ulnaawún,
 yú cháatl xáas'í gwéil yéi duwasáakw, 80
 a toox' áwé yei duwa.óo wé at doogú,
 yáxwch'
 naagas'éi
 ldakát át, k'óox'
 k'óox' doogú
 kóoshdaa
 nukshayáan,
 everything--
 á áyá
 Anóoshi aanídei akawahéit'. 90
 Anax áyá
 adaax' yana.áa
 Anóoshi
 áyá has koowashee
 yá yan tl'átgi has a yungadláak.
 Anax áyá
 yan awlis'is yá Lituya Bay
 Anóoshi.
 Anax áyá yá yan tl'átgi has ayawadlaak
 yú at doogú wé L'uknax.ádich aan too yei
 uwaháayi. 100
 Atx has du aaní dei akawahéit'.
 Anax áyá yá tl'átk' has ayawadlaak Anóoshich.
 Haaw!
 Dei áyá yan kaxwlinik.

Darkness now covered them.
 The men with them were now gone.
 They all died.
 Daylight came without them
 straddling the bottom of the overturned boat. 70
 Yes,
 through this
 the
 furs
 that they bought--
 in a halibut skin bag, like what we have
 today,
 it must have been like rubber bags,
 they didn't leak,
 they're called halibut skin bags, 80
 this is what they had these furs in--
 sea otter,
 fox,
 everything--marten,
 marten furs,
 land otter,
 mink,
 everything--
 all this
 the tide swept to Russia. 90
 Through this,
 when they discovered it,
 the Russians
 went searching
 so they could find the mainland.
 Through this
 the Russians
 sailed into Lituya Bay.
 Through this they arrived at the mainland,
 the furs that the L'ukna_x.ádi capsized with, 100
 that were swept to their land.
 Through this the Russians came upon this land.
 So!
 I have finished telling the story.

Yéil Yaagú
Jeenik x'éidáx sh kalneek

Kulixéitl'shan wé eey.
Daxdahéen L'uknax.ádi ax' héent wudzik'it'.

Wé Ltu.aa yaa kawudaayi a tóodei wookooxú aa áwé.
Tlél tsú dleit káa yá Alasgi awuskú.

Tlé yú gus' yát wulihásh
at doogú daa.aaxw.

Tlé yá plástic gwéil ooyaa núch at naasi.
Xóots naasi.

Tlé dulxáash tsú áwé s wóochdei duskáa.
At naasi

gwéil áwé wé at doogú; tlé yú gus' yat wulihásh
Ltu.aa.

Wé héench aan yéi kuwsineeyi át.

Ach áyá yá Alasgi kaadéi

Anóoshi kuwashee.

Áyá a káx kuwduwashee yá Alasgi kax' Lingít.

Has tsú tlél

tlél washéin has oo.oo, ch'a yéi

s'ís'aa een at has wulis'ées.

Ltu.aanáx s'é kei aawlis'ís

Anóoshi yaagú.

Áwé

Lingít l atyax sh koolneek.

Yéil yaagú áyú.

Yóo áyú kdunéek wooch een,

10

20

Raven Boat
told by Jennie White

The rapids are very scary.
Twice the L'uknax.ádi capsized there.

This one boat travelled out of Lituya Bay
when the tide had droppped.
No white man knew of Alaska.
The bundle of furs
floated out to the face of the clouds.
The intestines resembled a plastic bag.
Brown Bear intestines.
They are cut and sewn back together.
The intestinal
bag of furs floated to the face of the clouds
from Lituya Bay,
the ones the people drowned with.
This is why
the Russians searched for Alaska.
That's how they found Tlingits in Alaska.
They didn't
have machines either they'd just
sail with canvas.
A Russian boat
first sailed into Lituya Bay.
And so
the Tlingits didn't tell it like it really was.
It was the Raven boat,

10

20

Yéil yaagú.

Yú Anóoshi áyú yéi yaa kandunik.

Wudusteení tle téix yoo kuguxsateek.

Ch'u yeedát yéi yatee yá Lingit.

Awé yóot'át

s'áxt'.

30

A toonáx kukawduwatúl

ka

ketlháatl'i

gwéil yax wduwakáa ka yátx'i náa

atoo yéi wduwa.oo.

Tléi téix yoo kuguxsateek.

Yóo áwé Lingit aadéi yaa sh kagalnikch'i yé.

Wé s'íksh,

á ku.a áwé a toonáx kukawduwatúl,

k'ei tunaxkudutéés' yax.

40

A toonáx áwé dultínch

wé Ltu.aanáx kei klas'éés'.

Hél téix kuguxsatee aagáa.

Ketlháatl'i tsú kaa séix yawduwakáa.

s'áxt'

ku.a áwé yéi kwdagei

tsú a toonáx kukawduwatúl.

Káa yátx'i

séi yei duwa.óo.

Aadéi yóo at kaawaniyi yé shukat

wé shgóona shudultee nóok.

50

was what they told one another,
the Raven boat.

That's what they were saying about the Russians.
If you looked directly at it you would turn to stone.
Even today the Tlingits are like that.

And that

devil's club. 30

They drilled holes in them
and

dog droppings

were sewn like bags

and put into their children's clothes.

You would turn to stone.

That's the way the Tlingits talked about this.

This blue hellebore

was hollowed through though,

let's see, like binoculars. 40

As it sailed into Lituya Bay

they looked at it through these.

Then they wouldn't turn to stone.

Dog droppings too were hung around children's
necks.

But the larger

devil's club

had holes drilled through them too.

They were put on the necks

of their children.

That's the way things happened in the beginning
when they awaited the schooner. 50

Gus'k'ikwáan
Asx'aak x'éidáx sh kalneek

This text was prepared and contributed by Naatstláa (Constance Naish) and Shaachooká (Gillian Story) as a memorial to Asx'aak (George Betts) who gave so much help in their early study of the Tlingit language upon which the present system of writing Tlingit is based.

Ltu.áa káa áwé duwa.óo,
ch'áaaaakw.
Atx'aan hítx'i ka ch'a yéi hítx' áa yéi dagaatee.
Yanshuká áwé yéi duwasáakw Ltu.áa,
 ch'u l dleit káa yan ulgáas'ji.
Wáa nanée sáwé tléix' ts'ootaat,
gáani yux aawagoot.
Áwé dleit yáx yateeyi át áwé yú héen
 xukaadéi wududziteen, yú yax'áak;
kei latitch,
ka át wuliteet.
Wáa nanée sáwé tlax kaa xán yaa akanalséin. 10
"Daa sáyú?
Daa sáyú, daa sáyú?"
"Ch'a góot át áyú!"
"Ch'a góot át áyú!"

The Coming of the First White Man
told by George R. Betts

People lived in Lituya Bay
loooong ago.
Smoke houses and other houses were there.
There was a deserted place called Lituya Bay before
the white man migrated in from the sea.
At one point one morning
a person went outside.
Then there was a white object that could be seen
way out on the sea
bouncing on the waves
and rocked by the waves.
At one point it was coming closer to the people. 10
"What's that?
"What's that, what's that?"
"It's something different!"
"It's something different!"
"Is it Raven?"
"Maybe that's what it is."
"I think that's what it is--

"Yéil gwáa yóo gé?"

"Goodáx sá l yéi át áwé?"

"Yéi xwaajée yéi át áwé;

yá lingít'aaní alyéix yéil,
yéi sh kalneek tsu kúxdei guxdagóot."

Aatlein át áwé a yáx at yatee.

20

(Ch'u tle wé Ltu.áa,

áa yáx áwé déin.

Héen naadaa;

éil' áyú, a kaadéi naadaa daak gagadéinín.

Yeik gagaléinín ku.aas,

a kaadáx nadaa nooch.)

Ch'u tle a kaanáx áwé kei wshix'úl'.

Ch'u tle áwé aantkeení áwé at gutóot wudikél',
ch'a ldakát;

tle atyátx'i tsú,

30

at gutóodei kawduwajeil.

Yá at gutóodáx áwé, dultín.

Wáa nanée sáwé,

tle kasayedéin at wuduwa.áx.

Kach yóo shayéinaa áwé héent wududzigix'.

"Tléil yilatíneek!"

atyátx'i yéi daayaduká.

"Tléil aadóo sá áx ulgeenéek.

Yilatín núkni, téix yee guxsatéé.

Yéil áyú, haat oowakúx."

40

"Hé! A daat aawa.aat!"

A daat at kawdaxdiyaa.

Kach a tu.aasi daat áwé woo.aat, wé sailors.

Wáa nanée sáwé, ch'áaaakw dultínitx áwé,

s'íksh,

áwé wuduwal'ix',

s'íksh.

A tóonáx áwé kuyawduwawál,

áwé téix koonastéegaa áwé;

a tóonáx dultín.

50

Áwé a xoo aa áx algeenitx l téix koonastée áwé,

yéi kuyaawaakaa,

"K'e aadéi daak yakw gwakooxú.

K'e aadéi daak yakw gwakoox."

"Daa sáyú?"

Áwé tle dáxnax yées káa áwé,

ch'a wé aasx' gutóodáx,

Raven who created the world.
He said he would come back again."
Some dangerous thing was happening. 20
(Lituya Bay
lay like a lake.
There was a current;
salt water flowed in when the tide was coming in.
But when the tide was going out
the sea water would also drain out.)
So the thing went right on in with the flood tide.
Then the people of the village ran scared right
into the forest,
all of them;
the children too, 30
were taken to the forest.
They watched from the forest.
At one point
they heard strange sounds.
Actually it was the anchor that was thrown in
the water.
"Don't look at it!"
they told the children.
"Don't anybody look at it.
If you look at it, you'll turn to stone.
That's Raven, he's come by boat." 40
"Oh! People are running around on it!"
Things are moving around on it.
Actually it was the sailors climbing around the
mast.
At one point after they had watched for a
loooong time,
they took blue hellebore
and broke the stalks,
blue hellebore.
They poked holes through them
so that they wouldn't turn to stone;
they watched through them. 50
When no one turned to stone while watching,
someone said,
"Let's go out there.
We'll go out there."
"What's that?"
Then there were two young men;

wé seet,
 (yaakw áwé yéi duwasáakw seet)
yeik wuduwaxút'. 60
 Ch'u tle a yíx aawa.aat.
 Ch'u tle a daat has uwakúx; a daat has uwalít.
 A daat has kóox áwé,
 tix' dzeit, yaa kawdudliyaa.
 Ch'u tle a geidéi has duxoox,
kaa tl'eikch áwé s dusxoox,
kaa tl'eik.
 Tle áa kei s uwa.át.
 A daa s woos.éix;
 tléil tsu yéi s at gwasatínch.
Kach yú át wulis'eesi yaakw tlein áwé. 70
 Ch'u tle yá a yeehídi yeedéi s du een ana.áat
 áwé,
 has awsiteen --
 ch'u tles has sh wudziteen.
Kach tunaxkaateen tlein áwé a yígu,
tunaxkaateen tlein.
Kaa yahaayi, a kaadéi duwatéeni át,
 tle yóo s aawasáa.
 Ch'u tle yá cook hídidéi s du een aawa.aat.
Ax' áwé s du x'éix at duteex.
Woon áwé has du x'eis wududzi.ée, 80
 woon.
 Has altín.
 Dleit l'éiw tsú.
 Dleit l'éiw,
 has du x'ayee daak wududzi.in.
 Ch'u tle yá kóox xoodéi áwé has alxwénx',
 yá dleit l'éiw.
Kach yú shóogaa áwé.
 Yá kóox áwé, woonx has oowajée.
 Áwé ch'a s altín.
 Wáa nanée sáwé aa gawdudlixwéin. 90
 "Ha! Gán!
 K'e! X'éi yeedanú!"
 "Yak'éi shákdéi."
 Ach áwé aa gawdlixwéin.
 Ch'u tle "Aak'é atxá áyá,
 yá woon,
 maggots,

from the woods

a canoe

(the kind of canoe called "seet")

was pulled down to the beach.

60

They quickly went aboard.

They quickly went out to it, paddled out to it.

When they got out to it,

a rope ladder was lowered.

Then they were beckoned to go aboard,

they were beckoned over by the crewmen's fingers,

the crewmen's fingers.

Then they went up there.

They examined it; they had not seen anything

like it.

Actually it was a huge sail boat.

70

When the crew took them inside the cabin,

they saw--

they saw themselves.

Actually it was a huge mirror inside there,

a huge mirror.

They gave this name then,

to the thing an image of people could be seen on.

Then they were taken to the cook's galley.

There they were given food.

Worms were cooked for them,

80

worms.

They stared at it.

White sand also.

White sand

was put in front of them.

Then they spooned this white sand into the rice.

Actually it was sugar.

What they thought were worms, was rice.

This was what they had just been staring at.

At what point was it one of them took

a spoonfull?

90

"Hey! Look!

Go ahead! Taste it!"

"It might be good."

So the other took a spoonful.

Just as he did, he said "This is good food,

these worms,

maggots,

aak'é atxá áyá."

Ldakát yéidei s du x'éi at dusxáa áwé,
tle náaw has du x'éi wududlináa,

100

náaw,
brandy giyú.

Ch'u tle tlax kasayedéin yaa s sh nadanúk.

Tléil tsu

"Waa sáyá yéi yaa sh naxdanúk?

Gán! Kasayedéin yaa sh naxdanúk!"

Tle "Toowú sagú tsú ax tóox yei jikanaxix"

yóo s x'ayaká.

Ldakát yéidei a yikt has du een yoo akoo.áat
áwé,

tsu a x'ayaaxt has du een aawa.át.

110

Has du jee yéi aa wduwa.oo.

Kóox

ka shóogaa

ka gáatl

ách has wududziwóo.

Has du een kadunéek, aadéi dus.ee yé.

Ha daat kát sá kwshé wé ágé wududzi.ée?

Tléil xá k'wátl kaa jee aagáa

Tléil a kát gadudzi.eeyi k'wátl.

Tle yan has kóox áwé,

120

koon has sh kalneek:

"Aantkeení áyú a yígu.

Kasiyéiyi át tsú a yígu.

Chush yahaayi daakeit,

yá looking glass,

chush yahaayi daakeit;

ch'u tle sh tuditéen.

Yáax' áwé,

haa x'eis wududzi.ée wé woon."

Ch'u tle ldakát has akanéek.

130

Aax' áwé,

ldakát a daadéi daak kuyaawagóo.

Tlax shux'áa dleit káa yan wukooxú áyá,

Ltu.áa kaanáx;

Latooya Bay áyá yéi duwasáakw Ltu.áa,

yá Alasgi káx'.

Ha hóoch' áwé ax sh kalneegi.

this is good food."

After they were fed all kinds of food,
then they were given alcohol

100

alcohol

perhaps it was brandy.

Then they began to feel very strange.

Never before.....

"Why am I beginning to feel this way?

Look! I'm beginning to feel strange!"

And "I'm beginning to feel happiness
settling through my body too,"

they said.

After they had taken them through the whole ship,
they took them to the railing.

110

They gave them some things.

Rice

and sugar

and pilot bread

were given to them to take along.

They were told how to cook them.

Now I wonder what it was cooked on.

You know, people didn't have pots then....

There was no cooking pot for it.

When they got ashore

120

they told everyone:

"There are many people in there.

Strange things are in there too.

A box of our images,

this looking glass,

a box of our images;

we could just see ourselves.

Next

they cooked maggots for us to eat."

They told everything.

130

After that,

they all went out on their canoes.

This was the very first time the white man came
ashore,

through Lituya Bay;

Ltu.áa is called Lituya Bay

in Alaska.

Well! This is all of my story.

NOTES

Basket Bay told by Robert Zuboff

Recorded by Constance Naish and Gillian Story, Angoon, 1960's. Transcribed by Constance Naish and Gillian Story. Translated by Nora Dauenhauer

The transcription dates from the 1960's, and was revised by Naish and Story in the early 1970's. The texts by George Betts and Robert Zuboff transcribed by Naish and Story were to have been published in Tlingit in the mid 1970's as part of the Tlingit Reader series, but lack of time and funding delayed publication. As a set, these narratives now open and close the present volume, beginning with the Tlingit migration to the Coast, and ending with the arrival of the Europeans.

Work on the pair of transcriptions was taken up again in the mid 1980's by the present editors, in consultation with Constance Naish and Gillian Story, who are now working on Northern Athapaskan in the Canadian Northwest Territories, at considerable geographic remove both from Juneau and from their tapes and field notes archived in Denver, and removed almost 15 years in time from their work in Tlingit. Textual questions were minor, and revisions were made as seemed appropriate.

As noted in the dedication, this text was prepared and contributed by Constance Naish and Gillian Story as a memorial and personal tribute to Robert Zuboff, who spent many hours with Naish and Story during their stay in Angoon, helping them immensely in their early study of Tlingit. The system of writing Tlingit used in this book is based on the work of Naish and Story and the help of Robert Zuboff. See also the note and dedication to George Betts' "Coming of the First White Man" for acknowledgement of Betts' contribution to the history of Tlingit literacy and linguistics.

This narrative deals with two themes, the unique life at Basket Bay in particular, and the more general history of how the Tlingit people migrated to and along the coast. The account of the ancestors coming down the Stikine River under the ice is often repeated by Tlingit elders. Anthropological and linguistic evidence and theory support certain aspects of the narrative, and question other parts as told here.

Linguistic evidence suggests and supports a Tlingit migration to the Southern coast, and then northward, as described in the narrative. The exact linguistic relationship of Tlingit to the Athapaskan family on the one hand, and to Haida on the other, remains the subject of much scholarly debate. The structures of Tlingit, Eyak, and Athapaskan are parallel, and some of the morphemes are recognizable, whereas the general vocabularies--especially the noun vocabularies--are not similar at all, and reconstructions a subject of dispute. If Tlingit and Haida are indeed related, the relationship seems very remote and unclear. All of this does suggest that the Tlingit split from an ancestral group in the interior, moved to the coast, and somehow along the way adapted a remarkably new vocabulary, while retaining the older grammatical structure. Perhaps the noun vocabulary comes in part from assimilation of an earlier coastal population. This is not uncommon in linguistic history. English, for example, retains its Germanic grammatical structure while absorbing a rich noun and verb vocabulary from languages around the world.

However, it is probably more likely that the present day Tlingit population of interior British Columbia and Yukon derives not from an original group that stayed behind, but from a coastal group that continued the migration back into the Interior at a much later date. The basis for this theory is primarily linguistic: there is very little difference

between Interior Tlingit and Central Coast Tlingit, whereas if the Interior group had stayed behind since time immemorial, and had not shared in the migration to the coast, we would expect major dialect variation--at least as great as between Northern and Southern Tlingit, and probably even greater than between Tongass Tlingit and all other dialects.

3. Kák'w. Literally "Little Basket." Basket Bay is located on Chichagof Island, on the west side of Chatham Strait 11 miles north of the entrance to Peril Strait.

8. Kasiyéiyi. This is a contracted form, a shortening of the sequence of -i (attributive) followed by yé followed by yáx. The underlying full form is kasiyéiyi yéi yáx. Yé is usually lengthened to yéi before yáx as before suffixed postpositions. Thus this is really a dropping of -y y....

15. "In a grotto" is supplied in translation. The people would use sapwood (resin saturated wood) as torches. Keeping a careful watch, they would hunt at low tide in the grotto, then hurry out when the tide rose.

18. Kaakáakw. The name of the arch of the natural grotto at Basket Bay, from which Robert Zuboff's clan house derives its name.

33. We have inserted the ku.aa in the Tlingit text to reflect his discourse structure more closely. A line in which the story teller corrects himself has been deleted.

40. GadutéenIn. Contingent. Note the pattern of the -In suffix, the progressive stem, the aspect prefix -ga- and the conjugation prefix, which in this case is "zero." The general translation of the contingent is "whenever."

55, 56. The two -yéi yáx sequences are the same contractions as described in the note to line 8: the sequence of -i (attributive) followed by yé followed by yáx.

55. This line presents difficulties in transcription and editing. The stem is possibly -k'ét', -tl'it', or -ts'it'. The dictionary forms are -k'eit' (to fall over, like a ladder) -ts'eet' (to fill a container) and -tl'eet' with the same meaning. Ts'eet' seems to make the most sense.

86-90. Migration through the South...down the Stikine River. Many elders recount the prehistoric migration down the Stikine River, under the glacial ice. Many Tlingit place names and clan names document an arrival on the southern coast and gradual migration northward along the coast, arriving most recently in the Yakutat and Copper River areas.

It is a general principle of linguistics that older areas show more dialect variation than more recently settled areas. The southern dialects of Tlingit are more varied than the central and northern. Tongass dialect, now nearly extinct, differs radically from the rest of Tlingit and is a "missing link" between Tlingit, Eyak (nearly extinct), and the Athapaskan languages.

107, 113. In Tlingit, there is grammatical contrast between the verbs. In line 107, the "non-zero" conjugation form woo.aat patterns with kaadéi; in line 113, the "zero" conjugation form uwa.át patterns with kát. Both mean "went on it" or "went over it," but the "zero" conjugation form kát...uwa.át conveys the meaning of starting out.

115-132. The ones who went under the ice went down the Sitkine; those who went over the ice went down the Chilkat. The Deisheetaan and Kak'weidí are historically related, which is why Zuboff refers to himself here as Deisheetaan. The Kak'weidí probably evolved as a house group of the Deisheetaan. The Dakl'aweidí are an Eagle moiety clan. The killer whale is one of its major crests. Robert Zuboff is a Child of Dakl'aweidí--Dakl'aweidí yádi because his father is of that clan.

119. Sit'ká. The name means "on the glacier," from sit' and -ká. This is not to be confused with the place name Sitka, which derives from Sheey at'iká, "On Outer Baranof Island," or "On the Outer Coast of Baranof Island."

136. Xutsnoowú. Tlingit place name for Angoon, meaning "Brown Bear Fort," often spelled Kootznoowoo or Kootznoohoo in English. This Tlingit place name is also used by the Russians in their histories of Russian America (Khlebnikov, for example.)

108, 112, 120, 132. These forms are nice examples of the use of the prefix ku- referring to action by or about people.

- 108. kuwlihaash they (people) floated
- 112. wulhaash "to float"
- 120. kuduwasáakw people are called
- 132. kuwtuwashée we began searching

143, 150. Tlingit. Dáak káx' is slower speech; dakkáx' is also common.

149. Shaadaax' is Robert Zuboff's Tlingit name. See notes to "Mosquito" for more on this.

153. Wusdaagéen. A decessive form, in the main verb (in contrast to the contingent form, which always has a short vowel in the suffix and is always in a subordinate clause.)

154. Nooch. Nooch is a helping, or auxiliary verb in Tlingit. Its stem is nook. Lines 151 and 154 provide a nice contrast of two interesting grammatical forms.

- 151. a daa yoo tuxatángi áyá
what I'm thinking about
(now; specific time)

- 154. yéi...a daa yoo tuxatángi nooch
how I think (habitual, general,
always, unspecified)

Mosquito told by Robert Zuboff, 79

Recorded by Nora Dauenhauer, Angoon, July 1971. Transcribed by Richard Dauenhauer. Translated by Nora and Richard Dauenhauer

Publication History. The Tlingit text was first published August 1973 by Tlingit Readers, Inc. Copyright (c) 1973 by Tlingit Readers, Inc. Printed at Sheldon Jackson College by Andrew Hope III and Richard Dauenhauer, a production of Alaska Native Language Center. Publication of the original, now rare and out of print edition was a joint activity of Tlingit Readers, Inc., ANLC, and SJC. Typing of the original edition was by JoAnn George, cover artist for the present volume. The transcription was read back to Mr. Zuboff in May 1973, met with his approval, and was verified by him.

Other versions. This story is very popular on the Northwest Coast, and exists in many published versions including the Boas/Shotridge edition of 1917, and Swanton (1909: No. 58.) It is sometimes known as "The Cannibal Giant." The motif of mosquito created from the ashes of a slain monster (Thompson A 2001) is also widespread in world folklore. The most generally available versions are in Keithahn (1963: 142-143) and Barbeau (1964: 378.) Barbeau (1964) also includes Siberian and other Northwest Coast versions. For a detailed study of 12 versions from Tlingit, Haida, Tsimshian, Bella Coola, and Kwakiutl, see Dauenhauer (1975: 103-122.) For an interesting Northern Athabaskan version in Chipewyan and facing English translation, see Li and Scollon (1976: 236-253) Story 9, "The Story of the Man Eater," collected by Fang Kuei Li in 1928.

Robert Zuboff was a popular story teller in Tlingit and English, and "Mosquito" was one of his favorites. This story is "classic Robert Zuboff" in style, characterized by repetition,

terraces, code switching, sparsity of detail, richness of action and dialog and the use of a narrative frame in which he explains how he relates to the story, which deals with his Tlingit name, Shaadaax', and from the time when the Tlingits lived in the Interior.

This is a deceptively simple story, and one not to be used lightly, but treated with respect, because it deals with very powerful subject matter--ultimately the nature of evil. Some Tlingit tradition bearers, such as Mr. A.P. Johnson, view this story allegorically. The Mosquito is the disease of alcoholism, which is sucking the life blood of the Tlingit people.

Shaadaax', on the other hand, insists on the historicity of the story, connecting it with the etymology of his Tlingit name and the present Tlingit speaking communities of the Yukon, Atlin, Teslin, and Carcross. Mr. Zuboff reminds us that God loves the world, and that creation was "good." Humans created and create their own evil. In this story, the mosquito originates from greed and the obsession with revenge.

This story does not appear to be owned in contemporary Tlingit oral tradition, and most versions connect the story somehow with the Interior or Migration. However, over 100 years of published photographs and illustrations from Klukwan such as Krause (1885, 1956) Keithahn (1963) and Barbeau (1964) would seem to connect the story to the Frog House of the Chilkat Gannax.ádi of Klukwan, which owns the totem of the Cannibal Giant Gooteel.

1, 6, 10. Awé. This is an example of the Tlingit word áwé functioning as a phrase marker, as described in the introduction.

9. Shaadaax'. Robert Zuboff's Tlingit name translates as "On the Mountain" or "At Around the Mountain." The analysis:

Shaa- daa- x'
Mt. around at/on.

This would be understood by a Tlingit speaking audience, so it is assumed and not explained by the story teller, although he does often explain this when telling the story in English. The name is important, because this is the main reason the Tlingit Elder Geetwéin tells the story to the young Zuboff, and one important reason for Zuboff's strong personal attachment to the story. His namesake derives from the places and events remembered in the story.

18, 19, 20. Tlingit. Notice how in the original text the story teller switches languages for emphasis. The technical term for this is "code switching," as described in the introduction.

27. Kúnáx. On the tape, this is kóónáx, with emphasis and long vowel. We have standardized the spelling here.

33, 34. For students of Tlingit, there is a nice contrast of wooteex and woot'éex'. Both have the perfective prefix woo-. The first verb is -tee, meaning "to be or live," with the durative suffix -x expressing action over a long period of time. The second stem is -téex', meaning "to be hard."

33. The Interior. The setting of the story is the Interior, in contrast to the Coast; specifically the southern Yukon Territory and very northern tip of British Columbia. Until the Alaska Highway reoriented traffic in the area, it was common for Coast and Interior Tlingits to travel and trade with each other via the pass and river routes from the Chilkat to the Taku. Trade between the Coast Tlingit and Interior Athabaskan was conducted over an even wider area, ranging from the Copper River in the North to the Stikine and Nass Rivers in the South. There are considerable differences in material and social culture between the

Coast and Interior Tlingit, but the language is very similar. See the story by Tom Peters of Teslin for a sample of the Yukon dialect of Tlingit. Lines 32-54 make up a "frame within a frame" within which the background to the story itself is presented.

66, 98. Tlingit. The verbs are sequential mode, indicated by long, high vowel, the "A" form of the classifier (which for the "ya" classifier is "zero" and does not appear at all) and position in the subordinate clause. It means "when" or "as."

98. kei góot when / as he came out

Compare line 65, a negative perfective main verb, and 66, with the sequential. This is also a nice example of terrace repetition.

65. Tléil yeik woogoot.

66. L yeik ugóot

65. He didn't come back.

66. When he didn't come back

76, 138. Examples of rapid speech.

96. He broke. In Tlingit this is imperfective--"he breaks." Such forms are more freely translated into English with past tense, as described in the introduction.

101-104. He struck it (again). In many Native American traditions four is the complete, ideal, or "magic" number, in contrast to the pattern of three in Indo-European and other traditions. The verb is also interesting. The nominal prefix -sha- specifies hitting on the head.

110. Naganeyít. Purposive. Note the conjugation prefix na- and the aspect prefix -ga- patterning with the suffix -(y)ít. The general meaning of the purposive translates as "in order to."

138. Teslin is a major population center of

Inland Tlingit, located in southern Yukon.

140. Tlingit. Aa Tlein. Literally "Big Lake." Atlin, B.C., an Inland Tlingit community in northernmost British Columbia.

142. Tlingit. Caribou Cross. Now known as Carcross, Yukon. An Inland Tlingit community located at what was traditionally a caribou crossing, later a railroad and now a highway crossing point at the end of Bennet Lake on the routes from Skagway to Whitehorse.

Kaax'achgóok told by A.P. Johnson, 74

Recorded by A. P. Johnson, Sitka, November 1972. Transcribed and translated by Nora Dauenhauer

Publication History. The original transcription was a project of the Alaska Native Language Center. The manuscript of the transcription was approved by Mr. Johnson August 22, 1973. Tlingit text first published by Tlingit Readers, Inc. 1979. Revision of the Tlingit text and translation into English are projects of the Sealaska Heritage Foundation.

Other versions. Swanton (1909: Nos. 67 and 101, pp. 225 and 321 ff. See also the video tape Kaal.átk' (Ostyn 1981) featuring Charlie Joseph, produced by the Sitka Native Education Program.

Mr. Johnson recorded this story himself, and gave the tape to Nora Dauenhauer to transcribe. The tape includes a copy of an earlier tape recording of the song, but this was edited out of the transcription at the request of Mr. Johnson, who dictated the alternate ending that appears here. This is one of the many stories of the Kiks.ádi clan, and is about one of their most famous ancestors, Kaax'achgóok, who was blown off course while hunting sea mammals in the Sitka area.

The delivery is generally even and uniformly paced, with no long pauses between sentences. At points of excitement and climax, the phrase boundaries are "run on"--with a change to a new topic and grammatical sentence within the breath and phrase unit. This is noted in the transcription by a long line with a period or semi-colon between the sentences. This "run on" style used here and by other narrators conveys a sense of urgency to the story, an increase of excitement.

1-29. The opening lines of this story present a classic "narrative frame." The story teller introduces himself through the pronoun "us" as a member of the group he is telling about, and continues to give his clan and personal history, including his personal names and those of some ancestors. He may be emphasizing his paternal (Kaagwaantaan) ancestors because his matrilineal identity as Kiks.ádi is more obvious and less in need of introduction. Most Tlingit narratives include a narrative frame, and this is a splendid example.

26. Wasdéik. A. P. Johnson's humor tends to be dry and understated. This is the English word "Mistake" pronounced with a Tlingit accent.

27. Tlaakáak. This is a compound noun. The orthographic convention is to write these as a single word in cases where the tone is "stolen" by one of the words; i.e. tláa káak becomes lexically one word when the high tone is "stolen" from tláa. Other compounds are not often as clear and systematic; for example, we have decided to write kaani yán, keilk'i hás, and shatx'i yán as two words, although they are also probably lexically one.

27-29. Here the story teller capsulizes the narrative frame. This also specifically indicates the traditional Tlingit line of inheritance through the mother and mother's brothers. Here the mother's maternal uncles are his mother's mother's brothers.

30-36. Sitka...Gajaahéen. After summarizing the detailed narrative frame in lines 27-29, the story teller now turns to the setting. He stresses that this did not happen in Sitka, but in the place called "Old Sitka" in English and Gajaahéen in Tlingit, after the river that flows there. It is near the present site of the Sitka ferry terminal.

40. We used to travel around in spring. Reference is to spring subsistence hunting,

fishing, and gathering.

47. Fur seals would drift in on the tide. The spring tides carry the sea mammals closer to land to breed.

Some additional comment may be helpful at this point. One aspect or function of oral literature around the world is that it often contains details on traditional technology and survival skills. People can recall these details from the stories as they are needed. A. P. Johnson's narratives tend to be rich in such detail, and many of the notes will comment on these.

Sea mammals are important in this story, and it may be useful to describe them here. Four species are found in Southeast Alaska:

tsaa	harbor seal; hair seal (<i>Phoca vitulina</i>)
x'óon	fur seal (<i>Collorhinus ursinus</i>)
yáxwch'	sea otter (<i>Enhydra lutris</i>)
taan	sea lion (<i>Eumetopias jubatus</i>)

The harbor seal (tsaa) is the only common seal found in Southeast Alaska, and the only hair seal found in Southern Alaska. It ranges from southern California to the Bering Sea to China. It is sometimes also called the spotted seal, but it is not the same as *phoca largha*, also called spotted seal. Unlike the sea lion or the fur seal, it cannot rotate its hind flippers forward.

The fur seal (x'óon) is extremely rare in Southeast Alaska today, but its range was almost certainly wider in the precontact period. When Nora Dauenhauer's grandmother was a little girl they used to chase fur seals on the outer coast in the spring. The fur seal is primarily associated with the Pribilof Islands, and it is a federally protected species presently covered under international treaties prohibiting pelagic harvesting (hunting on the high seas.) The fur seal can rotate its hind flippers forward. The fur seal is highly

valued for its pelt, and was hunted nearly to extinction in the 19th century.

The sea otter (yáxwch') is also rare in Southeast Alaska, a colony having been re-established near Sitka about ten years ago. It was widely hunted during the Russian period, when the colony's economy was based on the sea otter industry. Sea otters are not popular with fishermen because they consume large quantities of fish and shellfish.

The sea lion (taan) is so named because it resembles a lion. It is also called the Steller's or Northern sea lion. Unlike seals (other than the fur seal) they have external ears and rear flippers that turn forward.

There are many other species of seals found in the Eskimo and Aleut regions of Northern Alaska, but not found in Southeast Alaska. These include the spotted seal, ribbon seal, bearded seal (oogruk) and ringed seal (natchiq). For more information on seals and other species mentioned in the Tlingit narratives, we recommend the *Wildlife Notebook Series* published by the Alaska Department of Fish and Game. The fur seal is a "federal" animal and additional information may be available from appropriate federal agencies.

49. Tire out and kill. It is important in seal hunting to retrieve the animal before it sinks. Therefore the hunting techniques include harpoons with bouys, or, as described here, chasing the seals until they are tired or exhausted, and then spearing them.

50. Spear. The Tlingit term is woosáani, and refers to a particular kind of harpoon with a detachable point.

55. At s'aan.aaxw dzaas. This was a type of spear used when the seal was in a deep place. The thongs were designed to wrap the animal in a bundle, making it easier to retrieve.

57. Thongs that battered the head. The

though attached to the spear point was rigged with a club that would go into action after the point hit the target, and would club the seal's head as it swam or dived along.

59-62. Two wives. As most men of Tlingit culture of his period, Kaax'achgóok practiced plural marriage, having one older and one younger wife. The older wife was probably older than the husband, and the second wife younger. This arrangement provided a traditional "social security" as well as a system for passing on knowledge and skills.

61. The Tlingit text has yanwát, as pronounced on the tape recording; some speakers pronounce the word yanwáat.

63. The Tlingit verb translated as "hunting" is literally "to tire out."

73. He heard a voice. He heard a voice among the seals warning the crying pup to keep quiet.

78-80. He said to the maternal nephews. Kaax'achgóok realized that the human voice he heard among the seals was a bad omen.

85-87. Took them..broke them..threw them into the sea. He is through with hunting. Throwing his weapons away, Kaax'achgóok rejects being a hunter, thus breaking a societal norm.

86. Tlingit: akal'ix't is a nice example of what might be called a the durative suffix -t, emphasizing that he is breaking them one by one, or that he kept on breaking them, or broke them continually. The grammatical pattern is actually more complicated, as Naish and Story (1973: 360-361) explain, and involves the interaction of invariable stems and suffixes.

a	-	ka	-	l'ix'	-	t
direct		round		breaks		suffix
object		thing				

96ff. Baskets. This is a description of traditional cooking methods, using water-tight baskets and heated stones to bring water to a boil.

99. Boil. Tlingit uses two distinct verb stems here, the underlying or dictionary forms of which are:

shi-ootl	to boil salmon
si-taa	to boil meat (and other food)

The forms in the text are:

adush.utlxi	nuch	they would boil salmon
dustéix		meat was boiled

103. "Couldn't you spoon some broth?" The story teller's voice is soft and high here, imitating the woman begging.

104. The woman goes against a societal norm by begging, and is shunned. His wife's begging and the rejection motivate Kaax'achgóok to resume hunting fur seal which his younger wife liked so much.

114. Tlingit: dagaak'éiyi aa; literally "some very nice ones." This is a nice example of the distributive prefix -daga-, which most commonly appears as a prefix to the verb stem "to be." Here it is used in an attributive clause. The implication is that the very best spears had been sorted out and were being carried.

daga	-	k'éi	-	yi	aa
distribu-		to be		attri-	ones
tive		fine		butive	

118. Fur seals. The noun is supplied in translation.

129. Tup! As he speaks this sound-effect word, the story teller claps his hands sharply once.

132. "Be brave." The story teller's voice here is chant-like, the phrase slightly sung.

167. Kaax'achgóok heard the noises. The name is used in Tlingit. The Tlingit verb

incorporates the noun kayéik (noise.) The abbreviation "cl" used here and elsewhere stands for "classifier," one of the Tlingit and Athabaskan grammatical prefix categories.

kayik	-	.u	-	wa	-	.ax
noise		per-		cl		to hear
				fective		

176. Bamboo. Bamboo does not grow in Alaska. The implication is that the men crossed the Pacific to Hawaii or possibly the Kuril Islands. The voyage of Kaax'achgóok belongs in the annals of small craft navigation such as Captain William Bligh's saving his crew after the mutiny on the *Bounty*, the voyages of the Vikings, the wanderings of Odysseus, and the traditional chants of Polynesian navigation.

193-194. "Remember to take good care of your boat." These lines are another example of the role of a maternal uncle toward his sisters' sons. The maternal uncle is the teacher and tradition bearer of the clan. From here on, Kaax'achgóok will be instructing his nephews on survival and on preparation for the attempt to return home.

198. Fire rubbing sticks. Sticks used for starting fire by friction. This can be done in a variety of ways.

214-217. Tanning. These lines are interesting because they show some of the uses of the sea mammal pelts. Fur seal is specified and sea otter implied for tanning for furs. Sea lion is used for making raw hide.

218. Cut in a circular motion. This is another reference to traditional technology. By cutting in a continuous circular pattern, one long strip of raw hide can be made, as opposed to cutting many short strips the length of the skin.

234. Kaax'achgóok. The name is supplied in translation.

244ff. The stars. This passage is about knowledge of the stars and planets, and their relative positions as compared to their positions at home. This knowledge allows Kaax'achgóok to navigate home by the stars.

266-267. Perhaps Kaax'achgóok figured it out. From studying the stars he discovered where they were relative to home, and knew where to steer the canoe.

276. Under people's feet. Cushions, pillows, or kneeling pads were made from the bundles of sea lion whiskers.

295. They anchored. This passage describes the use of a sea anchor. See lines 268ff for the making of the sea anchor from bamboo poles and stomachs of fur seal filled with sand. In contrast, he specifies that the sea lion stomachs are used as water containers.

326. This is what they were calling a seagull. This line concludes a passage presenting a very nice image of snow capped Mt. Edgcumbe looking at a distance like a seagull floating on the waves.

327-328. They didn't want to call it by its name. They are avoiding direct reference in favor of indirectness.

341. They pulled some (kelp) on board. To anchor themselves, they grabbed some of the long kelp growing up from the bottom of the sea near land, and pulled them aboard. These can also be wrapped around a paddle then set in the bottom of the canoe or along the gunnel. Sea going Tlingit hunters may have learned this skill from observing sea otters or other marine mammals that anchor themselves in floating kelp when eating or sleeping.

347. Canoe rest. This is a translation of the place name mentioned in the Tlingit text: Yakwkalaséigákw.

359-360. Kaax'achgóok carved a petroglyph which can still be seen today. In line 360 the story teller extends an invitation to go there and see it.

363-370. Near fall...food. In the fall when the salmon are in the streams and rivers, people would smoke and dry them to put up for winter.

372-373. His wife had a husband. In Tlingit tradition the widow was placed with a relative of her husband to replace her deceased mate.

375. Tlingit: galtishch. This is a nice example of the occasional, indicated by the suffix -ch and the conjugation marker -ga-.

<u>ga</u>	-	l	-	tish	-	ch
		cl		to miss;		
				be lonely		

378. She had already recovered. The young woman had recovered from her grief.

380ff. The one who sailed away was still lingering on her mind. The older woman is still grieving. The recognition and homecoming passage is very nicely done. It is interesting to study the personalities of the two wives and the story teller's attitude toward the characters. The older wife is a model of spiritual and social maturity.

399-400. It is interesting that she recognizes him by his actions (rather than having to rely on physical features.)

404-405ff. All his mannerisms were still on her mind. The older wife had been mourning for her husband so long she was near mental breakdown, so her in-laws kidded her about it.

445ff. The distribution. Kaax'achgóok handed out the valuable skins to those who gave or might have given at his memorial feast. (Thinking he was dead, his relatives would have already hosted a memorial feast for him.) The sea lion whiskers are also valuable, and are used, among other things, in traditional art such as decoration on dance frontlets.

450ff. He spoke with his sister's son.

This is the nephew that took the bereaved wife to replace his uncle. This brief speech by Kaax'achgóok is a fine example of Tlingit oratory in miniature, using politeness, diplomacy, and metaphor. The young couple is embarrassed (lines 427-430) and it now falls to the uncle to resolve the complex situation. He does this by giving his blessing to the marriage and instructing the young couple to care for each other.

453-454. You wiped the face of your mother's maternal uncle. This is a metaphorical expression thanking the nephew for helping wipe away the tears of grief. The reference to mother's maternal uncle rather than simply "your maternal uncle" implies a greater age and generation difference between the nephew and Kaax'achgóok, who is probably the great uncle of the nephew. It is entirely possible that the "young man" she is placed with (line 377) is younger than she is, so that the "younger wife" in her first marriage will eventually become the "older wife" of her second marriage.

459. You too. Having addressed the nephew, he now addresses the young wife, and instructs her to take good care of her husband.

466. Made up his mind. This is a rhetorical question. He had composed a song about what had happened to them, and is about to sing it in public for the first time. Most Tlingit stories about famous ancestors include songs or have songs connected with them.

477-478. This is the only thing you won't hear. The last five lines of the transcription are an alternate ending dictated by Mr. Johnson August 22, 1973. The tape recording includes the Kaax'achgóok song played by Mr. Johnson from an earlier tape recording. When the draft transcription was read back to him for his approval, he requested that the song text be deleted and not included in the transcription. He then dictated the last five lines as transcribed and translated here as an

alternative ending. The tape and original transcription also include comments on the song, its Kiks.ádi clan ownership, and words of appreciation to the transcriber and reading audience. A very nice rendition of the song by the Gajaa Héen Dancers is included on the video tape (Ostyn 1981) entitled K'aal.átk' featuring Mr. Charlie Joseph of Sitka, produced in 1981 by the Sitka Native Education Program. An older version of the song text is included in Swanton (1909: 391, Song 5). As well as artwork, stories and songs are clan owned according to the Tlingit system of oral copyright, but songs are more sensitive than stories, which is why he requested that the text not be included in print.

Naatsilanéi told by Willie Marks, 70

Recorded by Nora Dauenhauer at Marks Trail, Juneau, October 4, 1972. Transcribed and translated by Nora Dauenhauer.

Other versions: Swanton (1909: Nos. 4 and 71, pp 25ff and 230ff) Barbeau (1964: 290) Garfield and Forrest (1961: 81-83, 123-125) Olson (1967: 39-40, 28-29) and Velten (1944). See also the version by J. B. Fawcett in this volume. This story is sometimes called "Kéet" or "The Origin of Killer Whale." A very nice edition for children with an accompanying teacher's guide was published by Henry and Claribel Davis of Kake in 1973, but is now out of print.

The story appears to be very old, and is identified with the southern Tlingit area. Please see notes to the version by J. B. Fawcett for more information on this, and on the clans associated with the story.

The oral delivery is characterized by marked pauses after the end of most sentences (marked with a period in the transcription.) Rather than to note each of these pauses with extra space between lines, we have marked only the extra-long pauses--those lasting approximately 5 seconds or more.

1. The transcription has been edited slightly in this line at the request of the tradition bearer.

2. In addition to the pause between lines 1 and 2, there is some audience discussion, after which the story teller continues.

4-5. He would tell stories....about how well he could use... crampon snowshoes. Naatsilanéi seems to have been bragging about his ability to climb on rock with his crampon snowshoes. Naatsilanéi's bragging sets the

dramatic action of the story in motion. Perhaps to "get even" his brothers-in-law plot to leave him stranded on a barren reef. The brothers-in-law call his bluff, expecting him to slip on the rocks and drown in the surf, but Naatsilanéi is as good as he claims to be, and does not slip, so they have to abandon him. All versions of the story include the brothers-in-law who are jealous of the hunting abilities and other skills of Naatsilanéi. This version is interesting in that it suggests that perhaps Naatsilanéi was also socially out of line in his boastfulness.

The story of Naatsilanéi is told to remind people that when jealousy enters things can turn really bad. The brothers-in-law are driven by their jealousy to leave their sister's husband on the island, without considering the consequences. This is, of course, in conflict with the demands and traditions of Tlingit social structure. A man's most valued kin is his brother-in-law (his sister's husband.) A man will give gifts to his brother-in-law. Contrary to this, Naatsilanéi's brothers-in-law leave him stranded on the barren rock to die. See also the "Woman Who Married the Bear" for the brother-in-law motif.

10. "...Let's let you...take me out!"
Naatsilanéi wanted to show off.

18-19. The waves reached high. The literal translation of the Tlingit is also very "poetic" and is a good illustration of Tlingit grammatical structure.

Kei	ji-	la-	shát-	ch	wé	teet.
up	arm	cl	reach,	keep	the	waves
			grab	on		

The waves keep on reaching up snatching or grabbing with their hands or arms.

22. He stuck to the spot. Without slipping, Naatsilanéi was able to stick to the

place where he first landed.

24. Perhaps. Willie Marks uses the words "perhaps" and "probably" (gwál) and "maybe" (giwé, giyú) frequently in his story telling. These are common devices in oral literature, and should not suggest to us that the narrator is unsure of his or her material. The device works in at least four ways, creating:

a) limits of experience (he was not actually there in person as an eye witness and does not want to lie about the events)

b) reliability (this is how he heard it; he is not making the story up)

c) aesthetic distance (as a narrator he can remove himself from the events of the story)

d) closeness (at the same time he can create an emotional closeness to the people and events in the story by allowing us to get close to them by asking and wondering what they were really like.)

31. "Bring the boat over now!" In a subdued voice, the story teller imitates a shout here.

51. When he heard that thing. (Literally, "aawa.axi át áwé" --"the thing that he heard." For greater clarity in translation, the order of the lines is different than in Tlingit. At this point in the story, Naatsilanéi first senses the approach of the spirit helper, described several lines later as a "huge man"-- káa tlein.

52. "I'm coming to get you." The story teller's voice is raised slightly higher for the dialog.

63. Naatsilanéi asked it. This is a place where we have added the name for greater clarity in translation, where the original relies on the pronoun. Tlingit does not distinguish "he," "she," and "it" in the pronoun (although Tlingit does make other pronoun distinctions not matched in English);

whereas this also gives some clarity in English, it forces the translator to make a choice between "he" and "it" when referring to the helper.

65. Under this rock. Reference is to the entire reef, or sea lion rock.

67. Lifted the edge of the sea like a cloth. This is a very nice verb form in Tlingit using the verb stem *-áax* meaning "to handle cloth." "Edge" is conveyed by a nominal prefix.

73. He went there, down there. What follows is an archetypical shaman voyage, an out of life experience to the spirit world, the result of which is a covenant with particular animals and spirit helpers.

95. The Proverb..."he was like the man who had a spear removed." Literally, "he became like one from whom a spear point was removed."

Oo-	dax	kát		
It	from	spear	point	

ka-	w-	dzi-	tee-	yi
round	per-	cl	take	attributive
thing	fect.			

yáx	woo-	nei
like	per-	become
	fect.	

This proverb can be applied culturally to someone who is feeling better after feeling ill.

98. That big balloon. The balloon was the container for the Southwest wind.

99. A speed boat balloon. The story teller is probably thinking of rubber-raft-type speed boats.

102. "Don't think of this place again." The Sea Lion People are telling Naatsilanéi not to think about the island. This emphasizes the importance in Tlingit traditional spirituality of controlling not only one's physical actions and speech, but one's very thoughts. See also

Tom Peters' story and J.B. Fawcett's "Kaats'" where thoughts are visualized as beams of light, and the point is made that animals have the power to receive human thought. Therefore, it is important to have good thoughts rather than evil or counterproductive ones.

106-109. One, two, three, four. The story teller counted this in Chinese (Cantonese--yet, *ngi, sam, si.*) Note also that whereas three is the "magic number" in English (and Indo-European and Judeo-Christian tradition) four is complete number in Tlingit (as well as Athabaskan and many other Native American traditions.) He also counts in Chinese in line 165.

110. They tossed it in the air. This is a nice verb in Tlingit, specifying "to toss a round object":

yóo	áwé	kei	ka-	w-	du-	wa-	gix'
thus	it	up	round	per-	they	cl	toss
	was		thing	fect.			

117, 125. Probably it had a zipper.... Probably there was an automatic button.... The tradition bearer said these lines jokingly, in a deliberate anachronism, inserting contemporary technology into the traditional story. In Tlingit there is extra humor due to the code switching.

Gwál zipper áwé a x'atóowu á.

Gwál wé automatic button giwé áwu?

138. "Hey, honey!" Said jokingly. Followed by audience laughter and comment partly overlapping with the next line of the narration.

146. Be sure lotsa rice. Again, jokingly, and with code switching. Despite the surface humor and detachment, the style of Willie Marks shows his closeness to the characters. Lines like "perhaps some food too" show that he is asking himself, and raising the question

for the listener or reader, "what was it like then? What was it like for Naatsilanéi?" The humor also provides a bit of "comic relief" in the midst of serious tragedy.

150. He adzed out those things. Students of the language might be interested in the phonetic contrast between

axóot'	he adzed it
a <u>x</u> oot	among them

151. Sea lions instructed him. Other story tellers have told this with Naatsilanéi's getting the idea of carving killer whales from seeing killer whale designs on the walls of the ill sea lion's house when he was down under the sea. The idea of creating the killer whale was given to Naatsilanéi as payment for helping the wounded sea lion.

161. When the night turns over.... The night is like a human sleeping. When it rolls over, it is midnight. It is the traditional belief that evil things happen about this time of the night.

181. "The boat will come through here. / I will tell you when to go for them." Naatsilanéi is speaking to his carvings. He is planning to have the Killer Whales kill his brothers-in-law who left him on the reef.

194. Shhhhhh. Sound effects for the noise; could also be translated as "swish" or "woosh", etc.

201, 203. The young boy. Notice the different forms in Tlingit, one of which has a long vowel, and one a short vowel. The long vowel here is caused by the subject marker -ch as a suffix.

át k'átsk'ooch
át k'átsk'u

This is not a phonemic distinction, but is free or predictable variation and could be standardized, and, in fact, is in the process

of being standardized in Tlingit spelling. Both -oo- and -u- are heard with and without the -ch suffix; both are "correct."

Technically, "real" lengthening occurs only with stems ending in a short, high vowel.

215. That's why these things don't do any harm to humans. This is the source of the covenant between humans and Killer Whales, and the source of the Killer Whale crest or at.óow.

218. Maybe to wherever he would die. This is a powerful ending. Naatsilanéi gets his revenge, but at the cost of alienation from the community, and perhaps ultimately at the cost of his own life, which, ironically, he loses as a consequence of his own vengeance, rather than through the treachery of his brothers-in-law. Ironically, the theme of his own death closes the story of his fight for life--which he actually won! Naatsilanéi was a successful man, good at whatever he did. The ending is ambiguous: is he "throwing in the towel" and expecting imminent death, or is he leaving the community forever, to live out his life in exile? Also, the "maybe" is typical of the ambiguity of endings in much of Native American oral tradition, where things are often left open ended. On a technical note, the ending is difficult to translate. As in much of translation, the choice involves editorial decision. Of some possible choices, "to find a place to die" is more active, and "to wherever he would die" or "could die" is more passive.

Naatsilanéi told by J.B. Fawcett

Recorded by Nora Dauenhauer, Juneau, October 3, 1972. Transcribed and translated by Nora Dauenhauer.

First transcribed October 3, 1972 as a project of the Alaska Native Language Center; first translated December 6, 1980 as a project of National Endowment for the Arts Grant to Nora Dauenhauer; transcription and translation extensively revised as projects of the Sealaska Heritage Foundation.

Please see the notes to the version by Willie Marks for general commentary on the story and for reference to other published versions.

Most oral literature assumes that the audience is already familiar with the story--that the listener has heard it before. Because of this assumption, J. B. Fawcett's style puts more demands on the new reader. When the story was told, Mr. Fawcett assumed the listener's knowledge of the story, and therefore omitted some details that, while minor, make the story hang together. For example, jealousy is not directly mentioned as the reason the brothers-in-law decide to leave Naatsilanéi stranded to die on the island. Also, many of the transitions are not as clear for a person unfamiliar with the story.

Therefore, we have arranged the version by J. B. Fawcett second in the volume, after Willie Marks, hoping that it will be easier for the new reader to enjoy this version after becoming familiar with the story by having read it once before.

Otherwise, perhaps even still, appreciating the story is like putting a puzzle together: the picture is not complete until the last piece is in place. J. B. Fawcett unfolds his story gradually, a piece at a time, often

through "flashbacks." The story is not told "in order."

J. B. was in poor health when he told the story, and by this time was almost totally deaf. Perhaps for these reasons, the delivery is characterized by stuttering and many false starts. These have been edited out by the transcriber. His style is characterized by rapid delivery of words within the line, but generally clear pauses at phrase ends (marked by line turnings and punctuation as described in the introduction.)

4, 6. Taan...Klawock. On Prince of Wales Island, west of Ketchikan. The narrator identifies the story with the Southern part of Tlingit territory, of more ancient settlement than the north. (See the Basket Bay History for more on migration and settlement.)

14. "Come here and get me, my brothers-in-law." The brothers-in-law violate one of the most traditional and valued relationships in Tlingit social structure. Traditionally, a man's most valued kin is his brother-in-law, his sister's husband. Naatsilanéi appeals to his brothers-in-law to come back for him, but they leave him stranded on the island to die.

17. Our ancestors. The story teller is establishing his relationship to the events and persons in the story.

18. Tsaagweidi. Naatsilanéi was a man of the Tsaagweidi, an Eagle moiety clan.

26. Someone talked to him.... Other tradition bearers tell of how the person who spoke to Naatsilanéi took him down under the sea to see what was making the sea lion prince ill. When he got there he saw the painting of killer whales on the walls of the house they took him to. In this version, Naatsilanéi meets the Spirit Helper, but does not go on the underwater journey.

29. A yát. On the tape, phonetically a "gamma," a sonorant, an "unrounded w." Much

of J. B.'s pronunciation is very conservative.

41. The name Naatsilanéi is supplied in translation, but is not present in the original, which is more literally "he came to him." Tlingit has a "fourth person" pronoun which makes the pronoun object more specific than the English pronoun "him."

44. Get inside this.... Other tradition bearers explain this as the container of the southeast wind.

46, 48. Four times. Finally, on the fourth time. Here again is the pattern of four as the "magic number" or "complete number" in Tlingit culture, in contrast to, but serving the same function as three in Judeo-Christian and Indo-European culture.

50. It was a stomach. This is a large Sealion stomach, one and the same as the southeast wind container.

53. "Don't think back...." He was told to concentrate on his home village, to focus on his goal and not to worry about looking back. Again (as in the version by Willie Marks) the importance of correct thinking is emphasized.

59-74. This passage is unclear in Tlingit as well as in English. The "thing" is not specified by the story teller. We conclude that it is a tube-like object, perhaps kelp or Indian celery, or something similar that the helper gave him through which he would talk. In line 73, the stem -yísh refers to a long object.

80, 81. "Whatever you desire, just name it." The spirit helper is making the offer to Naatsilanéi.

85. These boats. Here Naatsilanéi encounters his second set of spirit helpers, explained more fully in line 119 as Brants. Here the small geese are seen as a fleet of boats, and appear human.

96. They didn't know. This is a transition, or flash, or change of scene to the wives and villagers. Here Naatsilanéi's

wives are introduced. The narrator is telling how the brothers-in-law explained what happened to their sisters, the widows.

103. "We don't know. A wave carried him out...." As in other cultures, lies are unforgivable in Tlingit tradition. It is considered wrong to lie about a human or anything. People could usually tell when a lie is being told. Here the brothers-in-law are telling lies about Naatsilanéi to their sisters, the wives of Naatsilanéi.

108. That man. The spirit helper.

112. "That's your food." Nice use of dialog here on the tape recording. The Spirit Helper speaks in a lower tone of voice than the narrator's voice or Naatsilanéi's.

119. Brant (a small goose.) The Brant appeared to him like a human being, and spoke to him in Tlingit. It is the Spirit coming to help him (finally identified in the narration.)

122. Aagáa áwé in Tlingit. This is a classic line and phrase turning in Tlingit narrative discourse. The sentence ends with falling pitch drop, followed by a very significant pause, and picks up again with the transition "aagáa."

123. Brant. The noun is supplied in translation.

132ff. At one point. This is another transition. The Spirit Helper is restoring Naatsilanéi and his wife to each other. Compare also the mention of midnight, as in Willie Marks' narration.

143-153. This section is unclear. We interpret the "thing" of line 143 to be the tube-like object introduced in lines 59-74. Naatsilanéi's wife is inside the house and he is outside. They are talking through the tube, much as Naatsilanéi and his helper used it to talk through when he was in the bubble. The verb stems -taan and -tzaak in lines 144 and 145 refer to long objects.

149, 151. "It's me." Names of the speakers

are supplied in translation. The Tlingit performance uses different voices for the narration, Naatsilanéi, and his wife. Naatsilanéi's voice is very slow and deliberate. The wife's voice is higher and spoken in more rapid delivery. The speed is reflected in the line turnings for one, and run-on for the other.

154ff. His tools. The point being made is of the great antiquity of Tlingit carving technology.

168. "Let's look over there." A transition. The brothers-in-law decide to go hunting.

171. They were hunting.... "They" are the brothers-in-law.

183. It was there he carved / the Killer Whales. At this point Naatsilanéi carves the killer whales to get even and take revenge on his brothers-in-law.

198. In Tlingit, phonetically, "Shóox sítée." It's sure, i.e., certain, true. This is "code switching" with the English word "sure," with the r dropped.

200. This is not a story without value. The narrator is emphasizing the value of the story in Tlingit tradition. The story has many values. One is that the Dakl'aweidí and Tsaagweidí clans have names relating to Killer Whale, and their emblem is the Killer Whale. The passage also reiterates a theme common in this collection--that these are true stories, therefore of value. In folklore terms, these are legends, not fictional folktales.

233-234 "...Don't do anything / to the younger one." Naatsilanéi asked the killer whales not to harm the younger brother. This is probably the "man from whose lips this is told" mentioned in the opening lines of the story, the one who lived to tell about it. Again, this version assumes that the listener is familiar with the youngest brother-in-law's compassion for Naatsilanéi, although the

incident is not included in this narration. See next note.

244-245. The younger one had cried for him / on the island. Naatsilanéi knew the younger brother-in-law was innocent and wanted to go back for him.

257. Strands surfaced.... A group stemming from the Tsaagweidí clan surfaced in Taku, the Yanyeidí clan of the Eagle moiety. This story and the Killer Whale crest are also identified with the Dakl'aweidí clan. Because of the recognized antiquity of the story, and because younger clans evolve from parent clans, it is understandable that more than one Eagle moiety clan would have the story and crest in its heritage. J. B. is emphasizing the lesser known information here, probably assuming audience knowledge of the Killer Whale as a Dakl'aweidí at.óow.

258. Song. This is a typical pattern in Tlingit oral literature, where a story, a song, and an artistic design all refer to each other in remembering the acquisition of a shaman spirit by an ancestor. The song is alluded to, but not sung in this narration. Some story tellers sing the songs, others mention them, but do not include them.

262, 265. Tlingit, kuwa.áxch. This is a nice example of the use of the prefix ku- indicating a human object or theme.

276. Their names.... Because of the great antiquity of the story, all of the names are no longer known to the narrator.

278. Our ancestors. The Tlingit text includes one form of the word from which our title derives: haa shagóonx'ich. The suffix -x'- is plural, -i- is a "peg vowel" on which the next suffix hangs, and -ch is a subject marker.

280. Outer container. The term "outer container" (in the text, has du daakeitx'i-- their outer containers) is usually applied to a person's grandparents on both sides. The

narrator is explaining now that this is not his story per se, that his clan was not in it, but that his ancestors used to tell it because it happened to "their outer containers"--their grandparents on both sides. This is part of the narrator's indirect "narrative frame."

282. Tlingit, tlaagú. This word indicates a very old or ancient story. In contrast, the word "sh kalneek", used in lines 1 and 276 of the story do not specify the age of the story.

284. Deikee Lunaak.... The narrator is now being even more specific regarding the location of the island near the fort outside of Klawock. Many Tlingit stories are very specific about the places in which they happened. Other published versions of the story identify it with other places.

The end. It is sometimes difficult to determine where a "story" begins and ends. The speaking on the tape begins with some preliminary inquires about whether the tape recorder is on, then the narrator says something like "listen now," after which the transcription picks up. At the end of the story, where the transcription ends, after a slight pause, the narrator continues to expound on related points of concern. In particular, he makes an appeal to document Tlingit history, especially regarding the land. He expresses concern with acculturation and loss of knowledge of traditions, and comments "It's only right that it be put on paper." Thus, the "stories" are often set in a larger narrative context, or may inspire the tradition bearers to continue the narration on other topics.

Strong Man told by Frank Johnson, 77

Recorded by Nora Dauenhauer, Sitka, June 12, 1972. Transcribed and translated by Nora Dauenhauer.

Publication history. The Tlingit text was first transcribed as a production of Alaska Native Language Center and first published March, 1973, by Tlingit Readers, Inc. Copyright (c) by Tlingit Readers, Inc. Publication of this text inaugurated a series of traditional Tlingit texts by various tradition bearers, with covers designed by Tlingit artists. The first edition, now rare and out of print, featured a four color cover designed by Horace Marks. It was printed at Sheldon Jackson College by Andrew Hope III, Ed Schulz, and Richard Dauenhauer. Typing for the original version was by Vesta Dominicks.

Other versions. Swanton 1909: Nos. 31 and 93, pp 145-150, 289-291) Garfield and Forrest (1961: 73-77) De Laguna (1972: 890-892) Keithahn (1963: 143-148) Barbeau 1964: 298ff).

This story is told and written in the southern dialect of Tlingit. Northern Tlingit speakers describe the southern speech as "sing song." Southern Tlingit is characterized by different sentence intonation patterns than Northern Tlingit, but these are not reflected in the transcription system. However, another feature of Southern Tlingit, which is easily reflected in the popular writing system, is the dropping of vowels in classifiers. For example:

Northern	Southern
akawlitéix'	akawltéix'
<u>k</u> usa.áat	<u>k</u> us.áat
yawsikaa	yawskaa
awusinei	awusnei
awsix'áa	awsx'áa

wusitee

wustee

When the vowels are dropped, some of the remaining consonants are no longer between vowels. Some of these consonants may change.

Northern

Southern

jiwdigút

jiwtgút

wooshdakán

wooshtkán

kudziteekutstee

awdligín

awtlgín

ayawdudlitseen

ayawdultseen

oowdlitsín

oowtltsín

kei wjik'én

kei wchk'én

These changes are very regular, and follow the same pattern as the alternations in noun and verb stems when suffixes are added or dropped.

Si becomes s

li " l

di " d which becomes t

dzi " dz " " ts

dli " dl " " tli

ji " j " " chi

In this story, Mr. Johnson uses some northern forms as well as the southern forms. For example, where we might expect the southern "kuwtstee" we find the northern "kuwdzitee."

The narration is characterized by many false starts in some places, which have been edited out. Frank Johnson is remembered as a good story teller. He hadn't told this story for some time, but when he finds his pace, the delivery flows smoothly and without false starts.

Note the use of the narrative frame to open and close the story. In these frames, Tlingit story tellers usually identify specific personal, place, and clan names, thus

establishing the social context of the story. They tell who the story belongs to, and what their personal relationship is to the story. Here Mr. Johnson identifies the story as originating in the southernmost and most ancient area of Tlingit settlement, called Henyaa. The story belongs to the Taakw.anneidi clan. At the end of his narration, Mr. Johnson expresses his personal connection to the story through his father's people, the Shangukeidi.

7. People trained for strength. This is a reference to the tradition of the maternal uncle's training his nephews by bathing in the sea in winter. This training was to improve self discipline and physical endurance.

10. Sea lions. Sea lion meat was eaten as subsistence food. The whiskers are used to decorate hats and headdresses.

1-16. Common in Tlingit story telling, the composer is changing rapidly from topic to topic in the opening of his story, thereby introducing a number of main points he will develop later. This technique is something like a table of contents or an abstract in a written presentation. By now we already know that this is an ancient southern Tlingit story that has something to do with ritual bathing and hunting for sea lions, that Galwéit' is the leader of the people, and that he has a nephew who is a misfit despite his birth. Beginning with line 17, he begins to expand on these topics, and work them in to the weave of his narration.

16. Kuwudzitee. This is a northern form, where one might expect the southern form kuwtstee.

18. Before daybreak...to the sea water. In Tlingit tradition, the most important work is to be done before daybreak "before the Raven cries." They are going to the sea to bathe. This is the Tlingit tradition of the maternal

uncle's training his nephews. Part of this training involved strengthening through bathing in the ocean before dawn.

21. Ulk'eiyéech. Whereas we have standardized the spelling of single suffixes short, we have not standardized for a series of suffixes. Whereas single suffixes may be long or short, depending on the speaker, there appears to be automatic lengthening of first suffixes when a second suffix follows.

22. He...went to the sea alone. The young man goes to the sea alone because he is not included in the ritual bathing; instead, he bathes secretly at night while others sleep.

24, 25. Shall I tell it just the way they tell it? This is an "aside" to the collector, who replies, "yes." Here and other places in the story, the narrator is aware of the differing cultural attitudes toward mention of body parts and functions. These are not considered shocking in Tlingit, but may upset some English speakers. Mr. Johnson asks this question just before starting the sequence where the young man emerges chilled from the water and urinates on the warm coals of the fire to create steam for warmth. This incident is important and will be recalled much later in the story when the nephew's name is discussed.

36. One of his mother's brother's wives. Reference is to plural marriage, common in pre-contact and early contact times.

42. He would cry out in pain. This line refers to how the men stayed in the sea, even when the pain from the cold became unbearably strong.

43. Kus.áat. The northern form would be kusa.áat.

47. X'awduwatán. This is a northern form; the expected southern form would be x'awtwatán.

54. Latseen / Strength. This is a spiritual being who comes to help the nephew. There is a strong Tlingit belief that if you stay with something, it will be lucky for you.

From this there is also a proverb, "a káa wdishúch--he bathed to get it." This is used for someone who is really good at something.

61. Here and in subsequent lines, Tlingit uses a pronoun, and we have supplied the noun "Strength" in translation. Where Tlingit uses such phrases as "he told him" we have translated it as "Strength told him." This may convey an allegorical flavor in translation not present in the original, but otherwise the pronouns can be confusing to the English reader.

63-68. This is a technically difficult passage to translate, due to differing concepts of anatomy. S'aak is "bone," and x'áak is "between." Du s'aagix'áak is "his joint" or, literally, the place between his bones. But when the story teller refers to the eight bones, he is presumably talking about the place between the joints. The Spirit Helper is giving the misfit nephew a rubdown.

64. La.us'kw. This is a northern form, where one might expect the southern la.is'kw.

65. Yá, etc. This and other demonstratives are pronounced long on the tape, but have been normalized to the short form, following the spelling convention.

66. Eight bones. This is, of course, based on human anatomy, but may also be related to the Tlingit "magic" or "complete" number being 4 or multiples of 4.

68. Al.is'kw. This is the southern form, in contrast to the northern form used in line 64.

70. Tsu héenx gagú. Go into the water again. This is an imperative form and includes the conjugation prefix -ga-. This form contrasts with the imperative "gu" as in "haa gú" (come here) or "neil gú" (come in.) This form shows how the verb stem ya-goot can mean go or come, indicating motion on foot to or away from the speaker, and that the two Tlingit verbs are in separate conjugation classes. The imperative (or command) form is always the clearest form for determining the conjugation

class of a Tlingit verb, because the conjugation marker (na, ga, ga, or "zero") is always present in the imperative.

76. The fourth time. This is another good example of how, in Tlingit tradition, "the fourth time's the charm." The nephew has now gained enough strength to throw or out wrestle his spirit mentor.

82. Tlingit. Yaa anasgúk is a plural stem; singular would be -hash. This is translated as "patches of frost."

93. It is called by another name. The other name is Aas Tl'ili, meaning "tree penis."

97. Immerse it in water. Other versions, perhaps more conservative and traditional, instruct the young man to urinate on the tree penis and put it back in the tree. Because it is winter, the branch freezes back in place.

99ff. Tlingit. The stem -x'áa, to twist a branch or root, appears in a variety of forms with both the s and y classifier. These may be of interest to students.

99. gaxisax'áa	imperative
101. anasx'éin	progressive indicative
102. awsx'áa	perfective
111. anasx'eini	progressive particip.
117. aawax'áa	perfective (y cl)

After much debate, we decided to translate the verb as "split" rather than "twist." The image is probably of twisting the tree until it split, then twisting it back together again so that it would appear normal.

109. He pulled it out. The uncle's pride does not let him see the truth.

112. But Strength had told the nephew. Nouns are supplied in translation. The Tlingit is an excellent example of the translation problem involved; literally "that man told/had told him." The pronoun "ash" indicates a 3rd party not included in what has just been talked about, not the "he" of the preceding passage

referring to the maternal uncle, but a different "he." This "extra" pronoun in Tlingit gives greater clarity in the Tlingit text than in English, where pronoun antecedents can be notoriously unclear. For clarity in English, we have substituted nouns for pronouns.

113, 115. Tsu and tsú. Tsu (low tone) means "again," and tsú (high tone) means "also." Both words appear in these lines. The distinctions made in Tlingit are difficult to carry over into smooth English translation. More literally, it runs "Put the tree also back the way it was again."

113. Put the tree back the way it was. Strength had instructed the nephew to restore the tree to its original shape after splitting it. This is an important detail, because the maternal uncle, coming to the tree in the dark, wrongly assumes that he has split it himself, and thereby falsely assesses his own strength, which will lead to his death. In actuality, the nephew has already split the tree and pressed it back together so that it froze together again in the cold.

114. North wind. It is extremely cold during the north wind. The narrator does not state explicitly that the tree froze back together (as did the tree branch the nephew had pulled out), but this detail of the north wind lets the listener or reader complete the picture for him or herself.

115-117. The story teller reviews the main point here: because the nephew had put the tree back the way it was, the maternal uncle, because it was still dark, thought that he himself had split it. The maternal uncle is also blinded by his arrogance.

120. Sea Lion Land. Here and for approximately 10 lines the story teller introduces and describes what is called a sea lion "haul out." This is a place where sea lions haul themselves out of the water and sit on rocks. The sea lion (*Eumetopias jubatus*) is

so named because it resembles a lion. It is also called Steller's or Northern Sea Lion. Unlike seals (other than the fur seal) sea lions have external ears and rear flippers that turn forward. Please see the note to line 47 of the story by A. P. Johnson for a more detailed description of various sea mammals.

The description is nicely "sandwiched" between two phrases in lines 119 and 130-- "They began to get ready," and "when people were preparing to go." The story teller first describes where they are preparing to go, and then describes the departure.

132-135. But he...etc. These lines emphasize how pitifully poor the nephew was. He is in rags and tatters during winter.

134. *Giwé...oonasgút*. This is a good example of the irrealis used in Tlingit because the narrator is speculating "maybe" rather than making a statement of absolute fact.

136. *Yawtwatsák*. Northern would be *yawduwatsák*. This is an interesting verb, especially because it appears with a different form and meaning in the following line. In the first form it is to reject a person, to refuse the company of, to socially push away. In the second form it means to push a boat or canoe along with a pole. The first form is a main verb, the second in a dependent clause. Here are the dictionary forms:

<i>ya-ya-tsaak</i>	(tr)	to reject; refuse company of
<i>li-tsaak</i>	(tr)	to pole a boat; push with pole

The underlying forms in the text are:

<i>ya-</i>	<i>wu-</i>	<i>du-</i>	<i>ya-</i>	<i>tsák</i>
face	per-	they	cl	push away
	fect			

du- l- tsaag- i
 they cl push away when

The contractions are too complicated to explain here, but have to do with the number of "allowable" open syllables before the stem. This pair of verbs provides a good illustration of how the Tlingit verb system operates, using a limited number of verb stems arranged with an infinite combination of prefixes and classifiers. Stem tone and vowel length are part of the system.

141. There is a proverb. "To go along as a bailer" is a proverbial expression in Tlingit that can appear in various forms: "I'll go along as a bailer," "he can go along as a bailer," "take me along as a bailer," etc. This phrase is used by, for, or about someone who is about to undertake an important task. The idea is that anyone who bails a boat keeps it from disaster, but there is even more implied in the proverb. Part of the message is not to look down on or overlook the poor, the different, or seemingly low. Even a person performing such a seemingly trivial task as bailing the boat may, in fact, come to the rescue. Here the nephew does not go along as the skipper, mate, or prestige crew, yet, as the story evolves, he "saves the day." So, there is a twofold message here: first, that each person can play his or her part in a task, however seemingly humble, and, second, that things are not always as they seem, and true power may come from places where we overlook or least expect it. As the story unfolds from this point we see the pride and arrogance of the uncle leading to his demise, and the true inner strength of the nephew manifesting itself.

151-152. He was sure he could get the one at the top. This is the uncle's pride and overconfidence.

161-164. That's why...he stood up. Only

now does the nephew stand up to be recognized. It is significant that only now, in line 162, is he identified by name by the story teller. Up to this point he has carefully been referred to by pronouns only.

162. Atkaháas'i. The name refers to someone who smells of urine. The stem is -háas', meaning puke or vomit; possibly this name refers to a smell of urine strong enough to make one gag or vomit. The name is used because of how when he urinated on the ashes the steam of the embers and urine surrounded him and he began to smell like urine. People assumed he was wetting his bed. (The Tlingit term for a bed wetter is sh kadliháas'i.) This name is considered derogatory, and some tradition bearers object to Swanton's (1909: 289) use of it for a title. He is also referred to as Dukt'ootl', which means "Dark Skin" and refers to the soot. Most masks and carvings depict him in brown or black paint. (See also Swanton 1909: 146.) It is significant that in lines 214 and 215 nobody knows his "real" name, and he assumes his maternal uncle's name, along with his widow and social position.

164. Wudiháan. This is a northern form. The expected southern form would be wtháan.

165. They imitate him saying. The Tlingit verb implies not only the nephew's speech of the moment, but also the entire oral tradition of story telling. This is one of the important scenes relished by generations of tradition bearers.

165-183. This is a marvellous passage in which the nephew stands up, makes a speech taking credit for his hitherto secret training and deeds of strength, walks up through the boat, not stepping over the thwarts but breaking them with his shins, leaps ashore without loosing his footing on the very slippery seaweed, and punches out the young sea lions.

171. Awé tle yaa nagúdi etc. The Tlingit

line has an exceptionally nice sentence rhythm, playing on repetition of sounds and verb stems. We have tried to convey a sense of this in English.

184-190. The nephew now singles out the large sea lion who killed his maternal uncle, and rips it in half, avenging his uncle. This motif is popular on totem poles, with the "Strong Man" tearing the sea lion in two, upside down, from the flippers downward. The passage is an example of how nephews are expected to come to the aid of their uncles in all aspects of Tlingit social life.

187. Yax. Phonetically wax on tape. The y becomes w under influence of the vowel in yóo.

191. Jiwtgút. This is an interesting verb translated as "fighting his way through." The northern form is jiwudigút.

ji-	wu-	di-	gút
hand	prf	cl	stem: go on foot

The whole complex conveys the sense of going along fighting with the hands.

194-201. This one, etc. Reference is to the older wife of the maternal uncle. She was the only one who cared for him, who didn't ostracize him. The moral is that we should always respect a human being no matter what he or she is or does or looks like. The wife had given him an ermine, which he tied to his hair going into battle, much like a medieval lady giving a knight a kerchief. We can imagine the contrast of the ermine and the nephew's rags. This kind of hair decoration is called ch'éen in Tlingit.

202. Soot. In Tlingit tradition, when you are about to undertake a difficult task, you put soot on your face.

206. The nephew married. Noun supplied in translation. The following lines explain the tradition that when a man's maternal uncle dies, one of the nephews is expected to marry

the widow.

213. The young one. This refers to the younger wife. It is interesting to note that here, as in the narrative by A.P. Johnson, the older wife is admired for her compassion and other character traits, perhaps which develop with the maturity that the younger women lack.

215. His mother's brother's name. Following the death of a maternal uncle, the name is passed on to a deserving nephew. Because the "Strong Man" avenged his maternal uncle's death, he was given his uncle's name, Galwéit'.

216-227, 223. Seitéew. Frank Johnson is emphasizing the importance of the name here, and that many people have forgotten the name of the older wife. It was important to his father, because he was Shangukeidí, of the Eagle moiety, and the wife of Galwéit' was also Shangukeidí, therefore a relative and an ancestor of his father and of the story teller himself.

Some discussion (not included in the transcription) follows the story. In this, Frank Johnson identifies the story as belonging to the Taakw.aaneidí of Klawock. His personal connection to the story is not to the clan that owns it, but through his father's clan, the Shangukeidí.

Kaakex'wti told by Willie Marks, 70

Recorded by Nora Dauenhauer, Juneau, October 5, 1972. Transcribed and translated by Nora Dauenhauer

The manuscript was first transcribed October 1972, as a project of the Alaska Native Language Center; revised and translated as a project of Sealaska Heritage Foundation. The story is sometimes known as "The Happy Wanderer," "The Man Who Killed His Sleep" (Sh yataayi ashawdixichi káa) or "The Origin of Copper."

Other versions: Swanton (1909: Nos. 32 and 104, pp 154 and 326 ff) De Laguna (1972: 270-272) Olson (1967: 27-28).

1. Kaakex'wti was Chookaneidi, an Eagle moiety clan of the Glacier Bay and Icy Strait area. Because this information was known to his immediate audience in the oral performance, the story teller does not state it explicitly, but assumes the shared knowledge. This assumed and unstated information will become very important later in the story, when Kaakex'wti returns to his people and is rejected, and sent further down the bay to another Eagle moiety clan, the Kaagwaantaan, who receive him and his wealth. The story is important in the oral literature of the Chookaneidi clan because it is about the exploits of a famous ancestor who brings copper to the people, and also because it reminds the people how they lost this gift through their inability to recognize it when they saw it.

2. Gathéeni. Literally, "Sockeye River." There are two places by this name important in Chookaneidi oral literature. In this story, the narrator continues in his opening frame to describe how this Gathéeni is located on the outer coast near Cape Spencer, where its inaccessibility made it a well protected

village site. This is where the story of Kaakex'wtí begins. The other Gathéeni is near the present day site of Bartlett Cove in Glacier Bay, and is the setting for the events recounted in the "Glacier Bay History".

17. How the...man was related. The question is raised but not answered here. A very common social as well as literary pattern would be for the men to be the brothers-in-law of Kaakex'wtí.

21. Perhaps. Willie Marks uses the words "perhaps" and "probably" (gwál), and "maybe" (giwé, giyú) frequently in his story telling. See the note to line 24 of his telling of Naatsilanéi.

24. What was it. The creature that flew to his face was sleep.

28. It dropped. Kaakex'wtí killed sleep when he killed the creature that was flying at his face.

32. I have just been reprimanded recently. This is some self deprecating humor, shared as "in group" humor by those present at the oral performance of the story. After having just used the words "wé bird" the story teller recalls and comments to the audience that he has been reprimanded (by his wife, also present during the story telling) for using English words in his narratives.

34-39. This section describing the men falling over dead is very much like the passage in the story of Tuxstaa by George Davis, forthcoming in this series.

35. Tlingit. This line has two Tlingit "homonyms," and a word that is almost a "homonym."

- a he (special subject pronoun
with verb of sitting)
- aa the one
- aa he/she/it sits

The various forms of the words a, á, aa and áa,

differing in vowel length and tone, can be very confusing to students of Tlingit.

- a possessive pronoun, 3rd singular, non-focal, inanimate (its)
- a object pronoun, 3rd singular, non-focal, inanimate (it)
- a object pronoun, 3rd singular, animate, especially human (him/her)
- a subject pronoun, 3rd singular, used with verbs of sitting, standing, and motion (he/she/it)

Also, the form á can appear with its high tone "stolen," so that it looks like the low tone a. The following are easy to confuse:

- á there
- á he/she/it (3rd singular with focus)
- a it/its/him/her/he/she (without focus)
- aa one/someone
- aa he/she/it is sitting
- aa- combining form of á, with long vowel and low tone, as in aadéi (to there)
- áa variation of áx' (there)
- áa lake

40. Kujáx. This is an interesting expression in Tlingit, coincidentally moreso in the context of this story. The idiom "to fall asleep" in Tlingit, translated literally into English, is "to be killed by sleep," whereas in English we literally "fall over into sleep," whether we are standing, sitting, or already lying down. In the story, of course, the people are literally being killed by sleep after Kaakex'wtí killed sleep.

- | | | | | | | |
|------------|------|-----------|-----------|-----|-----------------|-------------------|
| <u>táa</u> | - | <u>ch</u> | <u>ku</u> | - | <u>ják-</u> | <u>x</u> |
| sleep | sub- | ject | peo- | ple | it | kills |
| | | | | | durative suffix | continuing action |

41. Kuwanákw. This is also interesting

for beginning students of Tlingit language.

<u>ku</u>	-	ya	-	náa	-	kw
peo-		cl		stem		durative
ple				die		

63. Mount Fairweather. In Tlingit, Tsalxaan; the dominant mountain in the Fairweather Range north of Glacier Bay, important in the oral tradition of the Hoonah people. It is an at.óow of the T'akdeintaan.

71. Little deadfalls. Deadfalls are traps made for animals as small as ermine and as large as bear. They are constructed with a large perched or balanced log attached to bait. The log falls when the bait is taken. The trap takes one animal at a time.

75. Hooligan. In Tlingit, saak. Also spelled eulachen; a small fish, similar to smelt, rich in oil and traditionally burned in some places, so also sometimes called candlefish. The point here is that the technology of these people was limited to tiny deadfalls (usually associated with land animals) used to trap tiny hooligan, one at a time. Kaakex'wtí will introduce some fish trap technology as a gesture of friendship. The gesture is appreciated, and he is welcomed into the People.

74, 75. Satáan. This is an example of the "classificatory verb" widely discussed in the linguistic literature on Tlingit and Athabaskan. The combination of stem and classifier expresses the concept here of a long shaped object lying at rest.

76. Dagaatee. A good example of the "distributive" prefix, expressing that the footprints were distributed all around.

77, 78. These are interesting examples of different forms of the verb stem meaning to trap or kill by deadfall. Note the variation in the stem length and tone, and in the prefixes and suffixes.

77. dulxést are being trapped; they
 du-l-xés-t are trapping
 (imperfective; durative
 suffix; may be trans-
 lated as passive voice)
78. yeelxeisí if you trap
 wu-i-l-xeis-i (perfective conditional)
 Note metathesis (switch-
 ing) of the subject pro-
 noun and aspect prefix
 in the 2nd person per-
 fective.

This is a hitherto unattested stem, not listed in the Naish-Story dictionary. The dictionary form is li-xés or li-xeis. The perfective form (he trapped it) would be awdlixés. It seems to be part of the invariable stem verbs that pattern with a durative suffix in the present. Note the contrast of this stem with the verb in 114.

114. akawlixéis'í the dumped things
 a-ka-wu-li-xéis'-i (attributive)

83a. Following line 83, a line has been edited out of the transcription. Willie has been gesturing in reference to the fish trap, which he will name in the next phrase. Referring to the tape recorder, he jokes, "Ax jín ágé atóodei duwateen? -- Can they see my hand in that?"

84. T'éetx á. English 86, a trap, indeed. T'éetx is a sock-like trap made out of spruce branches and spruce roots, woven for strength to hold the fish it has trapped in the water until the fisherman comes to collect. It is made to hook into the place in the stream where the fish congregate. This kind of trap is designed primarily for small fish such as hooligan, but could also be used for larger

combination of classifier and nominal prefix:
ka-ya-kaa.

130. I forgot. The implication is that the story teller has forgotten some detail here from the way the story was told to him.

137. I told it wrong. The story teller is correcting himself here.

145. Lituya Bay. On the outer coast, about half way between Cape Spencer and Yakutat. He presumably came to Lituya Bay on his way home, and continued over to the west shore of Glacier Bay, according to tradition coming down at Berg Bay, Chookan Héeni, "Grassy River," where the village site was, and from which the Chookaneidí clan derives its name. See also Swanton (1908: 413) but keep in mind that the Chookaneidí do not share Swanton's informant's evaluation of the status of their clan. Swanton identifies Kaakex'wtí as being Kadakw.ádi, a part of the Chookaneidí from Glacier Bay.

149-160. Nagootk'í. Little Walker. The place gets its name because the rock looked like a human walking with a pack. Note also the relationship of the story to the land.

152. The song. Kaakex'wtí composed the song that the story teller mentions here. The song commemorates Nagootk'í, the tall rock Kaakex'wtí thought was a man coming toward him. Note also the relationship of song, story, and place. See also Swanton (1909: 390, Song 2) and de Laguna (1972: 1158) for versions of the song. See also de Laguna (1972: 271) where the L'uknax.ádi connection is explained. At that time, the L'uknax.ádi and Lukaax.ádi (two closely related Raven moiety clans were together in the Interior. Kaakex'wtí married a L'uknax.ádi woman named Kunuk' (or K'naak) and the song he composed was given to her.

161. It was given that name then. Kaakex'wtí was the one who named the rock.

166. Wé tináa / those coppers. It is unclear from the story whether Kaakex'wtí brought coppers to the coast in the form in

which they are associated with the Northern Tlingit today, or whether he brought other copper implements, or copper ore. The Southern Tutchone had the easiest access to copper, and may have kept their technology a trade secret, as was evidently the case among the coastal Tlingit. The most common Southern Tutchone copper work seems to have been knives, arrowheads, and ornaments for personal wear. At any rate, he is credited with bringing copper and the technology for working it to the coast, where its most highly developed art form is the "Copper" or tináa, a shield-like design about two or three feet high, and separated in the shape of a T by hammered ridges into three sections, one at the top third, and the bottom two-thirds divided vertically in half. One of the few coppers remaining in clan ownership is the "Daanawaak Tináa" of the Lukaax.ádi Raven House in Haines, in the custodianship of Austin Hammond. Mr. Johnny Frazer, a Southern Tutchone elder from Champaign, Yukon, bore the Tlingit name Tináa S'aatí (Copper Owner) and spoke Tlingit fluently. See also McClellan (1975: 255-256) for more on copper among the Southern Tutchone. The cover art for this book includes a tináa.

174. T'aayx'aa / Dixon Harbor. One of the large bays on the outer coast between Cape Spencer and Lituya Bay.

184. Tl'anaxéedakw. There is a Tlingit tradition that if you see Tl'anaxéedakw, you will become rich. She is a woman who carries an infant on her back. You can usually hear her voice before you see her. The Kaagwaantaan shaman accepts the appearance of Kaakex'wtí as a good sign, thinking it is the spirit of Tl'anaxéedakw. See Swanton (1909: No. 35, pp 173-175, and notes) for a version of the story.

186. Auke Bay. The story of Tl'anaxéedakw is associated with the Auke People, originally from Auke Bay, north of Juneau, and now of the Juneau area.

195-196. "Hard case" Chookaneidí. The story teller uses the English word in Tlingit--Chookaneidí háatkées. Here and elsewhere it is important to remember that the story teller is also Chookaneidí, and is talking about his own people--sometimes jokingly, sometimes seriously.

197-201. The Chookaneidí man calls Kaakex'wti and his sons Kooshdaa káa--land otter people, who appear in human form to lure people away, after which they also become land otter people. There is a "double insult," because he calls them "little land otter people." He tells the strangers to keep on going down the bay, and that the people who are calling them live down the bay. "People who cut tongues" refers to shaman practice. A person who wanted spirit power would cut the tongue of an animal and fast for the spirits to come. In short--the Chookaneidí do not recognize their clansman, fear him as an evil spirit, and try to trick him into going away. He keeps on going down the bay, where he is received by the Kaagwaantaan clan, whose shaman perceives him as a good spirit.

204,205. A proverb about "sending Athabaskans down the opposite bay" is used for someone who passes up a golden opportunity.

215. The people are the Kaagwaantaan.

The Woman Who Married the Bear
told by Tom Peters, 80

Recorded by Nora Dauenhauer, Teslin,
September 8, 1972 and August 29, 1973.
Transcribed and translated by Nora Dauenhauer.

Publication History. The Tlingit text was first transcribed 1972-73 as a project of the Alaska Native Language Center, and published May 1973, by Tlingit Readers, Inc. The text was first translated in 1980 as a project of an NEH translation grant to Nora Dauenhauer. Text and translation were revised extensively as projects of SHF.

Other versions: Veniaminov (1840, 1984: 413-415) Krause (1885, 1956: 185-186, from Veniaminov) Barbeau (1964: 211ff, Tlingit, and 193, Tsimshian) de Laguna (1972: 880-883) McClellan (1970) Sidney et al. (1977: 62-66). See Emmons (1907: 329-330) for reference to a similar motif. See also the version by Frank Dick included in this volume. The story is also known as "Bear Husband," and "The Girl Who Married the Bear."

"The Woman Who Married the Bear" is one of the most popular stories of the Inland Tlingit. The story is told mainly to remind people of how sensitive animals are, and, like people, are not to be insulted. The woman insults the bear, and later in the story the brothers make fun of their sister because she is different.

Most Coast Tlingit story tellers tell this as an Athabaskan story, or otherwise identify it with the Interior. Although it is associated with the Interior Indians, it is widely known and told on the coast. There is a similar story that originates from the Coast about a man who married a bear. See the story of Kaats' told by J. B. Fawcett. The two stories are often confused.

The most detailed study of this story is

"The Girl Who Married The Bear," by Catharine McClellan (McClellan 1970) in which she compares eleven versions of the story, of which version 2 is by Tom Peters. The monograph covers in detail all eleven versions she collected in Yukon, the lives of the tradition bearers, and the meaning of the story to Tlingit, Athabaskan, and Tagish Indians of the Yukon. It also comments on other versions from Eyak, Athabaskan, Coast Tlingit, Haida and Tsimshian oral literatures. Her focus throughout is on the dramatic tension of the story and the cultural context.

She writes, "what probably grips the story teller and the audience most strongly is the dreadful choice of loyalties that the characters have to make, as well as the pervasive underscoring of the delicate and awful balance between animals and humans, which has existed since the world began."

The loyalties are between blood and marriage. Should the woman side with her family or her husband? Should the bear kill his brothers-in-law or allow himself to be killed? The brother-in-law relationship is very important in Tlingit culture. It is a social link between opposite moieties, and in many places the social and economic unit is based on a man and his brothers-in-law. Does the woman's brother side with his sister or his older brothers? Do the nephews kill their maternal uncles?

The story is incredibly rich, with complex and subtle interplay of social and cultural conflict, culminating in the killing of in-laws, siblings, and kinspeople. This is tragedy of the first order, and, as McClellan observes, the girl's "loyalty to the lineage that should have been cherished has been in vain."

This story in particular is of interest for a number of reasons. As a work of oral literary art, each single version is valuable

and to be appreciated on its own merits. The range of versions collected and published offers opportunity for comparative study, and, following the direction of Levi-Strauss, one could study all versions to reconstruct the "total myth." Also, any given version could be approached, following the experiment of Elli Kongas-Maranda (1973), by a combination of critical theories.

The story is also about the relationship of humans and animals, what Dr. McClellan calls "the uneasy balance of harmony between animals and humans." The action begins with the girl's violation of taboo--insulting bears. The story ends with directions for ritual observances for corpses of bears. In traditional societies, animals are considered to give themselves to humans. To insure this relationship it is important to remain on good spiritual terms with animals. Humans receive, but must also return, by proper handling of animal remains and by maintaining a proper attitude of respect for the physical environment and all things in it.

This version by Tom Peters may be understood as being in two parts. In Part One, the girl insults the bear, is met by the bear and taken off. She lives with him as a wife, has children, and is rescued by her brothers who kill her bear husband. This version, collected in Teslin, Yukon September 8, 1972 and published May 1973, ends here. Part Two was told by Tom Peters the following summer, on August 29, 1973, after the booklet version of his telling of Part One was read back to him in Tlingit. It describes the girl's re-entry into human society. This continuation is also extremely powerful, and deals with sibling relationships. On a mythic level, it explores the themes of journey and re-entry into society, and a society's ability to handle differences. In short, "you can't go home again." It is certainly one of the most powerful and compelling stories in the book.

This story is told in the Yukon dialect of Tlingit. The most obvious difference from the coast speech is that Interior Tlingit often has m where coast has w.

amsikóo = awsikóo

máa sá = wáa sá

The m shows up especially in the perfective, which is marked by wu or w on the coast.

yan kamdliyás'

kei mshix'il'

tle mdudzikóo

kamjixín

amsikóo

amli.át

amsinéi

kamdligás'

Interestingly enough, the m never seems to appear in place of the w allomorph of the classifier -ya-. For example:

akaawa.aakw

daak aawayísh

x'amduwataan

The last form has both the -m- as a perfective aspect prefix and the -wa- as a variant (allomorph) of the -ya- classifier following the vowel u.

The interior Tlingit pronunciation also has nasal vowels in some places. This also gives the effect of m. For example, the word haaw (log) sounds very much like haam, but is phonetically a long "nasal a" followed by "w."

Another feature of Interior Tlingit is the use of yéi where the coast has yáa.

yéi yageeyi = yáa yageeyi

yéi yeedadi = yáa yeedadi

Also, the verb *yéi yatee* seems to be used where the coast has "x sitee."

2-7. These lines describe subsistence activity.

8-10. Berries. When a person goes for anything, the practice is that he or she doesn't go for that thing alone, but also has an alternative activity as a "contingency plan." Here the girls discover the berries and get them as well. Subsistence is carried out in this way. The overlap of the moose hunting and the berrying indicate that the setting of the story is fall. In the version by Frank Dick, in which they are gathering Indian Celery, the implied setting is spring, when the stalks of the plant are fresh and tender, before they turn woody.

24. Defecated. In Tlingit, *gándeí woodoogi yé*, the place where he went outside. This is a euphemism similar to "going to the bathroom," and derives from the use of outhouses or simply going to the woods or beach for such activities.

27. What was it she said then. In Tlingit, *aagáa áwé*. This is an important transition in Tlingit, and difficult to translate. It means "that's when" or "Then it was" or "At that point," or "Then." This is also a pivotal point in the story--the moment of insult and the appearance of the bear.

Different story tellers handle this key passage in a variety of ways. It is the most important single passage in the story, because the girl's insult initiates the entire sequence of action that follows. Tom Peters leaves it for the listener or the reader to imagine the insult. Perhaps he is also being polite with a woman collector whom he has just met.

Other story tellers are more explicit, and delight in quoting the girl's insult. One story teller quotes her as saying, "They always shit right where people are going to step--those big ass holes." Frank Dick's

version also has some colorful language. One Southern Tutchone version refers to "farting bears."

According to Tlingit oral tradition, animals of any kind can hear, and brown bear in particular also are called by the euphemism or circumlocution "Big Ears." This is why people respect them. See the film on the Chilkoot Tlingit *Haa Shagoon* (Kawagey 1981) for more on this. Regardless of the precise words used, the important message is that the girl violates taboo by insulting the bear. This point is totally missed by editors who "clean up" such stories for young readers. To delete this scene is to delete the main point of the story. By whatever word or euphemism, the girl steps in excrement and says something. Although an unpleasant experience, there is nothing wrong with stepping in excrement by mistake. But serious wrongs may be committed by lack of self control and failure to control our thoughts and speech.

31. The man. The man is a brown bear who looks like a man to the young woman. He has transformed himself into a nice looking man.

33. Tlingit. *Yéi yatee*. Interior and Coast usage differ on this verb; coastal Tlingit speakers would tend to omit the verb here.

39. Parents. In Tlingit (39-40) *ax éesh hásh*. Literally "my father plus plural marker." It can mean "my fathers," including all male paternal relatives, or it can mean "my father and them," a conversational construction common both in Tlingit and in Alaska Native English, in which the rest of the group is not defined but understood. Frank Dick, Sr. uses a similar construction in *ax tláa hásh*.

45. Tlingit. Stolen stress on *yéi yateeyi yéidei*. The word *yé* is lengthened when it combines with *-dei*.

49-51; 53-54. In both Tlingit and English there is a nice repetition here, with the

second set of lines paralleling the first set. "Hadn't gone" and "hadn't been going" are translations of Tlingit *wu.aadi* and *u.aatji*. Both are participial forms, the first of which is perfective and the second occasional, contrasting one time action and action longer in duration.

64-65. Don't look up at dawn. The bear-husband doesn't want the girl to see them in their natural state.

69. Why was he saying that. She is beginning to get suspicious of why her husband is telling her not to look.

103. Was...should be. In Tlingit *nateech yéi yatee*. In Tlingit as in English there are two forms of the verb "to be," one for a shorter, specific instant, and one for a longer duration of time. The Tlingit forms are imperfective and occasional.

109. Then she knew. This is the "give away." She knew from his instructions to pick fallen spruce branches for their bed instead of branches broken from a tree (the way human beings would do.) Also, from the bear's point of view, as we shall soon see, the freshly broken branches would leave a clue for the searchers. Tlingit makes a distinction between *tláxwch'*, fallen spruce branches without needles, and *haaw*, spruce branches with needles, whether fallen naturally or broken off.

114. She broke them from above. The girl's motives are unclear here. Either she consciously decided to let her family know where she was by breaking branches from a tree instead of picking up windfall from the ground, or she just naturally took branches the way she was accustomed to doing.

129-130. Footprints...that she had walked with him. This is a dramatic clue, and is also important in the story of *Kaats'*.

150. He knew. The bear knew that his brothers-in-law were watching them.

151. Spring returned. Tlingit *kundaháa*.

Literally, it came back; more figuratively, the season changed; more idiomatically, spring returned.

154. Medicine leaves. In Tlingit (line 152) *kayaanée*. Certain leaves are used as medicine for hunting.

159-171. This is partly dialog with the collector on the nature of "medicine." The passage is about using leaves to make medicine to acquire certain things or power. In more modern times, medicine was made to acquire money. In the story, the brothers are making medicine to acquire the spirit power to locate their sister. Tom Peters talks about the leaves being potentially dangerous to someone who works with them. Strict rules of fasting and self discipline are required. He says that if you don't handle the leaves strictly according to the rules you might go crazy. He comments that he doesn't like to bother with this kind of medicine.

174ff. Eight days. The passage refers to the ritual of fasting and discipline that goes along with making medicine.

186-188. Dogs. Dogs were trained with certain medicine to be good at tracking.

187, 188. The Tlingit verbs are interesting here. Both are decessive forms with the "distributive" prefix. Here the actual verb for "making magic" or "making medicine" (*héixwaa*) is used, whereas in lines 172 and 173 the actual verb in Tlingit is more like "doing the leaves" or "working on the leaves."

<i>daxkustéeyin</i>	<i>ku-da-ga-</i>	<i>-s-tée-</i>	<i>yin</i>
<i>daxduhéixwayin</i>	<i>da-ga-du-</i>	<i>-héixwa-</i>	<i>yin</i>

192-193. Just once. The brothers didn't give up after just one try, but kept on searching for their sister.

235. He already knew. Tlingit *ch'u sūgaa dágáa yóo oowajée*.

239. Roll...secretly. "Secretly" is

implied but not explicit in the Tlingit text.

240. After line 240 there is a question and answer set on the tape that is not included in the transcription. Tlingit pronouns do not specify gender. To clarify gender, the collector asked, "Wé du xúx atxaayí ák.wé?--Was this her husband's food?" and the story teller replies "Aaa"--yes.

244. Animal of the forest. The implication is that wild animals can see and hear everything.

250-271. He couldn't find the den because of his thoughts. This scene in the story stresses the importance of right thinking as well as right speech and right action in relationship to the natural and spirit worlds. Human thoughts can be detected by bears, to whom they appear as beams of light.

254. Beam of light. In Tlingit, s'eenáa, meaning neither daylight, on the one hand, or fire or sunlight on the other, but any other beam, shaft, ray, or flash of light from an artificial source.

308. Ah hah! This is difficult to translate into English with the same meaning, function, and level of style. Other possibilities might be "Oh, no!" or "See?"

312. On the tape, an "aside" follows, that is not transcribed. Tom Peters asks the collector "Yisikóo gé daa sáwé tsaagál?"--Do you know what a tsaagál (bear hunting spear) is?

323, 347. "The bear" is added in translation.

330-341. The passage describes some of the technology of bear hunting. Typically the entrance to a bear den would face downhill, perhaps covered by an overhang or ledge. The best strategy for the hunter, giving him advantage over the bear, would be to approach from the uphill side. To lure the bear out, he tosses something into the den.

339. See. Tlingit axsatínch, an occasional form. The underlying form is a-ga-sa-tín-ch.

This is a nice image. The hunter only sees the powerful sweep of the paw, knocking his

mitten behind the bear, back inside, deeper into the dark of the den. It seems to be part of Tom Peters' style to focus on a few select visual images as suggestive or representative of the entire action or story--the dramatization of a single vivid detail.

348. Tlingit. The form on the tape, akaawadóok, is not used on the Coast. We assume it corresponds to the Coast akaawlidóotl, to trick, lure, entice, or tempt. As the hunter is trying to lure the bear out, the bear is trying to lure the hunter in.

357. That's why it's still done now. This is a "classic" statement of the relationship between the covenants established in the stories of "ancestors" and correct human action in the present. The oral literature explains the "cosmic significance" of activities in daily human life. In addition, the "story" is connected to song, art, and genealogy--or, to rephrase it, the "story" is told or recalled or remembered in oral narrative, song, art, and kinship.

373-374. Mouth get tired. Tom Peters' voice on the tape imitates a faint and distant calling. This recognition scene is also similar to J. B. Fawcett's dramatic scene in his telling of Kaats', where the long absent human also announces his unseen presence in the den through speaking to the dog.

386ff. The song. Because of language complications in translation of the Tlingit song texts, it was decided to include the song in a note rather than in the narrative. Tom Peters sings two songs with different melodies, though with Nora Dauenhauer in 1972 as with Catharine McClellan in 1952, he refers to the second song as the second "part."

The translation is problematic. The meaning of the words as sung is not entirely clear. It is ironic that McClellan in 1952 did not get a Tlingit text, but did get a translation by Tom Peters of the song he sang in Tlingit, and Nora

Dauenhauer twenty years later in 1972 got a Tlingit text which poses problems in translation. Now, in 1987, fifteen years after the Tlingit collection and 35 years after the English collection, we can put the verses together and hope that they will eventually make sense.

Tom Peters, Song 1. August 1972.

A xoox xagoot
 du shoodeek' ya yei s dixwaa
 yanyeidi yaat
 i, yaa, aa ee yaa ya
 ee yei nei hi yei
 ya hei ei, ei.

English translation, Summer 1952 (McClellan 1970: 27).

I went through every one
 of those young people
 and the last brother,
 I know he did the right thing.

Tom Peters, Song 2. August 1972.

Xoox'ei yaanei
 ashookanax goodei ei
 ee i yaanei
 ee lingit'aani yeix
 aanjoon ee yaa ei.

English translation, Summer 1952

I dreamed about it
 that they were going after him (? me?).

Tom Peters comments to McClellan that the songs are sung when killing bears, so that the bear feels good.

391. Part Two. There is a break of about one year between the end of Part One and the beginning of Part Two. Tom Peters' telling of

Part Two was stimulated by Nora Dauenhauer's reading back to him, one year later, the published transcription of Part One. He could hardly believe that someone came back to him and read his own story back to him, in his own words, his own language, his own style. He was excited and enthusiastic, and commented something like "I haven't heard a story like that in a long time!" This comment gives us pause to reflect on how it must feel to BE the older story teller. Who is still alive to tell YOU stories? Excitedly, he said, "Let me tell you the rest of it!"

416-417. Pull on the skin. The image is a literal way of expressing shape shifting and metamorphosis. The woman moves between her human and bear natures, making the change by putting the skin on and off like a cape.

432-434. Mother..we want to play. The young woman must have been difficult for her brothers to take. All of them were master hunters who had made medicine to be great hunters. But she seemed to do just as well with her husband's skin on her back.

445. Her mind and body change when she transforms herself by putting on the bear skin.

508. He killed her. This is interesting when compared with the version by Tom Peters in the McClellan monograph. Here he actually kills her; in McClellan he doesn't kill her, but just hits her, and she goes off into the mountains with the children.

The Woman Who Married the Bear
told by Frank Dick, Sr., 85

Recorded in Juneau, April 3, 1984 by Fred White. Transcribed and translated by Fred White. Edited by N. and R. Dauenhauer.

Other versions: See the version by Tom Peters in this book, and the notes to that text.

The delivery of the performance is well paced. The story teller had recently suffered a minor stroke that affected some of the muscles in his face, but he was generally in good shape both mentally and physically at the time the story was collected. The stroke seems to have affected some of his pronunciation. For example, *ch* is often replaced with *t*, and *ch'* by *t'*. Thus, in line 422 *ach áwé* is phonetically at *áwé* on the tape, and *hóoch'* in line 425 is phonetically *hóot'*. These have been standardized. Likewise, there were many false starts and stuttering throughout; these, too, have been edited out by the transcriber.

This version by Frank Dick, Sr. is strikingly different from the version by Tom Peters, and from all the other published versions of the story, especially at the end, where he emphasizes the shunning of the girl, the prohibition against eating brown bear meat, and the introduction of black bear meat as food.

Whether bear can be eaten seems in the final analysis to be a family or even individual matter, and there is wide variation on the subject in Tlingit culture. There seems to be a general preference for black bear meat over brown bear meat, but no universal prohibition against eating bear meat of any kind.

In McClellan's work (1975) one elder comments that people don't eat brown bear because grizzlies eat humans, and a Tagish tradition bearer states that people don't eat

grizzly bear meat because grizzlies are half human.

Otherwise, bear meat may be avoided if a person is under some special personal bear meat taboo for physical, social, or spiritual reasons. But there is no universal Tlingit taboo against eating brown or black bear meat. One coast elder remarked that in time of need even wolves, eagles, and seagulls may be eaten.

1-18. Emphasis in the opening lines is on his retelling the story true to the oldest versions as first or originally told.

53-75. Frank Dick is especially colorful and vivid in the passage regarding the girl's language. Like Susie James in her version of the Glacier Bay History, Frank makes an editorial comment emphasizing the forthcoming disaster wrought by the careless words. This is an important passage in the story, because here the girl violates the Tlingit taboo against speaking badly of people and animals. It is important to note that many bowdlerized "retellings" of such passages in Native American literature omit what one such editor called "physiological functions." This is, of course, the main point of the story, and initiates all the tragedy and dramatic action.

62. Wé. Most of the demonstratives are phonetically long on the tape: wéi. The transcription standardizes short.

66-68. This is a proverb, used when something bad is going to happen.

70, 74. The Tlingit text has the verb for "tying" used in the occasional in line 70, and with the suffix -dáx, meaning "after" in 74.

adaa.us.áxwch

adaasa.áxwdáx

74, 75. The Tlingit verb is a sequential in line 74, in the conjunctive mode, and in the

subordinate clause. In line 75 the same stem is perfective, in the indicative mode, the main verb in the sentence, and in the main clause.

74. gunéi góot when she started to go
 75. gunéi uwagút she started to go

88ff. The sequence is a nice example of the use of repetition in oral literature. Two refrains are woven together, with slight variation, in the Tlingit text--"she was all right" and "he looked like a human to her." "She was all right" can also mean "there was nothing wrong" or "nothing special or unusual." More literally, we have translated this as "There wasn't anything different" and "she didn't feel any different." Use of the refrain builds up to the recognition scene soon to follow. At the same time, Frank is emphasizing that the girl is not being abused or mistreated by the bear, and that the bear appears in human form. This "shape shifting" is important in this story and other stories of this kind.

89, 90. The word lingit (Tlingit) appears three times in these two lines; we have attempted to reflect its various meanings in different English words.

113. The word "though" (ku.aa in Tlingit) raises a problem in translation and interpretation of the story. Translated as "though," the word implies marriage as punishment or teaching a lesson; if, on the other hand, ku.aa is not translated, but understood as introducing new information, it would give a different meaning to the passage. At any rate, there is an overall pattern in Tlingit oral literature of the need for a human being to share the life of the animal spirits, to experience it, in order to learn compassion and gain some level of insight and wisdom.

122. They met up with the rest of the bear people.

137-140. Wet wood, etc. The pattern in the story is that things seem opposite in the land of the bear. The Frank Dick version is especially rich in detail regarding the lifestyle of the bear people, and how it is really the same as ours, but seems different to us, and that we are not really capable of seeing it at all. For example, they really do smoke fish just like humans, but we perceive them as eating fish raw from the streams.

As for the wet wood, not only in the land of the Bear People, but in "reality" wet wood does, in fact, burn better, once you get it started. It lasts longer and gives nice coals. Dry wood starts faster but also burns faster.

151, 156. In Tlingit, there are nice examples of the verb "shake" in three different forms within six lines:

- 151. kakkwakéek (ka-u-ga-ga-ya-kéek) future
- 156. kawdukéegi (ka-wu-du-kéek-i) participial
- 156. koodukíkch (ka-u-du-kík-ch) occasional

178. The Tlingit verb stem -k'eet' implies leaving, coming, or going as a group. It is interesting to note the use of the prefix ku-, usually referring to humans, in the expression. This line also parallels and repeats line 144, with slight variation.

180, 181. There is a nice phonetic contrast on the tape in the words dux'áan and at x'áan. Dux'áan is phonetically dux'wáan, with automatic labialization of the x' following the vowel u. At x'áan is as reflected in the writing system, without the labialization. Such automatic labialization is frequent in the pronunciation of older and more conservative speakers of Tlingit, and not as common among younger speakers. At any rate, the automatic labialization is predictable, not phonemic, and therefore not reflected in the orthography. The x' sounds following the word du in lines 421-

423 are also pronounced with the automatic labialization. The verb stem means to dry fish. The fish are hung either outdoors or in a smokehouse, and smoke is applied as the fish dry.

193, 198. The Tlingit verb in 193 has the distributive prefix--many people were packing up; 198 is without. Both are perfective.

daxwuduwxoon (daga-wu-du-ya-xoon)
wuduwxoon (wu-du-ya-xoon)

210. There is a contrast in Tlingit between the word in this line, x'éigaa (literally, "for her mouth") and the word x'éigaa, meaning "indeed" or "in truth" or "verily."

226, 228. Compare the two forms of the verb. Both are perfective, but one is a main verb and the other a dependent:

226. wujixix it ran (indicative;
main clause)
228. wushxeexi when it ran (participial;
subordinate clause)

231. Chxánk' is a diminutive form of dachxán used in direct address. The fox is addressing the brown bear as his grand-child. The red fox is found on the mainland and on some islands in Southeast Alaska, but not on all of the islands. The fox is not a culturally significant animal on the Coast--for example, as a totemic figure.

The fox is not a common or widespread character in Tlingit oral literature. Certainly the wise or clever fox and the stupid bear are not stock characters in Tlingit folklore. The fox is listed among the animals created in the Raven cycle, and de Laguna (1972) has two short stories about Fox and Wolverine and Fox and Crab from Yakutat. Fox as a literary character seems more developed in Tagish oral literature as described in

McClellan (1975). Other Coast elders whom we have asked also recall incidents where fox and weasel refer to others by kinship terms.

249-254. This passage has four interesting forms of the verb for calling or naming within six lines:

249.	yéi duwasáagu	du-ya-sáa-kw-u	attributive
250.	yéi dusáagun	du- sáa-kw-un	decessive
252.	yóo duwasáakw	du-ya-sáa-kw	imperfective; habitual
254.	yéi wduwasáa	w-du-ya-sáa	perfective

251, 252. Carry a dog. Two different forms of the stem -nook are used:

251.	wu-du-dzi-nook	perfective
252.	ga-du-s -núk -ch	occasional

Literally, the stem -nook means "to carry like a baby." The expression "to carry a dog" means figuratively "to go hunting accompanied by a dog" and is a euphemism for hunting, speaking indirectly about the act.

253. Dogs. The nouns are not always marked for plural in the Tlingit text, but the sense is plural, and in line 260 a plural possessive pronoun is used, indicating more than one dog.

253, 255. There are two interesting forms of the stem -.aat:

253.	aawa.aat	they went
255.	woo.aat	they left

This may also be a euphemism or indirect reference to hunting. See the notes to Kaats' for more on this.

257-267. This passage is a Tlingit example of "Homeric simile."

258. On the tape, yux is phonetically wux.

See also note to line 302.

259. Eyesight. In this story, the eyesight of people and dogs shines into the den, whereas in the Tom Peters version, it is the thoughts that shine in.

272. This is a nice example of an occasional form. The classifier and nominal prefixes specify sharp objects like stakes or spears.

yakoolgeechch ya-ka-u-l-geech-ch

278. To the bear. The Tlingit text uses the word *yatseeneit*. See the notes to Kaats' for more detail on this euphemism.

288. Tlingit. The possessive suffix, which we would normally expect, is not required in this construction, which functions parallel to the form *x'awoolt* two lines above.

302. In Tlingit, on the tape, *du yádi* is phonetically *du wádi*. For many older speakers, *y* and *w* are variants under certain conditions, and are the modern sounds for an older Tlingit "gamma"--a sonorant, an unrounded "w." Most younger speakers have *y* everywhere, but some conservative speakers retain *w* in the environment of *u*, and *y* elsewhere.

<i>ax yéet</i>	my child
<i>du wéet</i>	his/her child

Y and *w* routinely alternate in the Tlingit classifier and possessive suffix systems.

307. This is an idiom in Tlingit. He wasn't going to see things clearly, or look where he was going; rather, just plunge in carelessly, because he has already decided to let himself be killed.

328. Tlingit. *As.áa* is an interesting use of the classifier to make a verb causative or transitive, as in the English contrast of *sit* and *set*.

áa	he/she/it sits
as.áa	he/she sets him/her/it down; causes it to sit

333. Glove. This motif is usually used in the story of Kaats', where the hunter is tossed into the den by the male bear and the woman bear hides him, telling her husband he only threw the hunter's glove in.

355. Tlingit. Satéen is a "classic" classificatory verb.

358. Tlingit. Tlél ixéixik. Don't ever eat that. Optative. The underlying stem -xaa, to eat, appears here with the progressive stem, the -x- suffix for habitual action, and the optative suffix -ik. See the opening comments to this set of notes for more on eating bear meat.

364. My clothes. The motif of the girl requesting her clothes is important in comparative study of the story. Within the story, it is important first step toward her re-integration into the life of the family and village.

374. Note, in Tlingit, the contrast:

yiyják	(wu-yi-ják)	you-all killed it (perfective)
yiják	(yi-ják)	kill it (imperative)

381. Tlingit. Du tláa hás. Literally "his mother-plural." More loosely, his mothers, or his mother and them; parents. See also the note to line 39 of Tom Peters.

388. In this version, she leaves her bear children; in other versions she takes them with her to her village.

410. From here to the end, the version by Frank Dick contains several motifs, sequences and events unique to this version. Frank Dick's focus is on the shunning of the girl and the trouble caused by the prohibition against

eating the brown bear meat. The transformations of smoke and the grouse to black bear are unique here. One of the Interior versions in McClellan (1970) has the smoke and tree, but no black bear. It is unclear whether the black bear already existed, and the girl is helping people find it, or whether the story explains the creation of black bear as an acceptable food supply, in contrast to the brown bear which is now a brother-in-law to the people.

414ff. There seems to be rivalry between the girl and her older brother who is the established leader.

Kaats' told by J. B. Fawcett, 83

Recorded by Nora Dauenhauer, Juneau, October 3, 1972. Transcribed and translated by Nora Dauenhauer.

The text was first transcribed November 10, 1972 as a project of the Alaska Native Language Center; first translated November 22, 1980 as project of National Endowment for the Humanities Translation Grant to Nora Dauenhauer; transcription and translation extensively revised as a project of Sealaska Heritage Foundation.

This story is also known as "The Man Who Married the Bear," and is sometimes confused with the "Woman Who Married the Bear." Motifs are sometimes interchanged by some tradition bearers.

Other versions: Swanton (1909: Nos. 19 and 69; p 49ff, pp 228-229) Barbeau (1964: 215ff) Keithahn (1963: 156) de Laguna (1972: 879-880) Garfield and Forrest (1961: 29-37). The story also has analogues in Sugpiaq (Chugach Eskimo) and Central Yupik oral literature. See Nora Dauenhauer et. al. (1986: 39-41).

The story teller's oral delivery is rapid, with few pauses, and with very few false starts (as compared to his performance of Naatsilanéi, for example.) Parts of the story were spoken in a whisper, and some lines are totally inaudible on the tape, so that a few lines have been "restored" by guesswork, and a few lines have been lost. These lines are indicated in the notes.

The rapid delivery presents technical problems in punctuation in addition to those discussed in general in the introduction. The Tlingit and English punctuation differ in many places in the text, especially where the Tlingit has no punctuation at line turnings, and the English has a comma. We have retained use of

the period in Tlingit to mark a sentence end indicated by the end of a grammatical phrase or unit, accompanied by falling pitch drop.

In many places, the narrator pauses long enough for the pause to be indicated by a line turning, but with no falling in pitch, although it is the end of a grammatical unit. Where this happens in mid-line, without a significant pause, we have used the semi-colon to separate the grammatical units. But where it happens at line turnings, the Tlingit is either unmarked, or marked sometimes with a comma. The English is almost always marked with a comma.

By using a comma in English where we would normally expect a period, we have attempted to convey the sense of "pushing on," of a continuing tone of voice. This may give the English language reader the feeling of a sequence of run-on sentences, but we hope with this punctuation to convey the sense of rapid delivery used in long sections of the text--a sense which would be lost through the use of periods. These sections contrast with the sequences of lines that do end with longer pauses and falling pitch drop, as indicated by periods.

In addition to the special use of the comma described above, the comma is also used as normal in English to indicate appositions and other phrases.

This story presents few problems to understanding the basic plot outline. It is an exciting story, well composed and delivered. Most of the cultural notes supply additional background on the relationship to bears in Tlingit culture.

Because so few notes are required for basic understanding of the story, we have devoted far more notes for this story to grammatical forms of interest to beginning and intermediate students of the Tlingit language. Hopefully learners of all ages and cultures will find in these texts wonderful models of traditional

Tlingit literary language, and can use these texts in conjunction with grammars and dictionaries to savor the richness and complexity of the language. Readers not interested in Tlingit language study can skip over these linguistic notes.

Considering all aspects of content and style, this is one of the finest stories in the collection. One is inclined to agree with the excitement and enthusiasm of the story teller in his opening line. This is a magnificent story.

4. Tlingit, al'óon. Many different words are used in this text referring to hunting, and types of hunting. These are:

- 4. al'óon
- 5. at gutóot aa wu.aadéen
- 7. at eenéen (and line 8: at een)
- 23. at natí

These are significant in Tlingit culture and in the story, and should be noted.

Al'óon conveys a sense of hunting with weapons; it can also mean a technique of stalking, sneaking up on, or spying on animals.

The phrase at gutóot and some form of the stem -.aat means to be walking in the woods. This is the most indirect way of talking about hunting, and is connected with the traditional taboo of making direct statements about one's intentions regarding animals. To make a direct statement, especially about the future, is considered bragging, or pushing your luck. Tlingit tradition also holds that animals have spirits that can hear you, and to talk about them so bluntly might be considered arrogant and drive them away. Thus one talks about going for a walk in the woods or for a boat ride, rather than about hunting or fishing.

The stem -.een means to harvest or gather.

The phrase at natí is very metaphorical,

indirect, and vague; it means "to do something."

This story is about the delicate relationship between bears and humans, and the vocabulary dealing with bears and hunting reflects the delicacy.

20. On the sea. Reference here and in the next line (reversed order in Tlingit and English) refer to subsistence hunting on land and sea.

22. Tlingit. This is a good example of the use of the conjunction ku.aa to change the subject and introduce new information.

25. Tlingit. koowóodáx. From the den. The second suffix, -dáx seems to cause elongation of the first suffix -ú-, normally written short, as in line 53, at koowú its den. This seems to be a phonetic and not a phonemic distinction, and will probably be standardized short in the popular orthography.

26, 27. The Tlingit text is again ambiguous and indirect, and uses the word át, meaning "thing." This is a euphemism for bear. The Tlingit word for brown bear, xóots, first appears in line 38. Later, in line 129 and elsewhere, another common euphemism or circumlocution is used--yatseeneit, meaning "living one," or "living creature." Bears are generally spoken of with considerable circumlocution in Tlingit, and when encountered directly in the forest, are most often addressed by kinship terms, depending on one's genealogical connection to the bear, which is generally either paternal uncle or aunt, or maternal uncle or aunt. In line 193, he refers to them as "noble children"--aan yátx'i.

28. Dogs. Reference is to hunting with trained dogs.

36, 37. Tlingit. Phonetically, on the tape, the pronunciations are ch'u weisú and áyú watee. Phonemically, y and w are allophones of each other, and reflexes of a "gamma" or voiced velar fricative retained in the speech of some older speakers, especially from Yakutat. Most younger speakers now use y

in all places, but older speakers such as J. B. Fawcett regularly have w following u or oo, and y in other places. This is normalized in the popular phonemic spelling as y. See the note to line 302 of Frank Dick's story for more on this, and line 29 of J. B.'s Naatsilanéi, where he retains the "gamma."

40. Ketchikan. The southern origin of the story is also another suggestion as to its antiquity.

43. Yes Bay. Located north of Ketchikan.

60. Private parts. The Tlingit text is also a euphemism.

65. Kaats'. The name is also used in the Tlingit text.

66. Confused. In Tlingit, x'óol' yáx, like a whirlpool.

67, 68. Nice example of a "terrace" in the oral style, where the narrator builds his second phrase on the wording of the first.

69, 70. Along with the base form that appears in line 24 and elsewhere in the story, here are some nice examples for beginning students of the range of forms for "dog."

24.	keitl	dog
70.	du keidlí	his dog
69.	du keitlx'í	his dogs.

The plural morpheme is -x'- (but is not always required in suggesting plural); the possessive suffix is -i; and the final aspirated -tl becomes unaspirated -dl- when between two vowels.

73. Tayee. This is a locative construction.

73. The context and meaning of the proverb are not clear to the editors at this time.

74. Tlingit. The line contains a good example of two forms of the same word: yei.ádi, with the single, short suffix, and yei.ádeex, with the sequence of two suffixes, the possessive and the predicate nominative.

76. Tlingit. The stem -tsaak is not

attested in any of the published literature on Tlingit with this prefix. Most of the meanings of the stem are with verbs of pushing, poking, or connecting. See the Naish-Story Tlingit Verb Dictionary for a some 16 other meanings of the stem in combination with various classifiers and nominal prefixes. The dictionary form of this use of the verb is:

lu-ya-tsaak (int) to lie with the nose down.

The nominal prefix lu- refers to nose. The image is of an animal lying face down, but on its haunches, with its nose lower than its rump. The verb may also be used of a baby lying face down, but is generally not used of a person lying face down with legs fully extended.

89. She put her paws... She is deceiving her husband. A comparable proverbial phrase in English might be "she pulled the wool over his eyes."

90. She felt something for him. In Tlingit, the nominal prefix tu- , meaning mind, implies that the feeling is spiritual and emotional, and not purely physical. The underlying form is tu-wu-di-tee. Wu is the perfective aspect prefix, and -di- is the classifier. The stem has many meanings in Tlingit, mostly dealing with states of being.

91. Tlingit. Jiwuskóox'ú. This is another verb hitherto unattested in Tlingit linguistic literature. The underlying text form is:

ji-wu-si-kóox'-u

and is a participial perfective, the -u suffix marking the verb in the subordinate clause, and the -wu- marking the perfective aspect. The classifier is -si-. The dictionary form would be:

ji-si-kóox' (tr)

The verb has a range of meanings. The stem with the -s-classifier refers to a long object falling. With the nominal prefix *ji-* it means to touch in passing with the hand, or the hand falling on something in passing. In this case, Kaats' touches the woman's genitals by accident as he falls into the den.

96. Tlingit. *Naxwudzigeedi*. This is a subjunctive form, the underlying form of which is *oo-na-ga-dzi-geet-i*.

100. Nothing will happen. The female bear, seeming like a human to him, instructs Kaats', who has little choice but to trust and believe in her. From here on there is no clue as to what happened to the male bear, who disappears from the story. One possibility is that Kaats' and the female bear both killed the male bear.

110. He had an accident. His relatives had no idea where he was, and could only assume that he had a hunting accident. Kaats' was presumed dead.

119. Older brother. This is the older of the remaining brothers, in contrast to the reference in line 121 to Kaats' as the older brother.

120, 121. The phrase is difficult to translate, but is a nagging, taunting, or "put down," implying "why not him?" or "what's wrong with him?" People were using ridicule and social pressure to urge the younger brother into searching.

121. Tlingit. *Yanduskéich*. This form is occasional, marked by the conjugation prefix (in this verb -*na-*), and the suffix -*ch*. The underlying form is:

yéi ya-na-du-s-kaa-ch

The dictionary form is

ya-si-kaa (tr) to tell.

Various forms of this verb, usually in the perfective, with different prefixes and classifiers, are very common in narratives.

122. Tlingit. Kukgwashée. This is a future form. Futures in Tlingit are generally complicated by contractions not immediately obvious to beginning students. The underlying form is ku-oo-ga-ga-shée.

The order of prefixes is: human being, irrealis, conjugation prefix, aspect prefix, zero form of the classifier. As the vowels drop according to the Tlingit rules for open syllables, the g falls next to the g and becomes a k, and the irrealis prefix appears as labialization or rounding of the g.

124. Tlingit. Wududziteen. The text offers beginning students a variety of forms of the verb "see," listed here in their text forms, underlying forms, and translation.

124.	wududziteen	they were seen
183.	iyatéen	do you see?
215.	aa <u>xwsiteen</u>	I saw some
245.	ayaawatín	he recognized him
249.	ash yalatín	he stared at him

124.		wu-du-dzi-teen
183.		i-ya -téen
215.	aa	wu- <u>xa</u> -si -teen
245.	a-ya-wu-	-ya -tín
249.	ash ya-	-la -tín

132. Taken by something. The Tlingit verb stem -neix is difficult to translate in this context. It means generally to help, save, heal, or rescue. Here it also means something like enticed or enchanted, but both of those English words imply a spell of some kind, and none is really cast here. "Taken" is used as a neutral English verb.

143. Sunbeams. In Tlingit "legs of the sun" or "sun legs." At this point we might also

comment on three motifs shared between this story and the story of the Woman Who Married the Bear. In both stories, the younger brother is the successful searcher, footprints play a role in the tracking, and the dogs' thoughts are like sunbeams or beams of light to the bears in their dens. Most tradition bearers have the motif of the mittens used to trick the spouse only in the story of Kaats' or the Man Who Married the Bear, and not in the story of the Woman Who Married the Bear, although in the latter story the mittens are dropped into the den by hunters to entice or aggravate the bear.

145. Tlingit. Koodagáńch is an occasional form. Because it is a "zero" conjugation verb, it has the irrealis prefix instead of a conjugation marker. The ka- prefix designates the round shape of the sunbeam streaming into the den. The underlying form is ka-oo-da-gán-ch.

148. Tlingit. Kdaháńch is an occasional form. The underlying form is ga-da-hán-ch.

165. The dog's name translates as "Dry Fish Dagger."

162. There is a possible contradiction or confusion here.

170. The voice is very faint here on the tape.

174. The nouns are supplied in translation.

178. To search. As noted earlier, it is common in Tlingit tradition not to mention or directly state intentions of hunting or killing something. Such intentions were stated indirectly, but in a way that people knew what the activities were all about. Tlingit tradition holds that the bears can hear and understand people. Therefore the younger brother keeps his real intentions secret from the bear. His real agenda is not just to search, but to find.

180. The angry men. The brothers of Kaats' are becoming angry and frustrated because they were convinced they could find him. Some

tradition bearers say that they didn't fast properly and abstain from sexual relations as they should have, whereas the younger brother did.

185. Tlingit. The Tlingit verb wakkooká is very interesting. It contains the nominal prefix wak, meaning eye, and a second nominal prefix, -ka-, designating a round object. The verb stem is -kaa, meaning to say or tell. The whole thing put together means "she told him to use or do something with a round object, namely, the eye." Eyes are round objects. In short, she told him "Use your eyes." The underlying form is ash wak-ka-wu-ká.

189. It wasn't slowing down. The bear kept rising to break, grab, or otherwise deflect the sunbeams in order to slow the dogs, but it didn't work.

190. Still doing this. Reaching for the thoughts like sunbeams.

190, 202. Tlingit. Loowagúk is an interesting verb. The dictionary form is

lu-ya-gook (st) run

and means "plural subjects run." The verb used with a singular subject is ji-xeex. It contains the nominal prefix -lu-, meaning nose, and evokes a picture of a pack of things running with their noses outstretched. It is hard to find an English verb that includes the concepts of running and smelling at the same time.

193. Noble children. A euphemism for bear.

203. Tlingit. The dictionary form is ya-di-xoon, to peer or peep; also to point, as a dog pointing with the face or nose extended.

213-226. This passage describes the traditional technology of bows and arrows.

228a. Slap. This is a sound effect. The story teller claps his hands once for effect. Thus, he actually completes his sentence not

with a spoken word, but with a sound effect indicating and emphasizing the shot or the suddenness of the arrival.

230. The kinship term is supplied in translation.

231-239. This passage is an "aside" to the collector.

241. The name Kaats' is supplied in translation.

243. Tlingit. Ix'adaxwétlx is an interesting verb. The stem is -xwetl, meaning to tire or be tired. The durative suffix -x implies tiring over a long period of time, and the nominal prefix x'a means mouth. Literally, the verb means "your mouth is tired."

247. This line is whispered.

252. There is an inaudible line following on the tape, but the story seems to move well enough without it.

254, 255. Tlingit. Phonetically, on the tape, xát is pronounced xwát, with automatic labialization of the x after the vowel u.

257. Tlingit. Hóoch. The underlying form is the pronoun hu followed by the subject marking suffix -ch. This word provides a nice contrast to the word hóoch', meaning "no more" or "all gone," as used in line 109.

hóoch	he (subject)	hú - ch
hóoch'	no more	

258. Tlingit. Keeneegéek. This is an optative form, as indicated by the optative suffix -eek and the irrealis prefix. It is second person singular. The underlying form is ka-oo-ee-neek-éek.

260. Tlingit. Kgeegóot. This is a future form, second person singular. The underlying form is oo-ga-ga-ee-góot.

267, 268. The story teller's tone of voice changes here, becoming high, musical, and playful, emphasizing the happiness of the dogs.

270. Yo-ho-ho. The hyphens represent glottal stops here. The vowel o is also interesting here because it is "extra-systemic" in Tlingit, appearing only in the word "ho", as here and as in the expression "gunalchéesh, hó hó," where the hó hó means "very much."

277-283. The younger brother told his wife he had found his older brother Kaats'. He didn't want to tell because he found Kaats' living with an animal.

282. Tlingit. Kgwagóot. Future, third person singular. The underlying form is oo-ga-ga-góot.

283. Tlingit. Kukgwaháa. Future, third person singular. The underlying form is ku-oo-ga-ga-háa.

284. Messenger. The messenger is a slave.

294. Tlingit. Gaxtookóox. Future, first person plural. The underlying form is oo-ga-ga-too-kóox.

296. Tlingit. Gugagut yé. Future, third person singular, in an attributive construction. Vowel length as well as tone appear to be "stolen" by yé. The underlying form is oo-ga-ga-góot.

297. Teikweidí. A clan of the Eagle moiety. The story teller now clearly identifies the people who own the story because of what happened to their ancestor.

306. X'ax'áan is a Teikweidí man's name. It means, literally, "Angry Mouth." X'ax'áan hás is literally "the X'ax'áan's." The construction is often expressed in everyday Tlingit-English as "X'ax'áan and them." This is the particular group of Teikweidí to whom the events happened.

308. Their ancestor became a thing of value. Wé shukaadei káa áx' át wusiteeyi yé áwé. This is probably the single most important cultural concept assumed in all of the stories in this collection. Here, J. B. makes it explicit. The ancestor (shuká) becomes an at.óow. The phrase contains, in a different

grammatical form (literally, "the ancestralized person") the word from which the title of this collection comes. The Tlingit expression "átx sitee" means literally "to be a thing." A thing of value is implied, but the word goes far beyond the literal translation. It is connected to the concept "at.óow," meaning, literally, an owned or purchased thing, as described in more detail in the Introduction. The thing is often purchased with a human life, as in the experience of Kaats'. In short, the "thing" is a clan crest. The story teller is explaining how at this time and place the experience of Kaats' took on this spiritual significance. The pattern is the same for many events in the lives of the ancestors of various clans: 1) an event happens in the life of an ancestor or progenitor; 2) some aspect of the event becomes a "crest" or at.óow--the ancestor, the animal, etc.; 3) the land where it happened is also important in the spiritual life of the people.

314, 320. Tlingit. Du yátx'i. Phonetically du wátx'i on the tape, with w conditioned by the preceding u.

318. Solid rib cage. Solid rib cage bears are those known to have no space between their ribs. The ribs are, or are like one piece of bone. Therefore they are not easily killed. This detail also appears in other stories.

323. "They are bears," supplied in English translation. The Tlingit text leaves the conclusion for the listener to complete.

324. Tlingit. Ugootch. This is a clear example of the occasional, with the -ch suffix and the irrealis prefix u- used with the zero conjugation verb.

326a. A whispered, inaudible line is omitted here.

333-335. Spoken in a very rapid whisper, with excitement, but difficult to hear.

336. In contrast, this line is spoken loud and clear.

339-342. This passage is characterized by stuttering, and false starts, and is partly reconstructed.

349, 351. The repetition here is a nice example of oral style, used for emphasis and as a compositional device, not to be confused with false starts or stuttering.

352. Tlingit. X'eetaanéek. Optative, second person singular. The underlying form is x'a-oo-ee-taan-eek.

359a. The slap or clap here is one of satisfaction by the story teller.

363. Joy, etc. This is an interesting passage. It would seem difficult for a bear to kill a seal. Hence the excitement of the bear children when Kaats' supplies them with the seals. For those interested in structural theories of literature, anthropology, and folklore, this story seems rich in structural polarities discussed by Levi Strauss and other structuralists; for example, land vs. sea, sea vs. shore, shore vs. inland, land mammals vs. marine mammals, etc. It is interesting that Kaats', the human, is a mediator among these polarities, and that since his time bears are part human, thus mediating the polarity of human vs. bear.

367. This line is spoken in a whisper.

374-380. This passage is one of many in the story wherein the narrator meditates on the relationship between humans and bears, and how much the bears understand us, have compassion, and are like us, but that humans historically have been unable to reciprocate. The relationship is now delicate and often ambiguous.

381. Tlingit. Yóo yagútk is phonetically yóo wagútk on the tape. This is an imperfective form with a durative suffix.

382-387. Spoken in a rapid whisper. Line 388 Awé héen / it was water spoken in a strong, loud voice.

393. Kaats' had been missing for some time,

and was presumed lost. Somehow, perhaps through the wife of the younger brother, the wife of Kaats' discovers that he has been living alone in the woods--or worse yet, as rumor and gossip about the footprints would have it, that he has been living with an animal. The phrase ux kéi uwatee has a range of meanings and is difficult to translate. Among the meanings are: trouble, death, an accident, a mechanical breakdown, to get sick, an incident, and an experience.

394-397. The motif of plural marriage is common in the stories, but the general pattern is for the younger wife to make cultural mistakes, not the older.

398-406. A number of cultural things are happening in this comment by the story teller to the collector. First, aware of the different politeness styles in traditional Tlingit and contemporary European-American culture, the Tlingit elder is apologizing, lest he embarrass a younger Tlingit woman who may possibly be influenced by non Tlingit standards. He is preparing her for what the wife of Kaats' says about the bear.

Second, as an older Eagle moiety man, the story teller addresses the younger Raven woman as his daughter. He continues, telling her that although she is Raven (Lukaax.ádi; child of Chookaneidí), she has genealogical connections to the Teikweidí clan that owns the story. He states explicitly how good it is that she is asking about it, and implies here and in other references to the Teikweidí that he encourages verification of the story by Teikweidí elders.

412. The Tlingit text uses the word yatseeneit, one of the circumlocutions for bear. The narrator is being extremely indirect here, in contrast to the words of the wife he is building up to introduce.

417. Hey there. The story teller's voice is in a very high pitch here, imitating a

woman's voice.

419. The comment by the wife is the turning point of the story. She is being nasty, sarcastic, and "catty" to Kaats', and she is breaking a strong Tlingit cultural taboo by speaking badly of animals. Her actual comment is ambiguous, but is a thinly veiled reference to the genitals of the female bear.

The construction translates more literally as a "tiny faced thing with hair on it" or a "tiny faced haired thing." The insertion of the diminutive -k'- in the verb complex is very rare in Tlingit. The nominal prefix ya- refers to face, and yak' would be "little face." This example suggests that the set of nominal prefixes may be further modified by diminutives. The entire verb is an attributive construction. The underlying form is ya-k'-wu-dzi-xaaw-u.

424. This line is whispered.

425. Kaats' now breaks his agreement with the bear wife by speaking to the human wife. This is also an interesting construction. In Tlingit as well as in English, the entire first subordinate phrase is the subject of the sentence. The word yéich derives from the word yé and the subject marker -ch.

427. This is difficult to translate. We have used "you," but the Tlingit text is more literally "this one." It is as if he is talking about her, even though she can hear, saying something like "What has she done now?"

443. The songs. These are the dirges, lamentations, or cries that the bear wife will sing over the body of her husband. Note as elsewhere in these stories the pattern of a story, song, and artistic design all containing and referencing each other.

444. Outer containers. This term may also be translated as "our makers," or "our containers" and refers to grandparents, ancestors, and relatives of past generations. See also the note to line 280 of J. B.'s Naatsilanéi.

449-454. This is a difficult passage in

Tlingit, where both singular and plural forms appear. Two persons are watching: one, a coward; the other, a slave, who is also a messenger.

455. Note the "shape shifting" here, where the bear appears in human form to the witnesses.

460. Reference is to ceremonial face paint.

Glacier Bay History
Told by Susie James, 82

Recorded by Nora Dauenhauer, Sitka, June
1972. Transcribed and translated by Nora
Dauenhauer.

Publication History. The text was transcribed as a production of the Alaska Native Language Center. The Tlingit text was first published August 1973 by Tlingit Readers, Inc., copyright (c) 1973 by Tlingit Readers, Inc., printed at Sheldon Jackson College by Andrew Hope III and Richard Dauenhauer. The first edition featured a four color totemic design of the Woman in the Ice by John Marks. Revised and translated as a project of the Sealaska Heritage Foundation.

Other Versions. Boehm (1975: 48) Bohn (1967: 39). See also the version by Amy Marvin in this collection.

The Glacier Bay History told by Susie James is an excellent example of traditional world view--the cosmic significance of human behavior in relationship to "eternal return" of resources. If people live correctly--by right thought, right speech, right action, things will go well. Above all, humans must respect the world of spirits--the spirits of animals and other forms of life and energy in the world. If these spirits are respected, the life in which they are embodied will continue to return to the people, sustaining human life.

A number of literary, social and spiritual themes are presented, including individual and social responsibility within the family and community at large, both at a given point in time and for all future time; blood guilt and redemption; puberty; and the relationship of people, animals, and the land.

The history is a powerful account of the

spiritual significance of Glacier Bay to the Chookaneidí people. The style is very "baroque" in that the composer introduces many themes into her narration immediately--almost one per line or phrase--and then continues to develop and weave them. The story concludes with two of the most sacred Chookaneidí songs--lamentations for the land and houses of Glacier Bay.

Two highly developed narrative traditions exist for the Glacier Bay History. Each is powerful. We do not argue that one is better, more accurate or more correct than the other, or that either is wrong. The versions are simply different. Such differences are common in oral literature. Each has its emphasis and tragic focus and impact. We invite readers to enjoy both.

In version one the grandmother, Shaawatséek' stays behind in place of the young granddaughter, Kaasteen. The woman in the ice is the older woman, Shaawatséek'. Emphasis here is on the sacrifice of the grandmother, on the Tlingit tradition of "standing in," and accepting the responsibility not only for one's own actions, but the actions of others. One's actions impact not only the individual, but his or her entire community, and not only now, but for generations to come. The young woman makes a mistake, but the older woman takes action to redeem her family and people. The grandmother comments specifically that many children will be born of the young woman, and therefore the young woman should survive. The young woman will guarantee the biological survival of the people, but the old woman will guarantee the spiritual and social survival of the people. This is the version told by Susie James. This would seem to be an older version, but this is impossible to prove.

In version two the young woman, Kaasteen, herself stays behind with the houses to redeem her people. The Woman in the Ice is Kaasteen, the younger woman. The tragedy in this version

focuses on the immediate loss not only of the young woman, but the grandchildren never to be born. The young woman accepts responsibility for her actions, and takes appropriate steps to redeem herself, her family, and her people. The sense of sacrifice is extremely powerful because it is the life of a woman of child bearing age. This version is more common in Hoonah today. This narrative tradition is represented in this volume by Amy Marvin.

In this volume, both versions are told by respected tradition bearers of the Chookaneidi clan. The versions differ only in which woman stays behind. The versions agree on the names (Kaasteen the granddaughter, and Shaawatséek' the grandmother). Most important, the versions agree that this is a Chookaneidi story, that the land of Glacier Bay is sacred because it was purchased with the blood of the people, and that the spirit of the woman remains in the ice. They also agree on the songs attached to the history. Throughout each story, we can see and appreciate and enjoy the personal styles of the two elders. Each has her own way of envisioning and recreating the specific details of the story, and relationship of events--for example, the details of the seclusion during the puberty rites, the details of how the little sister relates Kaasteen's calling the glacier, etc.

Susie James is a speaker of a now almost extinct dialect or speaking style of Tlingit associated with the "old timers." It is characterized by replacing "n" with voiced "l", (like the English L) . For example, héen (water) is héel (with a voiced l.) The reverse process sometimes happens in the English of the very "old timers", who sometimes say "hoten" for "hotel", and "model skills" for "marten skins," etc. In the narrative, Susie uses the "standard Tlingit" n, but in the first song, she uses the voiced l throughout--ax aalí for ax aaní (my land). Where the letter l appears

in the vocables, it is always voiced, never voiceless. In texts where the voiced l sound is significantly frequent, we normally write it with an underlined l, to distinguish it from the "regular l," which is voiceless in Tlingit. In texts in which it is rare, as in this volume, we indicate the voiced l in the notes. The voiced and voiceless l never contrast in Tlingit; the voiceless l, where it occurs, is always a variant of n.

Susie James' style is characterized by very rapid delivery within the line, creating an overall impression of speed. She delivers her narrative in a soft, high voice, and has a range of voices for her characters, as indicated in the notes.

Title. A literal translation of the title is "(When) the Glacier Comes Down on the People."

1. Gathéeni. "Sockeye (Red Salmon) River." This is on the site of present day Bartlett Cove.

4. Glacier Bay. The name "Glacier Bay" was not traditionally applied to the area, but its name was S'é Shúyi, "The Edge of the Clay," so named because the entire bay was a valley of clay with grass growing in it. After the glacier came down and had receded, it became Sit' Eeti Geey, "The Bay where the Glacier Was." Then it also became Xaatl Tú, "Among the Icebergs."

1-6. Note how the story teller is presenting many themes one after the other, without developing them. Once the themes are presented, she will begin to tie them together, connecting the land, the salmon, the people, the ice, and various traditions.

11. Houses stood. In English, "stood," but in Tlingit, literally, "sit." Two Tlingit verb stems are used. Here, the plural stem -keen, and, as in line 126, the singular stem -aa.

14-16. Susie is naming the house groups at Glacier Bay who were part of a then still undivided Chookaneidí clan, but separated into house groups. Subsequent to the events

recorded in the story, the Kaagwaantaan and Wooshkeetaan evolved into separate clans. As far as is known the Eechhittaán did not take on a separate identity as a clan. This is a natural process in the evolution of Tlingit social structure, as a group of people literally outgrows one house and builds another. Eventually the house groups take on status as separate, but closely related clans. Lines 126-136 include two more houses, Naanaa Hit and Xinaa Hit.

At the time when Kaasteen violated the taboo, the Chookaneidí clan consisted of 5 houses: Kaawagaani Hit, Woosh Keek Hit, Eech Hit, Naanaa Hit, and Xinaa Hit. After the events in the story, they evolved into three distinct clans.

The etymology of Kaagwaantaan derives from Kaawagaani Hit Taan, "The House that Burned." There was also a Kaawagaani Hit in Hoonah before the fire of 1944. The name Wooshkeetaan derives possibly from Woosh Kik Hit Taan, "Half of a House." The name Chookaneidí means "People of the Grass" and is related to chookán, "grass." The clan is named after Chookan Héeni, "Grassy River," that flows in Berg Bay in Glacier Bay, on the opposite shore from Gathéeni, Bartlett Cove.

Another group of Chookaneidí not mentioned in the text was also at Glacier Bay, although their relationship to the other groups is not completely understood. The name of this group is Kadakw.ádi, and the name is sometimes heard as an alternative to the name Chookaneidí.

The point emphasized here (both in the text and the note) is that at the time of the story, the Chookaneidí, Kaagwaantaan, and Wooshkeetaan were all house groups of the same clan, and subsequently evolved into three distinct but closely related "brother" or "sister" Eagle moiety clans sharing a common heritage. The three clans are often grandparents of each other. As Ray Nielsen, Susie James' grandson

commented in reference to annotating this story, "Don't forget to mention our brothers, the Kaagwaantaan and Wooshkeetaan."

23. At the start.... The Tlingit term *wooweit* refers to the time during which biological changes take place and the female child becomes a woman, with her first menstruation. The Tlingit word is related to the word for "enrichment." This is a difficult passage to translate, and could be "At the start of her enrichment," or "At the start of puberty," or "At the start of her puberty rite," or "At the start of her seclusion."

23. She was curtained off. A girl was curtained off or otherwise isolated during this time. This was a strict training period for life skills, adult thinking, and self discipline. There were things she couldn't do, foods she couldn't eat, etc. Training included sewing, arts, crafts, and traditional technology.

25-30. There were very many of us. This line suggests that there aren't as many Tlingits any more, that there are many who were adopted out or otherwise "lost" to the community. It also suggests an important point for the story teller--a cosmic connection between proper training and behavior and the well being of the people, including fertility of the land, animals, and people. This holistic world view is common in traditional societies, where spirituality, wellbeing, and environmental protection are united, and directly connected to human behavior. At the end of this training period and ritual isolation, the young woman would be considered mature, and a marriage would be arranged for her, very often as the junior wife in a plural marriage.

30. Tlingit. The tape has *jidusnéiyeeen*, with the *s* classifier.

32. Tlingit. The tape has *nalé*, without the normally expected irrealis prefix *u-*. This is an accepted grammatical variant.

30-40. This passage links up with the foreshadowing in line 21, "what was she thinking?" The dramatic emphasis here is that the training was almost over, but things are about to go wrong. The salmon and seclusion themes are being worked together. Notice the very long lines from 25 to 37, as the story teller speed increases with the dramatic tension.

42. Extension. A special room extending from the main house was constructed of cedar bark so that Kaasteen could live there alone.

58. Tlingit. The tape has keitl jiyáx. The nominal prefix has been edited out.

68-69. The lines between 68 and 90 are delivered in a range of dramatic voices. Beginning with Atlée / Mother! a change is made from the normal narrative voice to the other voices. The little girl speaks in a very soft and high voice.

70. The mother's voice is a conspiratorial whisper.

72. Girls don't bring news from back rooms. This is a proverb, the cultural equivalent of which is probably something like "People shouldn't tell tales out of school."

73-81. Now the young girl speaks in a whisper too, her voice gradually vocalized toward the end of the passage.

82-89. Whispered; again, the mother speaking.

89. Tlingit. The line contains two forms of the stem -kaa, an indicative and an optative.

90. Susie James' regular narrative voice resumes here.

91. Tlingit. The verb yanagwéich is interesting. It is an occasional form, with the -ch suffix and the conjugation prefix -na-. It also has the nominal prefix ya-, meaning "face." The verb presents images of the face or head of boats in a fleet going up to the face of the glacier to hunt seals.

93, 96. Tlingit. Kana.éin and akunalséin appear here with their progressive stems.

In some grammatical forms, these verbs look very much alike, although their underlying forms are quite different. The dictionary stems are -sei, "to be near; come close," and -.aa, "to grow; cause to grow."

126-136. In addition to the Kaagwaantaan, Wooshkeetaan, and Eechhittaan mentioned in lines 14-16, two other houses are now mentioned: Naanaa Hit, meaning "House up the River," and Xinaa Hit, meaning "House down the River." The names derive from locative bases meaning "further up" and "further down."

By mentioning Kaaxwaan, Mrs. J. C. Johnson, Susie's contemporary in Hoonah and a paternal aunt of the collector, the story teller is inviting and encouraging verification of the house name. Kaaxwaan was from Naanaa Hit, as is Amy Marvin. Susie James is a descendant of the Xinaa Hit. Both are house groups of the Chookaneidí clan.

137-138. Many other houses. The traditional pattern is that every other generation either rebuilds a clan house, or builds a new one, usually the same house, and of the biological paternal grandfathers. In other cases, people divide into another house group due to the expanding population. For example, Naanaa Hit was rebuilt in Hoonah. The number of houses indicates that the people had been in Glacier Bay for many generations.

139. Row of houses. In addition to the five houses mentioned by name, there was a second row of houses in back of these. It is important to remember that the community would have included houses of Raven moiety groups, although these are not mentioned by name in the story. These Raven clans would have been the marriage partners of the Eagle clans. It is also important to remember that although a house is considered belonging to one clan, it would be occupied by people of both moieties, because a husband and wife would be of different moieties according to the

traditional marriage patterns. One of the Raven moiety clans that would have been part of the community is the T'akdeintaan.

152, 153. "Her mother" here is the mother's mother, Shaawatséek', the grandmother of Kaasteen.

155, 156. Just prepare. These two lines show that Shaawatséek' had already removed herself from the rest of the family and had already made her decision to stay.

163. Uncles' house. Tlingit possession is always difficult to convey in English. Reference is to a singular house possessed by plural maternal uncles. Sometimes the Tlingit noun plurals are ambiguous. She is actually staying with all the houses, even though physically she can only be in one.

168. Children will be born. Shaawatséek' gives the main reason she will stay with the houses, as opposed to Kaasteen's staying. She will save not only the life of her granddaughter, but the unborn children she will bring into the world, who in turn will bring more children into the world. These grandchildren are recognized in two ways: 1) descendants through the female line, grandchildren who are members by birth of the Chookaneidí clan; and 2) descendants through the male line, who are by birth members of Raven moiety clans (following the mother's line) but whose fathers and grandparents are Chookaneidí. The Tlingit term for this is Chookaneidí dachxán--grandchild of Chookaneidí.

173. Tlingit. Tlingit has a range of variations on the stem -kaa, meaning to say, tell, reply, etc. Many of these forms are found between lines 173 and 217:

- 173. yéi adaayaká
- 173. x'ayeeká
- 181. yóo x'ayaká
- 192. yéi yawakaa
- 203. yéi ayawsikaa

213. yóo yaawakaa
 217. yóo ash yawsikaa

We have translated most of these simply as "he said" or "she said," but the rich combinations of prefixes in Tlingit convey different shades of meaning.

184. Switched. Susie James is emphasizing here that the granddaughter Kaasteen goes aboard the evacuating boats, and does not stay behind. This is the only major point on which the two narrative traditions disagree. On the tape there follow 3 lines which have been edited out, an "aside" within an "aside." The narrator asks the collector, again inviting verification,

Did your paternal aunt
Kaaxwaan
 tell it to you?

We i aat
 gwál tlél i een yóo akoonikk
 wé Kaaxwaan?

185-190. This is the way I know the story.... My maternal grandfathers. Susie James is identifying her line of transmission, who passed the tradition on to her.

191ff. The speed of the story slows at this point, as reflected in the short lines indicating more pauses.

196. The maternal uncle. The great uncle was composing a song to commemorate their evacuation from Glacier Bay.

198-209. Tlingit. Four forms of the verb "to make" or "compose" are contained in these lines.

198. alyéix he is making (indicative)
 200. alyéixi (trying) to make (participial)
 207. xalayéix I am making (indicative)
 209. ilayéxni if you make (conditional)

221, 229, 230. Tlingit. There are three different forms of the stem -chaak, to pack.

221. kaydachák pack (imperative)
 229. has kawdichák they packed
 230. kducháak they packed (indefinite)

240, 241. Nice example of a "terrace" in oral style.

240. yaa kunanein they were getting ready
 main clause, indicative mood, progressive

241. yan kunéi when they were ready; sub-
 ordinate clause, conjunctive mood, sequential

250. The song from Naanaa Hít. Reference is to the song "Ishaan gushéi," which is used by the Chookaneidí during the cry for the dead. The two songs with which Susie James concludes her narrative are among the most serious and sacred of the Chookaneidí clan. They are sung on very solemn occasions, especially during the feasts for the removal of grief. Susie accompanies herself with a drum. For complete discussion of variant verses, see the notes to the story by Amy Marvin. Song lines are not numbered. Also, since the melody overrides the Tlingit tone system, tone is not marked.

As in most Native American music, the song consists not only of its text, which contains the poetic images and meaning, but sets of vocables or "burden syllables" such as "ee," "aa," "ei," "haa," etc. that have no meaning but serve to establish the melody.

As mentioned in the general discussion at the beginning of these notes, the letter l in the vocables and text of this song indicates a voiced rather than a voiceless l. This voiced l is a variant of n, substituting for n, but never contrasting with it. It is in free variation with n, and in the second song,

Susie James uses the n and not the voiced l.

Between the first and second songs, Susie whispers, "X'eit shután! X'eit shután!" asking the collector to turn off the tape recorder.

Glacier Bay History told by Amy Marvin

Recorded by Nora Dauenhauer, Juneau, May 31, 1984. Transcribed and translated by Nora Dauenhauer.

For other versions, please see the story by Susie James in this collection and the notes to it, which also include details not repeated here on Glacier Bay, world view, and the clans mentioned in the story.

Amy Marvin is one of the eminent Chookaneidi tradition bearers in Hoonah today, and is a direct descendant of the ancestors mentioned in the Glacier Bay History. She was requested to tell this story so that both traditions would be represented in this collection. Her version is very rich in details, and provides historical perspective on many of the cultural institutions of Tlingit heritage, such as feasting for the removal of grief in memory of the departed.

Amy Marvin sets her central narrative of the events at Glacier Bay in the context of a larger history. She begins with the story of the girl who raised the bird at Glacier Bay, then turns to the events that destroyed the idyllic life there. Her history then continues to the founding of Hoonah. The transcription presented here concludes with the very beginning of the last part of Amy's history, with the refugees from Glacier Bay landing at Spasski and having to start over again with almost nothing.

Although the two stories are different in style and detail, with each story teller selecting different features to emphasize and develop, the two stories actually disagree on only one important point. In the tradition represented by Susie James, the older woman, Shaawatséek', stays behind; in the tradition represented by Amy Marvin, the younger woman, Kaasteen, stays behind.

Amy Marvin's delivery in the "narrative frame" or first part of the story is very rapid, with very slight pauses between sentences. When she reaches the "story proper" the speed decreases in general, and there are more pauses. A general pattern is for the phrase or section of lines to begin with a loud, firm voice, then gradually diminish in volume to an almost whispered "yes," and then begin the pattern again. Some examples of this are indicated in the notes.

1-55. Amy Marvin, as Susie James, opens her narrative with a description of life in harmony with nature. The immediate story is set in the context of an earlier story about the girl who raised the bird whose call imitates the name of the clan.

5-7. In Tlingit, the verbs are different and the adverbs the same; because we had to use the same verb in English, we have made the adverbs different.

14. This line is an "aside."

15, 16. Ts'itskw is the contracted form and is the normal generic term for any small song bird in Northern Tlingit. The longer form, ts'ats'éé, is used in the South.

24. Tlingit. Yéi ayanaskéich. Occasional. The stem is -kaa.

25, 26. Tlingit. Gútgook. Optative. Here, the optative suffix -ook is added to the durative suffix -k-, which becomes -g-. "Do not go repeatedly or habitually."

31. Tlingit. Stuck in the mind, neil yaawdigich (perfective: yaa-w-di-gich) it found a home, went inside a home. The stem ya-da-gee^{ch} refers to a sharp object entering, going into, or piercing; neil is the nominal or thematic prefix referring to home.

36, 38. Tlingit. The stem -xeet, multiply:

- | | | |
|-----|--------------------------|------------|
| 36. | aa-w-dzi- <u>xeet</u> | perfective |
| 38. | yaa ga-s- <u>xit</u> -ch | occasional |

41. Choo-kaneidí. The bird is imitating or repeating the clan name, and the story teller is imitating the bird call of the Chickadee.

59, 60. Tlingit uses the same word, yées, as the adjective "young" and the adverb "newly" or "recently."

61. Tlingit. Dus.áa has the s classifier, making the verb causative. They caused her to sit; they had her sitting.

72. Someone in this condition. This is one of the great miracles and mysteries of life, and in many traditional societies women were and are considered to have great power, especially at this time. The power can also be unconscious and dangerous, and many ritual taboos often apply. In traditional societies, the onset of menstruation is also one of the great rites of passage in a woman's life, and in the life of the community.

76, 77, 79. Feast. The Tlingit stem -eex' is used in verb and noun form, and is very important. In English, the event is popularly called "potlatch" or sometimes "party." The Tlingit term is based on the stem -eex', which means "to invite," as to a banquet or feast. Amy Marvin will explain this in detail later in lines 307-330. The main concept is to feast, not with one's "enemies," (as is popular in the anthropological literature on the subject) but in sharing food and gifts with the opposite moiety, and, through them, with the departed. Thus there is no relationship to the spirits of the departed except through sharing with the living. This concept is central in Tlingit tradition, and in this, Tlingit tradition may well differ substantially from the potlatch tradition described for the southern Northwest Coast.

The term is difficult to translate. We have avoided using the word "potlatch," and have used something on the theme of "feast." The stem is used as a verb in lines 76 and 77: the

prefix ku- refers to action involving people, and the subject pronoun -du- is a 4th person pronoun generally translated as "they" or by using the English passive voice.

ku-w-du-wa-.éex' there was a feast;
 people were invited;
 people had been invited;
 they invited people.

The noun phrase in line 79

ku.éex'-dei to the feast (feast-to)

reduces the components to their simplest form, ku.éex'--"people-invitation." The feast in these lines is not for Kaasteen, but is coincidentally at the same time.

84. Little girl. Presumably the younger sister of Kaasteen.

104. Lifted the edge. The wall was made of bark, and could be lifted in sheets.

131, 132. Witness. In Tlingit, witness, with a voiced l that patterns as a dialect variation of n.

146-161. Emphasis here is that the glacier did not advance along the surface of the land or water, but from underground, upsetting the surface layers of soil and trees, and, of course, the village. A glacier is like a river of ice, and it is not uncommon for soil and vegetation to collect on top of the ice.

177-180. She named the glacier. Here and in lines 180-191 there is reference to the power of names and naming things. She not only called it, but called it by name. There is twofold violation of cultural taboos here; first, proper protocol would be to refer to the ice and the spirits of the ice indirectly, not addressing it directly by name; second, this is violation of the self control expected during her training. Her violation of taboo was not a malicious or evil act, committed in knowledge,

but an accident, committed in ignorance. Even though accidental, the consequences were disastrous.

207. Tlingit. Yándeí is phonetically wándeí on the tape.

213, 214. Tlingit uses two different forms of the stem sheet'.

ku-ka-na-shít' pushing people along;
(with y classifier and ku- prefix;
stative verb; to crowd out; progressive)

akanalshít' pushing it along;
(with l classifier; transitive verb;
to push out; progressive)

217, 219. Tlingit uses two forms of the stem gaas', to move a household with future plans unspecified:

ga-x-la-gáas'-i subjunctive; let's move
ga-x-la-gáas' future; we will move

231. The saying, "They had her sitting as seed." A young woman of child bearing age would be the wealth and seed of the people, their hope and guarantee of the continuing survival of the group.

245. Double quotes. This is ambiguous, but we take the entire line to be gossip or hearsay, within which the girl is quoted.

248. Opposite groups. The clans of the opposite moiety, in this case presumably the T'akdeintaan, who would have been the predominant Raven moiety clan of the area. The Tlingit term is guneitkanaayí, based on the stem naa, group of people, also used in lines 217 and 219. The following lines specify a paternal aunt, in Tlingit, aat, which we have translated variously as paternal aunt and father's sister in lines 249 and 250. Kaasteen as Choonkaneidí and Eagle moiety would have an Eagle mother and a Raven father; the father's

sister would also be Raven moiety.

254. The storm we just had. Amy is referring to a recent storm in SE Alaska.

271. She didn't deny it. This line is spoken emphatically. The dialog following is soft and whispered. The entire passage is delivered very rapidly. Acceptance of blame and even blood guilt is very important in the story. She realizes and repeats in lines 269-274, "What I said will stain my face forever." Her actions have ruined the physical village in the present, and will ruin the reputation of her people forever. She can redeem herself and future generations of her people only by a conscious act of courage to balance the unconscious act of whimsey that brought on the disaster. This version is very powerful because Kaasteen takes the step herself, transforming herself from a dangerous and immature girl to a courageous woman whose act is the redemption of her people. With reference to line 231, "for seed," the choice is a great sacrifice, not only of her own life, but of the lives of children never to be born.

287-288. "Us" refers to the Chookaneidí. "All of them" refers to the women of the Raven moiety clans; "all of us" to the Chookaneidí and Eagle moiety. The entire community is now expressing its support for Kaasteen's decision.

299-303. The rhythm here is of alternating loud and soft voice. The voices in parentheses are softer. The story teller is imitating a person announcing at a feast, and the cry being repeated or echoed by the "naa káani," the in-law serving as a coordinator or "emcee" at the request and direction of the hosts. The two phrases are those used during the distribution of food and material goods at a memorial feast--"x'éidei" for food and "kaadéi" for dry goods and money--when these are dedicated to the spirits of the departed, and the names of the departed are called out.

296, 309. In Tlingit the stem jaak, to

346. Aaa / yes is whispered.

347. "Am I going to bring" / "Yee eetidei." Spoken in a loud voice. This and the following lines emphasize the impact of the story--the sacrifice not of the older woman but of the young woman of child bearing age with her whole life ahead of her. The grandmother is willing to sacrifice her life in place of her granddaughter for the good of the family, clan and community.

349, 350. Gaysagú. Plural imperative.

359. I will not go aboard. Tlél yaax yéi kkwagoot. This line is spoken firmly, with great determination--a very heavily accented, trochaic line. The following line is more relaxed, then line 361 firm again, with extra stress on yáa, equivalent to stress on "here" in English.

372. It measured up. The Tlingit in lines 317 and 372 is difficult to translate. The idea is "there is a saying" and that what was done measured up to or was acceptable or not found wanting or lacking according to expected norms.

376. Mother's people. The Tlingit (tlaa háa) could also be translated "her mothers" or "her parents." Because the lines just before emphasize the paternal aunts and uncles, we take the intent of this line to include those of the mother's clan.

374-382. The lines from 374 (Du aat has / from her paternal aunts) to line 381 (aaa / yes) are spoken diminishing in volume. Line 381 is whispered. Then, line 382 (They didn't paddle / Tléil tle yóot) is in a loud, firm voice. This is a frequent pattern of Amy's delivery. See also the notes to 346 and 347 for example.

393-396. Tlingit. The stem -xeex appears 4 times in these 4 lines, in 3 different forms: wusixix, wsixix, and uwaxix--all perfectives. This is a good example of how Tlingit stems are used with different prefixes and classifiers to express different meanings. With the classifier

s, it refers to the falling or dropping of a large or complex object (such as a house falling over) and with the y classifier, a small object (such as a word) falling or dropping.

399-401, 404, 421. Tlingit. The stem -gaax is used in a variety of forms. With the d classifier it means to scream or cry out in pain. With the s classifier the verb is more causative or passive.

399.	ka-da- <u>gáax</u>	imperfective
400, 401.	ka-w-di- <u>gaax</u>	perfective
404.	ka-w-dzi- <u>gaax</u>	perfective
421.	ka-du-s- <u>gáax</u>	imperfective

For more on the classifier system, see the Grammar Sketch in the Naish-Story Dictionary.

424. The first song follows. Song lines are not numbered. The first song was composed by Kaanaxduwóos'. Amy Marvin sings this as a dirge, very, very, very slowly, compared to Susie James, who sings it considerably faster. Amy accompanies herself on a drum. Songs present different problems of translation. For example, the vocables or burden syllables of the opening lines repeat the last syllable of the text word: ishaan gushei-ei, hidee-ee. The translation could be pity-ee and hou-ou-ouse, extending the text word over 3 syllables. See also the note comparing 3 versions of this song at the end of the notes to this story. 2nd verse: dinak = du nak.

425-462. In this passage, Amy explicates the song, beginning with the very powerful comparison of the clan house becoming like a coffin for Kaasteen.

441. Comparison. This is an ambiguous passage, and could mean "joining them together" and / or "comparison." It is unclear whether reference is to joining the two verses together into one song, or making the thematic connection between the loss of the girl on one hand, and the loss of the house and land on the other.

455-457. Everlasting...recording. Amy is concerned with passing the tradition along to coming generations. This has been difficult in an age characterized by extreme generation gaps created in large part by the impact of schools. The 2nd and 3rd quarters of the 20th century have seen widespread abandonment of Tlingit language and world view, combined with the introduction of technology such as radio and television, that seem to be the death knell of oral tradition around the world. Like many other elders, Amy is involved in using the new technology to help keep the memory of old ways and values alive. She is concerned not only that the song survive, but its meaning as well.

458-462. No man. Amy is emphatically repeating that Kaasteen and Kaasteen alone died with the houses. No male was there.

470. Between 469 and 470, there is dialog on the tape that has been edited out.

AM. Ch'a yeisú ax yéetk'ich xaan
uwasáa Dleit Káa x'éináx. Tle
akát xat seiwax'ákw.

ND. Pleasant Island.

AM. Aaa. Uh huh. A áwé.

AM. My son just gave me the name in
English, but I forgot it.

ND. Pleasant Island.

AM. Yes. Uh huh. That's it.

488. The second song follows. This was composed by Sdayáat.

496-500. Amy is emphasizing that only the Chookaneidí have songs to commemorate this event, even though other clans are part of the history.

500. These men. The Chookaneidí men, because the girl was their close blood relative. She was related in a different sense to the Raven and other Eagle moiety clans.

505-528. After evacuating Glacier Bay, the

people moved eastward along the north shore of Icy Strait. Excursion Inlet is now the site of a cannery and was a camp for German POW's during WW II. Many Hoonah people spend summers at Excursion Inlet. The Grouse Fort / Ground Hog Bay site is farther east along the shore, toward Swanson Harbor and Point Couverden. Amy's group landed on the south shore of Icy Strait, on the north shore of Chichagof Island, at the place called Spasski in English, opposite The Sisters Islands. All of the groups eventually settled in present day Hoonah.

528. The transcription ends with Amy's powerful description of the evacuation of Glacier Bay and how the people started over again with nothing. However, the recording session and narrative continue, and Amy continues on other topics not included here.

Song Versions. As shown in well known studies of European and American ballads and other folk music around the world, personal and local variation are to be expected in most song traditions. Such variation exists in the versions of the Glacier Bay songs with which we are familiar. Most differences are relatively minor. The patterns are the same, but specific words may be in different places. For example, Susie James and Amy Marvin sing the verses to "Ishaan gushei" in a different order. Amy has ax hidi first, and ax aanf second; Susie has ax aanf first and ax hidi second. They also use the two verb stems differently. Susie uses the stem -goot, "to go on foot" with land, and the stem -koox, "to go by boat" with house. Amy does the reverse, using -goot with house, and -koox with land. Also, where Amy Marvin sings the songs in the body of the story, and includes exegesis, Susie sings them at the end of her story, and in a different order, singing "Ishaan gushei" second, where Amy sings it first.

"Ishaan gushei" is sometimes heard with an

additional verse not sung by either Susie James or Amy Marvin. In 1969, at the request of Willie Marks, J. B. Fawcett recorded the song. The order of verses is the same as Susie (land, then house) but he uses the stem -goot with both of these, reserving the stem -koox for the third image--my river. The third verse is:

Ishaan gushei, ax héeni,
Ishaan gushei, ax héeni,
dinak yaa kxakoox.

Pity my river, / pity my river,
when I leave it by boat.

A version of the song recorded at the memorial feast for Jim Marks in Hoonah, October 1968, sung by the group of Chookaneidi hosts with David McKinley as song leader is same as the version by Amy Marvin.

Susie's version of Sdayáat's song (Ax aani gushei) raises an interesting problem because it is a fragment. For one reason or another, she does not sing the "third line," ch'al gookateen / will I never see it again. The full pattern is

Ax aani (ax hidi)
gushei
ch'al gookateen?

Susie replaces the text line with vocables. There are 2 explanations. She may have been deliberately abbreviating the song--just "quoting" from it, or alluding to the full text she assumes the collector knows. Or, on the other hand, she may have forgotten the words, or have gotten confused. We will never know.

The performance of a song varies according to the setting or context. A tape recording session is not the same as a memorial feast. In the above comparison we have not examined the vocables at all, because to do so without the music is relatively meaningless. The full

pattern for singing a Tlingit song is:

Vocables twice
First verse twice
Vocables twice
Second verse twice

If the song is sung as a cry at a memorial, the "Hoooo ending" is added, signifying a cry of pain.

As in most Native American music, the song consists not only of its text, which contains the poetic images and meaning, but sets of vocables or "burden syllables" such as "ee, aa, ei, haa, hee, hei," that have no meaning, but serve to establish the melody. Although it is sometimes hard to define a "line," most images and singing patterns are in multiples of two or four.

As a final comment, it is important to emphasize that these are among the most sacred of the Chookaneidí songs. Each clan has its serious and sacred songs, along with many that are more secular or light hearted, often called "love songs." It both angers and grieves Tlingit people to hear their songs recorded and used without permission, most often as background music in inappropriate places such as children's television, commercials, or as in a recent movie where a well known "star" playing an Indian woman walks across the plains to the music of a Tlingit canoe song. In other words, where these songs have been reproduced without permission and consultation it has always been where the text and context are totally out of place for what is being depicted by film makers who want "something Indian" as background. The Glacier Bay songs are an excellent example of how serious songs are in Tlingit tradition, and how they fit into the history, ceremonial life, and oral literature of the Tlingit people.

The First Russians told by Charlie White

Recorded by George Ramos, Yakutat, 1962.
Transcribed and translated by Fred White.
Edited by N. and R. Dauenhauer.

This story may be taken as a prelude to the accounts which follow, or as "Part One" of a "Lituya Bay Trilogy." The following two accounts treat the first encounters with the Russians and French at Lituya Bay. In this account, Charlie White offers a Yakutat tradition about the motives of the Russians for exploration--a wealth of furs that drifted to Russia from a fleet of capsized Tlingit canoes. More detailed historical notes accompany the story by Jenny White which gives the Tlingit account of the arrival of the first Russians. Even though the French arrived at Lituya Bay two years earlier than the Russians, we have grouped the stories by Charlie White and Jenny White together and placed them first, and conclude the volume with the history by George Betts.

1. Age 88. There is some conflict in the data here. De Laguna (1972) has 1879-1964 as the dates for Charlie White. Our sources give 1880-1964. In either case, he would not be 88 at the time of recording, but would have died at the age of 84 or 85. It may also be that both 1879 and 1880 are incorrect birth dates.

15. Laaxaayik. A village site very close to Yakutat.

32. Voyaging back. The implication is that the traders were from Lituya Bay or south of it and had travelled north, perhaps beyond Yakutat and as far as Copper River, had returned as far as Yakutat, and were in the home stretch heading toward or into Lituya Bay when they capsized. See de Laguna (1972: 937, plate 20) for an

areal view of Lituya Bay. Plates 34-39 are of interesting old engravings by Europeans of their experiences at Lituya Bay. Bohn (1967) also has photographs and old engravings.

56, 59. These are interesting verbs in Tlingit.

x'eitee to imitate by mouth; to be
 a certain way with the mouth

sh wudligák to imitate a raven (to make
 the sound "gá")

Another similar and interesting verb, not in the text, is

akaawagées to imitate an eagle (to make
 the sound "gée")

78. Utée. Note the irrealis prefix expressing uncertainty--"it must have been like...." The irrealis is also used with a definite negdative, as in line 79.

82. Yáxwch'. Pronounced yúxwch' on the tape. Such assimilation is common in Yakutat pronunciation. An a or aa changes to u or oo under the influence of a following labialized velar, in this case the xw.

Raven Boat told by Jenny White, 81

Recorded by Fred White, Juneau, 1984.
Transcribed and translated by Fred White.
Edited by N. and R. Dauenhauer.

Jenny White begins her narrative by emphasizing the dangerous entrance to Lituya Bay, and by reviewing the history of the capsized canoes with their lost furs that lured the Russians to Alaska. She then moves to the actual arrival of the Russians at Lituya Bay.

The first encounters between Europeans and Tlingits at Lituya Bay are interesting because they are recorded both in written and oral traditions.

The more familiar written tradition consists of the log books of La Pérouse published in English in 1799 and a well known article by Lt. G. T. Emmons published in 1911. The lesser known written account is of the log books of Izmailov and Bocharov published in Russian in 1791, but in English translation only in 1981. La Pérouse sailed into Lituya Bay on July 2, 1786; the Russians arrived two years later, almost to the day, on July 3, 1788.

The oral tradition seems received in two general versions--those which specify the Whites as Russians, and those which do not. It is possible that the Tlingit oral accounts record two separate historical meetings--one with the French and one with the Russians, although motifs from the two histories are shared. Both traditions are represented here.

The accounts by Charlie White and Jenny White of Yakutat, whose ancestries are from Lituya Bay and the Lituya Bay area, identify the Europeans as Russians, and emphasize the motif of the capsized canoes and lost furs drifting seaward to entice the Russians to the source. For further discussion of the Yakutat tradition, see de Laguna (1972: 258-259).

The account by George Betts, who also lived at Lituya Bay as a young man, does not specify the Europeans as either Russians or French and does not include the lost fur motif. It is more similar to Emmons (1911) and suggests a southern or Juneau-Sitka tradition.

The account published by Emmons (1911) was collected by him in 1886, one hundred years after La Pérouse, from Cowee, the well known leader of the Auke people living in Juneau (referred to by Emmons by its Tlingit name, Dzantik'i Héeni, which he spells Sinta-ka-heenee.) In the Cowee version, a group of L'uknax.ádi men from Grouse Fort (K'ax'noowú, "Kook-noo-ow on Icy Straits") capsize at Lituya Bay enroute to Yakutat. While they camp at Lituya Bay mourning their dead, the Europeans arrive. The Tlingits wonder if this is White Raven (the sails being huge white wings), roll skunk cabbage as telescopes for protection against being turned to stone, send an old man out to make contact, and conclude the encounter with friendly and successful trade. The Cowee version recalls that the Europeans also lost men to drowning in the treacherous entrance to Lituya Bay. A parallel tradition of uncertain origin appears in the *Alaska magazine* (Vol. 1, No. 3, March 1927, 151-153) and is in turn quoted verbatim by Bohn (1967: 24-25).

Because the history of Tlingit contact with Europeans, especially Russians, is not widely known, it may be interesting to review some of the highlights here.

1741. In July 1741 the Russians under command of Chirikov sighted land in Southeast Alaska. In this famous first encounter with the Tlingits near Sitka, Chirikov sent one boat and crew ashore, and they did not return. A second boat was sent, and also did not return. The following day, two Tlingit canoes appeared. From Bancroft's account (1886, 1970: 67-71) it appears that the Tlingits and Russians were mutually astonished, and that the Tlingits

paddled shoreward, shouting "Agai", which may possibly be Tlingit ("ay xáa!") for "Paddle!" Chirikov returned to Russia.

1786. July 2, 1786, La Pérouse sails into Lituya Bay and makes peaceful contact with the Tlingit. He describes the great risk entering the Bay, and notes that on July 13, 21 of his men were lost at the mouth of the Bay when their boat capsized. Cenotaph Island in Lituya Bay is named for a monument erected in their memory. He stayed 26 days, recording his interesting observations.

1787. Dixon makes contact.

1788. Douglas makes contact.

1788. July 3, 1788. The first documented Russian contact by Izmailov and Bocharov at Lituya Bay. More information below.

1791. Malaspina makes contact.

1791. Shelikhov's *Voyage to America 1783-1786* is published in Russian. Chapter Three is the voyage of Izmailov and Bocharov.

1796-1805. The Russians establish a fort called Novorossisk near Yakutat, destroyed by the Tlingits in 1805.

1799-1802; 1804. The Russians establish a settlement near Sitka in 1799, which is destroyed by the Tlingits in 1802. In 1804 the Russians return in force, win the Battle of Sitka, and reestablish the settlement on the present townsite of Sitka.

1799. Jean La Pérouse voyage report is translated from French and published in two volumes in London: *La Pérouse voyage around the world performed in the years 1785-1788*. See Vol. 1, pp 364-411.

1911. Lt. G. T. Emmons publishes an article in *American Anthropologist* 13 (1911) 294-298, entitled "An account of the meeting between La Pérouse and the Tlingit," in which he compares a Tlingit oral account by Chief Cowee of 1886 with the events recorded in the La Pérouse logs.

1981. Shelikhov's *Voyage to America 1783-*

1786 published in English translation by Limestone Press, edited by Richard Pierce. It is interesting to note that whereas the La Pérouse report was published in English almost immediately, the Russian report was not published in English for 190 years!

Because the history of Russian exploration of Izmailov and Bocharov in Lituya Bay is less known in the west than the encounter with La Pérouse, one's first reaction may be to assume that the Tlingit oral tradition has simply confused the French and the Russians. Certainly the same motifs (the coming of Raven, the use of plants for binoculars, etc.) appear in both traditions. However, there is no reason to doubt that the Tlingits encountered both French and Russian explorers at Lituya Bay, although it may be difficult or impossible to assign or restrict motifs of oral literature to one encounter or the other. Again, because the Russian historical evidence is less well known, it is interesting to review some of the highlights here.

The galiot "Three Saints" sailed from Three Saints Bay on Kodiak Island on April 30, 1788, with orders to explore the American mainland. Under command of navigators Izmailov and Bocharov, the ship explored Prince William Sound, and reached Icy Bay at the terminus of the Malaspina Glacier on June 4. On June 10 they sighted Yakutat Bay, and were met by Tlingits (whom they refer to as Koliuzh) wearing European clothing the Russians surmise they had traded from foreign vessels.

They anchored in Yakutat Bay June 11, and spent some time meeting and trading with the Tlingit. The journals contain interesting ethnography, describing houses, clothing, customs, and Tlingit names as perceived by the Russians. The Tlingit also describe the lands to the south--Lituya Bay and the Chilkat area.

The Russians received two slaves from the Yakutat Tlingit. One was a young Kodiak boy

who had been captured by the Kenaitze, traded to the Chugach Eskimos, then to the Eyaks, then to the Tlingits. Another boy was from east of Yakutat, identified as Chich'khan (possibly Tsimshian?) Both were valuable as interpreters and guides.

The logs record interesting conversations with the leader (toion) named Ilkhaku (possibly Yéil Xaagú? a Raven name from Chilkat, where the leader told the Russians he was from.) They gave him a Russian copper amulet, and a portrait of Crown Prince Paul with inscription in Russian and German.

On June 18 they placed a copper possession plate at Yakutat Bay, and on June 21 set sail, exploring the Yakutat area, and listing a number of rivers by their Tlingit names, including Antlin, Kalkho, and Kakan-in. Antlin is Aan Tlein in modern orthography, Ahrnklin on most maps; Kalkho is probably Keilxwáa, the Italo River, named after Frank Italo, Shangukeidí, maternal grandfather of Emma Marks, widow of Willie Marks; Kakan-in, which the Russians translate as "Muddy Creek," we cannot reconstruct at present, other than the -in, which is héen, meaning river or water. The k's could be any combination of the k, x, or g sounds.

On July 3 they leave Kakan-in and 17 miles south arrive at Lituya Bay. The journals discuss in great detail the complex navigation into the bay. They encounter the Tlingit, but it is too late in the day to trade.

On July 4 the Russians re-anchor. The leader Taik-nukh-takhtuiakh is welcomed on board and into the cabin with two elders. There is detailed description of the conversation and trade encounter.

July 5. One of the translators reports that three summers earlier a large vessel had been there and had left a broken anchor, which the Tlingits had dug out at low tide and carried into the woods. The Russians located it and

traded for it. (1788 would be the third summer, counting 1786, 1787, and 1788, after the arrival of La Pérouse.)

Also on July 5 the Russians bury a copper possession plate. The log contains a detailed description of its location. Again, the journal contains interesting ethnographic observations. The Russians understand Lituya Bay to be a summer camp, and that the people are "subject to" the chief they had met in Yakutat.

On July 9 the Russians sailed out. The major problems were difficulty in finding a good anchorage, and scurvy appearing among the hunters because of an unchanging diet of salted food. (The Russians do catch halibut and pick salmon berries and/or raspberries, according to the log. It is unclear how much of the sea mammal meat they consume.)

Navigating across the gulf of Alaska, the ship reached harbor at Kodiak on July 15. The following year, from April 28 to August 6, 1789, Bocharov sailed back to Okhotsk, where he delivered the maps and journals.

1. Reference is to the entrance of Lituya Bay. It is crucial to catch the tide and currents just right when entering and leaving.

18. Wulis'éés. On tape, the story teller first says wuligáas', then corrects herself, changing to wulis'éés. The stem -gáas' means "to migrate," whereas the stem -s'éés means "to sail," and is related to the word s'is'aa earlier in the same line, meaning "canvas" or "sail."

19. Ltu.aanáx. Literally through, not into, the Bay. Tlingit focus is on sailing through the entrance to the Bay; English focus is on sailing into the Bay.

19. On the tape, there is a brief exchange with the collector here, which is not transcribed. He asks, "Anóoshi?" ("Russian?") and she replies, "Anóoshi yaagú xaa," ("a Russian boat indeed") after which the

narrative continues.

25. Raven Boat. The white sails were perceived by the people as wings of the White Raven (from mythical times, before he turned black.)

27, 36. Kuguxsateek. Future durative.

The Coming of the First White Man
told by George Betts

Recorded by Constance Naish and Gillian Story, Angoon, 1960's. Transcribed by Constance Naish and Gillian Story. Translated by Nora Dauenhauer.

As noted in its dedication, this text was prepared and contributed by Constance Naish and Gillian Story as a memorial and personal tribute to George Betts, who spent many hours with Naish and Story during their stay in Angoon, helping them immensely in their early study of Tlingit. As noted elsewhere, the system of writing Tlingit used in this book is based on the work of Naish and Story and the help of George Betts.

The George Betts and Robert Zuboff transcriptions were prepared and contributed as a set by Constance Naish and Gillian Story, and we have tried to arrange them as a set in this volume, opening with the Zuboff account of the migration to the coast, and closing with the Betts account of the arrival of the Europeans. Please see the notes to the Basket Bay story told by Robert Zuboff for background on this text.

Also, please see the notes to the Charlie White and Jenny White narratives for more information on Tlingit and European encounters at Lituya Bay, including a review of other published versions. The most accessible of these is Bohn (1967: 24-25) which has a very detailed account based in turn on Emmons (1911) and which quotes verbatim an article from the *Alaska Magazine* (Vol. 1, No. 3, March 1927 151-153). This latter account is of dubious provenience and has many editorial trappings of Christian piety (such as Raven as the "principal divinity of Tlingit mythology" and the "second coming of Raven.") Such cultural

stereotypes are noticeably absent from the narrative by George Betts, a good stylist and an ordained minister well versed in traditional Tlingit spirituality as well as Christian spirituality.

Title. The Tlingit title, Gus'k'ikwáan, means "People from Under the Clouds."

21-28. On the tape, the intonation here suggests the parenthetical nature of the information.

30. Atyátx'i. The story teller actually pronounces the word adátx'i on the tape, but we have used a more standard spelling here and in line 37.

35. Kach. This is a nice little particle, and can be translated a variety of ways: "It turned out to be...", "Here it was....", or "Actually it was...."

85. The pronunciation on the tape is x'eiyee.

103. Tlingit. Tlax. Dax-, contracted from daga- is also a possible reading here, with a slight change in meaning: daxkasayedéin. "They began to feel strange," as opposed to "...began to feel very strange."

105. Tlingit. The first word is the English Lituya, pronounced with voiced l and the vowel "a".

BIOGRAPHIES

George Betts / Asx'aak
(September 15, 1891 - August 19, 1966)
Kaagwaantaan; Kook Hit Taan



George and Katie Betts, late 1950's. Photo courtesy of Frances Cropley and family

George Richard Betts was born in Sitka, September 15, 1891. His Tlingit name was *Asx'aak*, meaning "Among the Trees." He was Eagle moiety, of the Kaagwaantaan clan, and of the Box House (*Kook Hit Taan*). His mother's name was *Ts'ayis*--Fanny Lee in English. She was from Haines.

George's father was a miner, and the family followed the mines, so he grew up with first hand experience of the Gold Rush era in Juneau, Haines, and Skagway.

From an early age, George had a passion for learning. At the age of 12 he welcomed the opportunity to attend the Sitka Training School, later known as Sheldon Jackson School. His achievement there qualified him for scholarships and opportunity to continue his education "outside."

But George experienced what would be the first of many conflicts in his life that would require making tough decisions between modern and traditional values. In this case, steamer ticket in hand, he bowed to the desires of his clan and family leadership, who wanted him to stay in Alaska and prepare to be a leader in the Tlingit tradition.

George stayed in Alaska. At the age of 15 he was forced to leave Sheldon Jackson School and become the family breadwinner.

He went to work in the mines. This was a drudgery beyond description for a young man equally excited by books and boat decks. He soon quit the mines, and moved to Lituya Bay, where he lived for two years, speaking only Tlingit and following a very traditional life style. He was later to comment that this experience came at a crucial point in his life, after the years at Sheldon Jackson School, where Tlingit language and customs were strictly forbidden.

He then moved to Douglas to work for the Ready Bullion mine, the largest of all mines in the Treadwell area. In Douglas, at the age

of 18, he met Katie Brown, a Salvation Army worker from Killisnoo. It was love at first sight, and George and Katie were married November 25, 1909. The marriage lasted just short of half a century, until Katie's death by cancer on December 31, 1958.

After their marriage, the young couple went to visit the bride's home in Killisnoo, and ended up staying several years. George worked in logging, and skippered his own logging boat, called the *Famous*. From this period date many of his fascinating experiences with his father-in-law, who was a traditional Tlingit *ixt'*--a shaman. The Betts family made their home in Killisnoo until fire levelled the village in 1928. They then moved to Angoon, where he built a house for his family in two months.

George was described as a man who "liked the feel of a boat deck under his feet." He was a very successful fisherman. He had two seine boats, and then his most well known boat, the *St. Nicholas*. He fished for Hood Bay and Chatham Canneries. His life style had been to devote most of the fall, winter, and spring months to church work, and the summer to fishing. Gradually, he came to make one of the greatest decisions and sacrifices of his life. He gave up fishing for full time church work.

Religion was important throughout George's life. His father was Methodist, and his mother Salvation Army. His wife was also Salvation Army, but gradually George was drawn to the Presbyterian Church, and he and his wife both became Presbyterian. Eventually, he desired to become an ordained minister.

To study for his ordination, George returned to Sheldon Jackson School, along with his daughter Frances. He finished his course work, and continued his studies by correspondence. The family spent 1939-1940 in Angoon, and the War years 1940-1945 in Petersburg.

In was in Petersburg that George and Katie Betts became involved in one of the most controversial experiences in his ministry-- what would today be called a "street mission." George joined the Longshoreman's Union, and worked with the "man in the street"--and the woman in the street as well, helping many persons physically and spiritually survive the discouraging war years in Southeast Alaska.

George Betts was ordained in Juneau April 4, 1943, and spent the next thirteen years in Hoonah. He retired on December 31, 1957, and moved to Angoon. He remained active in church work, making many sound recordings of scripture and devotional messages.

After his retirement he also ran the *Princeton Hall* for many years, both as minister and skipper, until the vessel was retired and replaced by the *Anna Jackman*.

After the death of his wife in December 1958, George devoted many hours to the work of Bible translation. In this effort, he worked with the English team of Constance Naish and Gillian Story, linguists with the Summer Institute of Linguistics / Wycliffe Bible Translators, assisting them in their grammatical analysis of Tlingit, and in the translation effort. This work laid the foundation of all subsequent Tlingit language work in the 1960's, 1970's and 1980's. (See the introduction to this book for a more detailed description of the work of Naish and Story, and its importance for Tlingit language and cultural studies.) The story by George Betts in this book is transcribed by Naish and Story, and is submitted here as an expression of their gratitude to Mr. Betts for his contribution to the history of Tlingit scholarship.

George Betts received many honors during his lifetime, among them the Sheldon Jackson Christian Citizenship award in 1961.

He is remembered as a good story teller,

with a large repertoire from the episodes of his rich life and wide travels in Alaska and the Lower 48. He is also remembered as a musician. He was photographed with the "old time" Juneau-Douglas Indian Band, and played trumpet with the Hoonah Salvation Army Band.

He died August 19, 1966 and is buried in Evergreen cemetery in Juneau.

His family includes his daughter Frances Cropley, and her children Sally Millholland (Juneau), William Betts Phillips (Petersburg), Les Charles Phillips (Juneau), Elvera Louise Moeller (Los Angeles) Kathy Jo Cooper (Juneau) and Jesy Edward Phillips (Anchorage).

This biographical sketch is based on a longer biography of George Betts written by Genevieve Mayberry, and on other material graciously supplied by his daughter, Frances Cropley, to whom the editors express their gratitude.

Frank Dick, Sr. / Naakal.aan
Born: August 20, 1899
L'uknax.ádi; Kaagwaantaan yádi

Frank Dick, Sr. was born in Sitka on August 20, 1899. He is of the Raven moiety and the L'uknax.ádi clan of Dry Bay. His Tlingit name is Naakal.aan. He is the last living historian of the L'uknax.ádi of Dry Bay and the Diginaa Hit Taan. His father, Kashkéin, was Kaagwaantaan from Sitka of the Kook Hit (Box House.) His mother was Xéetl'i, a L'uknax sháa of the Diginaa Hit Taan from Dry Bay.

Frank was a commercial setnet fisherman, first in Dry Bay and later, for most of his life, in the Situk and Anklin Rivers (S'iták and Aan Tlein.) He was skilled in carpentry and boat building. He built his own skiffs for fishing and has built several for other fisherman. He retired from fishing when he was 79 years old. Since he retired he has been making model skiffs, bentwood boxes, drums and halibut hooks. He also carves Tlingit canoes.

When he was seventeen he was a guide for two white men on the Alsek River in Dry Bay. They took the journey from Yakutat in a canoe. They pulled the canoe with their supplies up the Alsek River to the lake that feeds the river near Whitehorse. From Whitehorse he took the train to Skagway and caught a steamer to



Frank Dick, Sr. in his home in Juneau, 1985, standing with some of his artwork. Clockwise from top: dance paddles, raven drum, dogsled, frog drum, Yakutat canoes (with extended keels for paddling in areas with icebergs) and (center) model of skiff; bentwood boxes on the floor. Photo by Fred White

Yakutat, arriving there on the fourth of July. The trip took them two months.

He has been a member of the ANB in Yakutat since 1939. He also served in the Home Guard.

Frank never received a formal education. His father died when he was very young in Sitka, and from there his uncles took him to Dry Bay, where he was raised and taught by his uncles traditionally in the Tlingit ways.

--Biography researched and written
by Fred White

J. B. Fawcett / Tseexwáa
(June 12, 1889 - October 3, 1983)
Wooshkeetaan; T'akdeintaan yádi



Stone lithograph of J. B. Fawcett, "Tseexwáa,"
by R. T. Wallen, Juneau, November 1972.
Reproduced courtesy of R. T. Wallen

J. B. (John Bruce) Fawcett was born in Juneau on June 12, 1889. His main Tlingit name was Tseexwáa, but he was also called Tlaak'wách. He was of the Wooshkeetaan clan of the Eagle moiety, and of the Thunderbird House in the Juneau Village. The Thunderbird House Screen now in the State Museum in Juneau, on the ramp leading to the upper level, is from this clan house. J. B. was a child of the T'akdeintaan.

He was married twice, first to a Lukaax.ádi woman, then to Tooléich of Hoonah, and had two sons, John Fawcett (Sgeinyaa) and William Fawcett.

His brother was Charlie Fawcett, who was a reader in the St. Nicholas Orthodox Church in Hoonah, and who is remembered for his reading of prayers in Tlingit. J. B. was also related to Maggie Anderson of Juneau, who raised his son John Fawcett when his wife died.

"He was a dresser," recalls his clan brother-in-law Joe Moses. He wore a three piece brown suit, and always wore his gold watch with a gold chain. He wore a Stetson hat, but kept on losing them. "He'd put one down and lose it. The only thing he didn't lose were his eye glasses."

As a young man, J. B. was active in sports. He won a race up Star Hill in Juneau on the board walks in 1928 or 29, and when he was older he could "still beat young fellows in the 100 yard dash." Joe recalls how some of the others had track shoes and shorts, but all J. B. took off was his coat and tie, and away he'd go. He was also a player and manager for a Hoonah baseball team called the "Alaskans," and a contemporary of other locally well known Tlingit baseball players such as Joe White, who played for the Hoonah Packing Company.

J. B. was a strong man, but not a fighter. Once a man broke into his house. J. B. watched him coming in through the window. When he was finally inside, J. B. asked him,

"Why didn't you come in through the door? The door is right there." He grabbed the intruder and threw him back out through the window.

He was a fisherman and a hunter. Though born and raised in Juneau, he lived much of his life in Hoonah. He ran one boat for a cannery and later got his own purse seiner named *Bruce*. He fished for Icy Straits, Excursion Inlet Packing, and Hoonah Packing. He fished Point Adolphus, Tenakee, Salisbury Sound, and in the Craig, Klawock, and Ketchikan areas. In addition to his commercial fishing, he also lived a subsistence lifestyle with his wife Tooléich.

He liked hunting, and had various adventures. Once on a trip to Marble Island in Glacier Bay his motor broke down and he had to row his rowboat all the way from Berg Bay to Hoonah to get help for his seine boat.

It was also on a hunting trip that he damaged his hearing. He slipped crossing a log and his rifle went off, wounding him in the head. Though bleeding through the nose and mouth, he managed to tear up his shirt, bandage his head, and walk home. He suffered increasing hearing loss for the rest of his life. There are numerous anecdotes about J. B.'s endless loss of hearing aids and batteries. For the last 12 or more years of his life he was totally deaf and unable to discuss the texts included here, but he was still able to tell stories and enjoyed doing so.

J. B. was highly regarded as a tradition bearer. He knew a lot of songs, and was well known for his singing and drumming, and especially for his talent in performing the Halibut Spirit Dance (Cháatl kuyéik) a yeikutee or ermine headdress dance usually danced behind a blanket or robe at a feast. He was also a guwakaan (peace maker) and was also known for dancing with a cedar rope around his neck. At one point the dancer tosses the coil

into the air, and it lands either on his or on a second dancer's neck.

J. B. was dedicated to keeping his ancestral house alive and occupied. Even when no longer able to keep it in repair, he continued to live in the Thunderbird House as long as he was physically able to do so. His clan brother-in-law Joe Moses built him a special room in the Thunderbird House so he wouldn't get cold. Joe's wife Esther was J. B.'s niece; Joe and his wife took care of J. B. during these years. As a final gift to her, J. B. gave Esther Moses a moose hide robe with a Thunderbird figure on it. Joe recalls, "He was a nice man. Very kind. He was a gentle man."

J. B. sang bass in the Orthodox church choir, and served as church elder (starosta) for several years. Although he spoke and understood English well, he could not read or write, and signed his name with a co-signer.

He lived the last years of his life with his cousin George Jim of Angoon, and spent the last year of his life in the Pioneer Home in Sitka, where he passed away on October 3, 1983. He is buried in Angoon.

J. B. is the subject of one of the prints in R. T. Wallen's series of lithographs on Tlingit elders, Tseexwáa, reproduced here through the courtesy of the artist.

The editors thank Joe Moses, brother-in-law of J. B. Fawcett, and Ms. Ruth Lokke for their help in researching this biographical sketch.

Susie James / Kaasgéiy
(August 10, 1890 - November 3, 1980)
Chookan sháa; T'akdeintaan yádi

Susie James was born August 10, 1890, in Hoonah, the daughter of Percy and Lilly Jackson. She was of the Eagle moiety, Chookaneidí clan, and Xinaa Hit (House Down the River) mentioned in the Glacier Bay History. She grew up in Hoonah, and after moving to Sitka as a young woman she married James Bailey Howard, who died in 1953. In 1959 she married Scotty James, who died in 1961.

Susie raised her family subsistence style in the Coho House in Sitka. Along with raising her family, Susie worked in the Todd and Chatham canneries. During the Depression years and when her husband was out fishing, she supported her family by selling her handmade moccasins, dolls and beadwork on Main St. She continued making moccasins, much sought after by buyers, until very late in life.

Susie is also remembered as making excellent bread and dry fish. For many seasons 5 to 7 of the family members lived at Ashgú Geey (Oosgoo Bay) drying fish.

She was a member of the St. Michael's Orthodox Cathedral Choir in Sitka, and helped organize the St. Mary's Sisterhood, of which

she served as treasurer. Susie felt a very strong committment to the Church, and her stewardship took her far beyond local and family bounds to Hoonah, Angoon, and Juneau to work in behalf of the Church. She helped construct the first Orthodox church in Angoon.



Susie James, 1975. Photo courtesy of Patricia Pelayo Helle

She was also a lifetime member of the Alaska Native Sisterhood, joining it in 1920. She was an honorary member of the Salvation Army Home League, and in 1962 was made an honorary member of the Sitka Historical Society. The members of the Pioneer Home elected her as Mother of the Year in 1979.

Pat Helle remembers her grandmother "as a very active, self disciplined person, always working with her hands. Anything worth doing was worth doing well. We remember her for her deeply held religious beliefs. All family gatherings were preceded with prayers. She was a unifying force in the family."

Of all the tradition bearers in this collection, Susie was probably the most monolingual in Tlingit. Her English was very limited. Although physically tiny--so short that when she sat in a chair her feet wouldn't touch the floor--Susie was a woman of great stature. She became a midwife at the age of 16 and was active in this profession for over 50 years. She delivered at least 1,000 babies, and received an award from President Truman in recognition for her work.

She delivered babies in canneries, fish camps, and other remote communities. The weather in Southeast Alaska often renders travel unreliable, but even moreso in Territorial days through the late 1950's transportation was irregular and difficult, and often by mail boat or fishing boat. She was a skilled midwife working under adverse conditions. When her great grandson was being born breech birth, she managed to turn the baby around for normal delivery. Many members of her immediate and extended family, as well as children of friends and the community at large were helped into the world by Susie.

Many of her years as a wife and widow were spent in extended family situations. Susie lived for many years with her daughter and son-in-law Mary and Nick Pelayo, who were well known chefs and restaurant operators; it was in this house that most of the fieldwork with Susie was conducted. She also lived with her granddaughter Betty George and her family. She moved to the Pioneer Home in 1975, where she died on November 3, 1980, at the age of 90.

Although she became physically impaired in

the last years of her life, she remained mentally alert to the end, and was able to describe her sense of impending death in powerful and poetic images as a rising tide gently lapping at her feet.

She was preceded in death by her children Betty Howard, Louise Howard, Dora Nelson, Eli Howard, and Mary Pelayo, but was survived by her children Pauline Poquiz and Joseph Howard of Sitka, and Lillian Bombard of Worcester, Mass. She is also survived by 32 grandchildren, 61 great grandchildren, 32 great-great grandchildren, and many nieces and nephews.

The editors thank Ms. Esther Clark and the children and grandchildren of Susie James, especially Patricia Pelayo Helle, for their help in researching this biography.



Susie James, Robert Zuboff, and Nora Marks Dauenhauer in Sitka, August 1973. Photo by R. Dauenhauer

Andrew P. Johnson / Ixt'ik' Eesh
(May 31, 1898 - January 8, 1986)
Kiks.ádi; Kaagwaantaan yádi

A. P. (Andrew Peter) Johnson, a prominent member of the Kiks.ádi clan and a child of the Kaagwaantaan clan, was one of Alaska's most distinguished Native scholars. He served his people with faithful dedication for more than half a century.

Andrew P. Johnson was born in Sitka, Alaska on May 31, 1898. He was born into the Kiks.ádi clan of the Raven moiety, the son of Peter and Bessie Johnson. His ancestors have been traced back to before the Russian occupation of Sitka. Raised as a traditional Tlingit, he was educated in the old ways. He received instruction in clan history from many of his distinguished forebears.

As a boy of thirteen, Andrew lost his father, an uncle, and two cousins who drowned at sea while hunting fur seals. Not many months after, his mother died also. His grandparents were gone. He was all alone.

He was placed in the Russian Orphanage for a short time because he had no place to go. When he was about fourteen years of age, Andrew came to Sheldon Jackson School. For many years this was the only home that the orphaned boy knew.

When he walked into the superintendent's



A. P. Johnson at the Sheldon Jackson College Museum, Sitka, September 1983, demonstrating replicas of traditional Tlingit tools and weapons that he researched and made. He is wearing a frog shirt of red felt with predominantly green beadwork. Photo by R. Dauenhauer

office, the superintendent asked what he wanted. Andrew replied, "An education!" (His father had served in the United States Navy so the boy could speak English.)

The superintendent said, "No Room! Go home to your parents."

Andrew replied, "What home? What parents?"

"What grade are you in?" asked the superintendent.

"I am not in any grade," Andrew answered.

The superintendent asked Andrew to wait in his office. He left and returned a short while later. "Come with me," he said to Andrew.

At this point Andrew was placed in Fraser Dormitory with the small boys. He had his first class around the middle of February, placed with small children. During class the teacher pointed to the picture of a dog and asked, "What is this?" Andrew answered, "A dog." (Although he could not read, he could speak English.) Because he was taller than other members of the class, the students laughed and humiliated him when he was asked to stand up.

Andrew used every available moment to study on his own. At the end of each school year he would spend the summer fishing, but before he left on the boat, he would demand the next year's books and study while aboard the fishing vessel.

Andrew advanced through the eighth grade in four-and-one-half years. During this period, the school needed a shop teacher and asked Andrew to teach. He taught and earned tuition, room and board. He later became assistant boys' advisor and while still a student was called, "Mr. Johnson."

Andrew was the valedictorian of the first Sheldon Jackson High School graduating class in the spring of 1921. He attended Park College in Missouri for two years, 1921 to 1923. Under the auspices of the Presbyterian Church, he studied for the ministry and was ordained as a field

evangelist by the Presbytery of Northern Arizona. He worked on the Navajo Reservation as an evangelist from 1925 to 1936. For his work in this capacity, he received the gift of an automobile but never really received it. It was used by other mission personnel. He received \$35 a month clear for his work.

While Andrew was in attendance at Park College, he became very ill and spent two-and-one-half months in Kansas City hospital, with severe chest pains. He was advised by his physicians to move to a warmer climate. During this time, Johnson recalls he was Presbyterian but not a Christian. He classified the Bible along with the great mythologies of the world. While in the hospital he had heard the surgeon pray. . . asking God to direct his hand and the work he would do.

Andrew says he accepted the Lord many years ago, when a friend visited him in his room in Albuquerque, New Mexico, and talked to him about salvation. He took a long walk out in the desert and sat down. While he was out there, he came face to face with eternity, and for the first time prayed, "My Lord, My god, I have accepted you as my own personal Savior. If you will add a few more days to my life, I will not be ashamed to testify."

Andrew says of his ordination as a field evangelist, "I was working in a Catholic field, I was working for God, not preaching denominationalism. My message to the people was that Christ died for them."

On June 1, 1925, Andrew married Rose Peshlakai. Her father was one of the first head chiefs of the Navajos, and one of the first to do metal silver work with the Navajo people.

Three sons were born to Andrew and Rose: Elliott Peter, Steve Peshlakai, and Sterling Philip. The Johnson family eventually grew to include three daughters-in-law, four grandchildren and five great grandchildren.

Andrew worked in the United States Civil Service for thirty-two years. He went to Fort Wingate to work with the Bureau of Indian Affairs as head of the leather craft department (1936-1947).

Then after twenty-six years outside, he had the opportunity to return to Alaska, to work at Mt. Edgumbe High School, across the channel from his native home of Sitka. He and Mrs. Johnson talked it over and prayed about the situation. Mrs. Johnson concluded: "I know what kind of man you are...you will never be happy making a lot of money...I can always patch the children's clothes."

In 1947 the Johnsons returned to Alaska, and Andrew worked in the crafts department at Mt. Edgumbe High School from 1947 to 1968. Upon his retirement he was given the Master Teacher Award and a medal for commendable service by the Department of the Interior. In making the presentation, Charles Richmond, the Area Director for the Bureau of Indian Affairs wrote:

Mr. Johnson has been an inspiration to all the Native boys over the years of his faithful service. He has been a hard working, sincere employee who has given unselfishly of his time and talents to better his contributions to the education and knowledge of his students, and to help the people of his race to live better and more satisfying lives. In recognition of this service and for his contributions to the educational program of the Bureau of Indian Affairs, Mr. Johnson is granted the commendable Service Award of the Department of the Interior.

Andrew Johnson served his people as

minister, teacher, and officer in Native organizations. He served as President of the Sitka Alaska Native Brotherhood, Grand Vice President of the Grand Camp ANB, President of the Tlingit-Haida Association, and member of the Tlingit-Haida Central Council.

From 1968 to 1971, he was director of the Alaska Native Brotherhood Center at the Visitor's Center. He was on the staff of Sheldon Jackson College from 1968. For two years, 1971 to 1973, he worked at Sheldon Jackson under a grant from the Danforth Foundation to develop a set of cassette tapes on Tlingit culture and a program to teach the Tlingit language. He taught courses in Tlingit language and culture at the College, and was involved from the very beginning with the Tlingit Language Workshops held annually on the Sheldon Jackson Campus in the early 1970's.

In 1976 he was commissioned by the Sheldon Jackson Museum to prepare exhibits of replicas of early Tlingit weapons as part of the museum's Bicentennial display.

As a member of the Kiks.ádi clan he was an expert in Tlingit tribal songs, dances and customs, and skilled teacher. In addition to his work with religious activities, he served as interpreter, spokesman, and narrator for his people.

Andrew Johnson was well qualified as a scholar in both the traditional Tlingit sense and the western academic sense. He was a master teacher and a master craftsman. He had to his credit many drawings, works in silver and gold jewelry, and many works in metal, such as the tináa at the Sitka Visitor Center, and the medallion designed for the golden anniversary of the Alaska Native Brotherhood.

For many years he conducted morning devotions over a local radio station broadcast to neighboring villages. He also translated the Bible into Tlingit on a series of tapes to be

shared with the people in the villages. Mr. Johnson was gifted with the ability to stand with an English Bible in his hand, and compose oral translations of scripture into eloquent and articulate Tlingit.

In addition, he taped the history of the Tlingit people on both audio and video tape. Notable is the legend of the Cannibal Giant, now available from Tlantech Ltd., a family corporation named after Mr. Johnson's maternal uncle (L.aanteech; see the text, lines 11-13.)

In May 1971, Sheldon Jackson College honored Andrew Johnson with a certificate in commemoration of the fiftieth anniversary of the graduation class of 1921. He received many other awards during his lifetime, including the Christian Citizenship Award from Sheldon Jackson College (May 11, 1979), the Master Teacher Award, and a Commendable Service Award. He was listed in the 1986 *Who's Who in the West*.

A. P. Johnson had many students during his lifetime. He was not an "easy" teacher. He was a generous, but exacting mentor to the younger generations. Perhaps the teaching he repeated most often was his insistence on three elements as the basis of understanding and working within traditional Tlingit culture: belief in God and respect for spiritual things; understanding of the Tlingit clan system (social structure); ability to appreciate and use diplomacy and protocol.

Most students recall his mixture of austerity and humor. The austerity was imposing, sometimes temperamental; the humor was most often understated and ironic, perhaps best described as sardonic. At any gathering of his former students, people enjoy recalling the memories of the "one liners" or "put-downs" with which the teacher often brought his message home, sometimes in response to a student's lack of knowledge, but most often in response to a student's lack of judgement, or

protocol. Here is an example told by one former student now a prominent figure in corporate politics:

One day in shop, a student, having reassembled an engine, had one piece left over. Running to his teacher, he excitedly asked, "Mr. Johnson, Mr. Johnson! What should I do with this." To which A. P. Johnson calmly replied, "Oh, I don't know. Just hang it on the motor somewhere."

As in much traditional teaching, the instruction here was not technical information about the location of an extra part, it was about something else.

The Johnson's marriage of 55 years ended with the death of Rose Edith Johnson on December 25, 1980. On February 20, 1982 A. P. Johnson married Etta P. Dalton.

As his own end drew near, he prepared for death with the dignity of a traditional elder. In his last days he sang for his assembled family one of the spiritual songs he called the "National Anthem" of his clan and house group. He then retired to his bed, where he passed away on Wednesday, January 8, 1986, at the age of 87.

This biographical sketch is based on the biography of A. P. Johnson entitled *A Master: In Service to the Master: The Story of Andrew Peter Johnson* written by Evelyn Bonner, Director of Library Services, Sheldon Jackson College, for the occasion of Mr. Johnson's being awarded the Christian Citizenship Award, May 11, 1979; on information contained in the obituary for A. P. Johnson written by his son, Steve Johnson, and published in the *Daily Sitka Sentinel*, Friday, January 10, 1986; and on additional personal information supplied by Steve Johnson. The editors thank Ms. Bonner and Mr. Johnson for their help and contributions.

Frank G. Johnson / Taakw K'wát'i
(Dec. 15, 1894 - May 2, 1982)
Suktineidí; Shangukeidí yádi

The long and active life of Frank Johnson presents a cultural biography of one of the prime movers in the social and intellectual history of Tlingit people in the twentieth century. His life embraced a wide range of activities: fisherman, educator, mechanic, labor organizer, cultural leader, statesman, and writer.

Frank Glonnee Johnson was born December 15, 1894, in a camp about 40 miles south of Kake. His Tlingit name was Taakw K'wát'i, meaning "Winter Egg" and referring to the winter nesting season of ravens. He was Raven moiety, of the Suktineidí clan, and child of Shangukeidí.

The family lived and worked in Shakan, which had a sawmill and a box factory. At the age of 12, Frank worked 10 hours a day in the box factory, earning 5 cents an hour. At that time, women earned a dollar and a half a day for sliming, and the going wages for men were three dollars a day.

Frank attended Sheldon Jackson Training School in Sitka, and Chemawa Indian School in Salem, Oregon. He graduated from Salem High

School in 1917. In 1927 he received his Bachelor of Science degree from the University of Oregon.

Back in Alaska, he became active in the Alaska Native Brotherhood, establishing a lifelong record of service. He served as Grand Secretary, Vice President, and in 1931 was named Grand President. At the time of his death he was past Grand President Emeritus of ANB. He was also active in Tlingit and Haida Central Council.



Frank Johnson on the Sheldon Jackson College Campus, Sitka, June 1972, during the second Tlingit Language Workshop, at the time of his recording of "Strong Man." Photo by R. Dauenhauer

For many years Frank Johnson alternated between the sea and the school house. He taught and fished in Kake and Klawock. He was partners with his brother in a seine boat. Frank recalled, "The best fishing year we had

in our boat the *Helen J.* was her first year out, in 1917, when we came in third for the season with 225,000 fish. The high boat had 250,000."

Frank taught school for several years in Kake. He is warmly and enthusiastically remembered by his students. Gordon Jackson recalls, "He was my 5th grade teacher." Gordon described how "liberal" and humane Frank was because he taught Tlingit traditions in school, much to the pride and delight of the youngsters--but often to the consternation of the parent generation who shared with non-Native educators of that era an insistence on "English only" and total exclusion of Tlingit culture from the schools. "The kids loved him," Gordon recalls. "We used to row for Frank Johnson," he said, describing how the 5th graders would row their boats all over the area, catching fish to fill their favorite teacher's smokehouse.

Frank was active in the organization of unions for cannery workers and gillnetters. He served as Secretary-Treasurer of the Alaska Purse Seiners Union and Alaska Marine Workers Union. He was instrumental in the passage of the Alaska Native Claims Settlement Act of 1971. He lobbied for ANCSA, using his own money.

In 1947 Frank Johnson was elected to the Territorial House of Representatives on the Republican ticket. He served in the legislature for 10 years, during which time he was sent to Washington, DC to attend hearings. He was named chairman of the Ways and Means Committee for the Territory, and is listed in *Who's Who in Alaska Politics*. When he retired from politics, he returned to teaching and fishing. He moved to Ketchikan in 1970.

During the last years of his life, Frank was actively involved with the Indian Education Program of the Ketchikan Indian Corporation.

From 1976-1978 he wrote down many personal remembrances of early Tlingit lifestyle. He was also active in Tlingit literacy activities, and attended Tlingit language workshops at Sheldon Jackson College in the early 1970's. It was during such a workshop in June 1972 that he worked with Nora Dauenhauer to record his narration of the "Strong Man," which was transcribed by Nora Dauenhauer in Frank's Southern Tlingit dialect, and published by Tlingit Readers, Inc. in March 1973. This book inaugurated a new series of traditional Tlingit texts by various tradition bearers.

Frank G. Johnson died in Ketchikan on May 2, 1982, at the age of 87, and is buried at Bayview Cemetery. He was married three times. Though he had no children of his own, he is survived by many nieces and nephews, including Ed Thomas and Stella Martin.

This biography is based on materials researched by the Indian Education Program of the Ketchikan Indian Corporation, to whom the editors express their gratitude.

Willie Marks / Kéet Yaanaayi
(July 4, 1902 - August 7, 1981)
Chookaneidi; Lukaax.ádi yádi



Willie Marks, Juneau, May 1976,
on his 50th wedding anniversary.
Photo by R. Dauenhauer

Willie Marks came into the world at Marks Trail on Douglas Island across from Juneau on July 4, 1902, to the accompaniment of fireworks display. His Tlingit names were Kéet Yanaayí, Tl'óon, Yaduxwéi, and Wáank'. He was of the Eagle moiety and the Chookaneidí clan. He was the survivor of two houses, the Brown Bear Den and Brown Bear House of Hoonah. His father Jakwteen was Lukaax.ádi from Yandeist'akyé in Chilkat. His mother's name was Tl'óon Tláa, a Chookan sháa from Hoonah. He was the youngest of six children.

Willie was baptized Russian Orthodox early in his life. His mother, father, three brothers and one sister were also communicants of the Russian Orthodox Church. Before the Juneau Douglas Bridge was built they would cross the Gastineau Channel to Juneau by row boat to St. Nicholas Church on Sundays.

When he was seventeen he and his brother Peter signed up to go to Chemawa Indian School in Salem, Oregon. He recalled the food as being terrible, mostly potatoes, and not enough. The boys would steal potatoes, sneak them raw into bed at night, and slip them from bunk to bunk for boys who didn't have any. They got so hungry for boiled salmon that, when they talked about it, they would imitate the sounds of the boiling pot. He also told stories of extreme punishment of students for speaking their native languages.

After an unhappy period at this school Willie and Peter ran away and found their way to a coastal Indian village where the Indians helped them. They sent home for help. His mother and father sent their fare to come home through the law enforcement which was the Federal law at the time. When asked for their identification they had none except their names which were monogrammed inside their suit coats. They used these to prove they were Willie Marks and Peter Marks. They got back home this way. They were lucky to reach home, because other



The old smoke house at Marks Trail, on Douglas Island, May 1977, Nora Marks Dauenhauer emerging. The photograph is representative of much of Tlingit traditional village life style in the contemporary world. Note the TV antenna, skiffs, and driftwood. Named for the logging trail Willie's father, Jim Nagatáak'w made and used in the late 19th century, this has been the home of the Marks family for five generations. The stories by Willie Marks were recorded in the house at the right. Houses of the extended family in the background. Photo by R. Dauenhauer

students who ran away from the school were never heard of again.

From the time he was born, Willie and his family lived a subsistence lifestyle, following the seasons of the resources. The family maintained conservative traditions at a time when traditional ways of living were discouraged by missionaries and government institutions. They wintered on the outer coast past Cape Spencer at Lituya Bay, Dixon Harbor, or Graves Harbor, where they built permanent tent sites. In some seasons and places, the boats would be run up on the beach on an exceptionally high tide, and propped up for the winter. At other times they would stay at anchor.

Willie and his family built smoke houses at Idaho Inlet, Elfin Cove, and Swanson Harbor for putting up fish from various rivers in the areas. King salmon was salted for winter use.

As a young man, Willie continued this tradition with his own family until the outbreak of World War II. The extended family consisted of three families and their boats: Willie and his family on the *New Anny*; his brother Jim Marks and his family on the *Kingfisher* and later the *Tennessee*; and his brother John Marks and his family on the *Bernice*. Willie's family consisted of him, his wife Emma, his father Jim Nagataak'w, his mother Eliza Marks, his older sister Anny Marks, and the oldest of the children--Nora, Alex, Raymond, Peter, and Katherine.

The Jim Marks family consisted of Jim Marks, his wife Jenny Marks, and the children Austin Hammond and Horace Marks. The John Marks family consisted of John and Mary Marks and their daughter Betty Govina.

The site was a small "tent city" with three or four living tents, a carpentry shop, and even a sauna. The older children of the family recall celebrating Russian Christmas with treats of carefully preserved apples (by



Anny Marks (sister of Willie) and Emma Marks skinning seals on the back deck of the *New Anny* at Glacier Bay, 1943 or 1944. Photo courtesy of Emma Marks

Christmas well frozen) and by carolling from tent to tent, and with candy canes that Auntie Anny had taken along and saved for the children.

When World War II prevented the family from going out to the Cape Fairweather area, they began going to such places as Sumdum Bay, Snettisham and Tracy Arm.

Such a life always taxed the imagination and survival skills of the family. One winter when they were leaving to return to Juneau, the manifold of the engine cracked from icy slush pumped up into it, but Willie managed to bring the family and boat back with a home-made "patch-job" weld. One of the children recalls, "Our work day consisted of just staying alive."

Not everybody stayed alive. The baby Katherine died of whooping cough, and Willie's father died of old age. When Willie's father died on the outer coast, the family carried the body back to Hoonah, where he is buried under the little grave house in the small cemetery near the ferry terminal. Willie cared for his mother until she died at Marks Trail in Juneau in the 1940's; she is buried beside her husband in Hoonah. He also cared for his sister Anny Marks, one of the major story tellers and tradition bearers in the family, until her death; she is buried in Evergreen Cemetery in Juneau. The family held feasts in memory of their deceased relatives, according to Tlingit tradition.

Willie is remembered by his sons and others as an excellent hunter. He loved to hunt deer, seal, bear and mountain goat. Most of the winters they lived out in camps he supplied the family with fresh meat: deer and mountain goat in the fall, seal in the winter and bear in the spring. Periodically he killed sea lion for food. In the spring they picked seaweed and seagull eggs.

He was also, of course, a fisherman. Most



The *New Anny* at Glacier Bay, crew rowing ashore for subsistence gathering, May 1961. One Hoonah elder commented, "Glacier Bay was our refrigerator."

Photo by Alex Marks

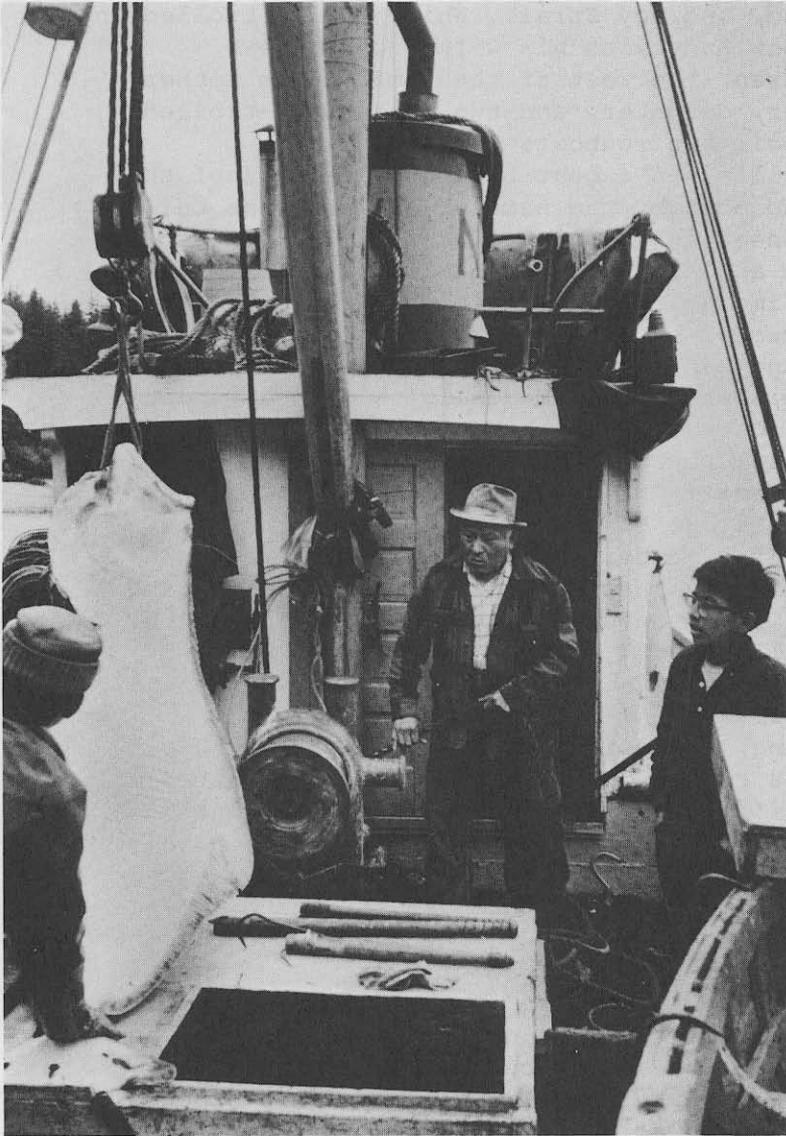
of the fish consumed at the family dinner table were what Willie caught in the winter. They knew of places where they could fish for king salmon in the winter.

Willie was a fisherman all of his life. He purse seined on the *Anny* which was his mother and father's first seine boat. While his older brother Jim skippered the *New Anny* before he acquired his own fishing boat, Willie was a crew member and engineer of the *Anny*. When his father sold the *Anny* they got the boat *New Anny* which his brother Jim captained and Willie engineered.

While his mother and father were still alive they fished for a cannery in Petersburg, and later located to Port Althorp near Elfin Cove until a fire at Port Althorp destroyed the main cannery buildings. They then relocated to Icy Straits Salmon Packing Co. where he seined for the company during World War II. He later began fishing for Excursion Inlet Packing Co. Around the later 30's he and his older brother put a hook-off at North Pass near Inian Islands which they both used to fish from when they seined. This was near the site where Willie's grandmother, the mother of Tl'ón Tláa, capsized and drowned on a neigoon berry picking excursion.

Willie fished with his brother Jimmy on the *New Anny* until Jimmy acquired his own seine boat, at which time Willie became the skipper of the *New Anny*. Willie skippered the *New Anny* while he seined for Icy Strait Salmon Packing Co. and later Excursion Inlet Packing Co.

He did halibut fishing in the spring and sold his catch for many years at the Juneau Cold Storage. In the summer he converted his boat for seining. After seining he converted for trolling. He power trolled at Cape Cross, Soapstone Harbor, Elfin Cove and many other places in the Icy Strait area. As a young man he also hand trolled around Sitka, Biorka



Loading halibut into the hatch of *New Anny*,
September 1963. Willie Marks operates the
winch, his son Paul at the right. Photo by
Alex Marks

Island, and Icy Strait. While Willie trolled on the *New Anny* with his wife and younger children, the rest of the family--his mother, sister, daughter, and two sons--hand-trolled in their own rowboats and dinghies.

Willie was a boat builder. The hull of the second boat by the name of *New Anny* was built in Juneau in 1939. Willie finished the deck, cabin and all the finishing work. In his lifetime he rebuilt the *North Pass* and *Tennessee*, both his brother Jim's boats. As a young man he built himself a boat by the name of *Nora* which he eventually sold to a man in Elfin Cove. Willie had hunted and trolled in it until the family grew too large for it. Being small, it could go places the *New Anny* couldn't. He built and rebuilt numerous row boats for members of his family. He began building another boat toward the end of his life, but didn't finish it due to ill health.

Willie Marks was very eclectic. For example, he was one of the first fishermen to install a machine in his power skiff for seining, converting from hand power. Although he was raised on Tlingit foods and ate them all his life, he also loved Chinese food, which he learned to eat in cannery oriental kitchens. He enjoyed eating with chopsticks. As a young man Willie learned how to roller skate and ice skate. He went over to the city of Douglas to roller skate at the roller rink.

He also learned to play steel guitar from a Hawaiian by the name of Sam Stone who came and lived in Juneau. Each time Willie and his family came to Juneau, Willie and his brother Peter spent all of their free time learning how to play steel guitar from Sam. Willie and his nephews David Williams and Willie Williams played guitars every chance they had. They attracted a lot of attention each time they tied up at Hoonah, Elfin Cove or Juneau when they played guitar. Willie learned to dance Hawaiian Hula which he taught to his sister



The *New Anny*, Willie Marks' fishing boat at Harris Harbor, Juneau, 1972, rigged for halibut fishing with bouys, chute for lines at stern. Willie's parents purchased the hull and Willie finished building the boat. This photo also captures some of the flavor of Southeast Alaska with its sea-oriented towns and villages on the shorelines of fiords, characterized by small boat harbors. Photo by R. Dauenhauer

Anny and niece Mary Johnson so they could perform during the happy part of a memorial feast given in Hoonah for his brother Peter Marks, because in his life Peter loved Hawaiian music so very much.

Willie was trained from childhood to be a ceremonial leader and shakee.át dancer. In almost all of the memorial feasts hosted by his family an ermine headdress was put on him to dance behind a blanket the dance called Yeik utee. This type of dance was done prior to the distribution of the money brought out in the feast.



Willie Marks carving a dance staff in the living room of his house at Marks Trail, Juneau, 1969 or 1970. Photo by Alex Marks, courtesy of Le Florendo

Willie was a ceremonial leader of the Brown Bear House and the Brown Bear Nest House of the Hoonah Chookaneidí. His oldest brother inherited the position of "Lingít tlein" or "hit s'aati" of Brown Bear House. During Jim Marks' leadership, Willie assisted him in the ceremonies he gave. In 1968 when Jim Marks died, Willie inherited his brother's position as house leader. Willie gave the memorial feast for Jim Marks in Hoonah in October 1968, at which time he became steward for the clan at.óow.

Willie was a well known carver. He came from a long line of carvers; his namesakes were carvers in the Snail House and Brown Bear Den House. He carved many totem poles for tourist shops. He carved many masks and totem poles for the Anac Cäche based in Juneau, Alaska. He was commissioned to carve traditional pieces Shaatukwáan Keidlí and Shaatukwáan Sháawu or better known as Tsalxáan s'áaxw for the T'akdeintaan of Hoonah. He also made pieces for Austin Hammond, Lillian Hammond, Nora Dauenhauer, Rosita Worl, Ethel Montgomery, and many others.

He taught his nephews David Williams, Willie Williams, and Horace Marks to carve, as well as all eight of his sons, five of whom are alive and still carving and doing silver smithing or design: Peter, Jim, John, Leo, and Paul.

Willie was a member of the Alaska Native Brotherhood, and with his brother Jim Marks was involved in fund raising for the old ANB hall in Juneau. He and Jim Marks brought out their at.óow and then brought out money in memory of the former owners. This was contributed as the seed money in the building account.

During the early years of the Juneau Indian Studies program, Willie taught carving to the elementary grades, and was a story teller. While he was still teaching, the Postmaster

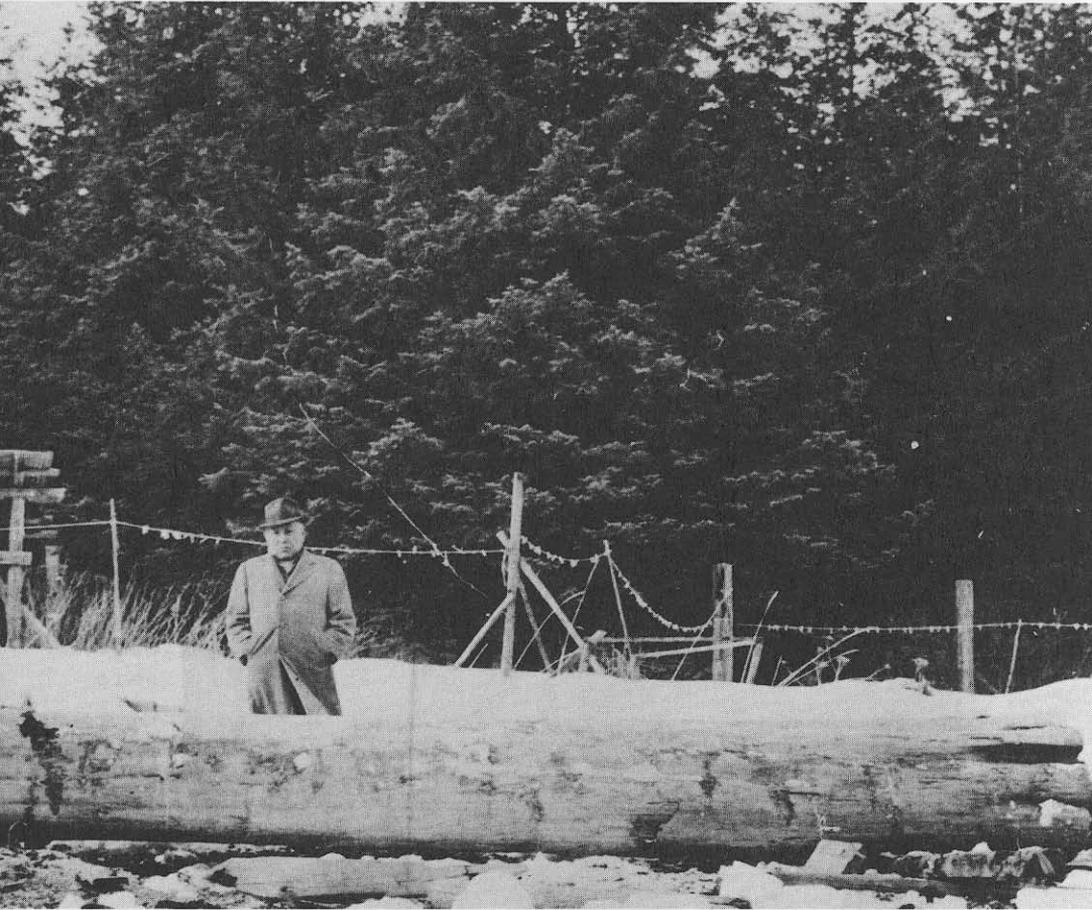
General of the United States visited Juneau, and while he was being officially received in Juneau, Willie adopted him into his clan with the name of Ch'eetk'. The Postmaster General gave him a special set of commemorative stamps.

Willie travelled widely in his retirement years, invited as a carver and dancer with the Marks Trail Dancers and Geisan Dancers of Haines to places as distant from Juneau as the Boston Fine Arts Museum and Harvard University. At Salem he gave considerable thought and a few spoken words to the treatment of witches and Native Americans by the Founding Fathers. At Salem he also commented, "Is that the Atlantic Ocean? Holy smokes! So this is Salem, Massachusetts. I was in Salem, Oregon 50 years ago." At Salem Willie also visited Plymouth Rock, which he regarded with considerable displeasure, no doubt because he had spent much of his life trying to protect the family land from encroachment by the growing White population of Juneau.

To Willie as the most educated of the children fell the task of dealing with new laws alien to Tlingit tradition. He was able to protect some of the land his father Jim Nagataak'w had used and occupied on Douglas Island. Of the original Marks Trail, named for the logging trail up the mountain, 2.61 acres were salvaged, after mining and homestead claims took the rest.

Unfortunately, the Indian Allotment Legislation providing for Indian title to land occupied and in use by Native Americans, was passed long after the legislation which allowed White newcomers to Alaska to gain title to land through mining or homestead claims, despite Native use and occupancy, and in violation of the terms of the Treaty of Purchase from Russia.

Willie married Emma Frances of Yakutat in 1926 in the Juneau court house. Their witness was a Tlingit man by the name of Hopkins. Emma



Willie Marks at Marks Trail, 1950's, posing with a log for a totem carving commissioned by a Seattle store. Photo courtesy of Emma Marks

was 16 years old at the time, and Willie 24. She was the step daughter of Willie's maternal uncle. The couple celebrated their Golden Anniversary in Juneau in 1976, with all eight living children present, grandchildren, relatives and friends. The couple raised a family of 16 children during their marriage of 56 years, which ended with the death of Willie on August 7, 1981. He is survived by his wife Emma, and 8 of their 16 children. He is buried in the Alaska Memorial Park in Juneau.



Willie and Emma Marks, Juneau, May 1976, at their 50th wedding anniversary. Photo by Richard Dauenhauer

Amy Marvin / Kooteen
Born: May 16, 1912
Chookan sháa; T'akdeintaan yádi

Amy Marvin was born on May 16, 1912 at the place on Icy Strait called "Ducks' Point" in Tlingit. Her given name in Tlingit is Kooteen. She was born into the Eagle moiety and Chooka-neidí clan. Her mother was living on their traditionally owned land in the Ducks' Point area, and her father was helping build the first company owned building at the Icy Straits Salmon Cannery when she was born.

Her mother's name was Sxeinda.át. Her father's name was Shx'ék'--Pete Fawcett in English. He was of the Yéilkudei Hit (Raven Nest House) of the T'akdeintaan clan of Hoonah, making Amy T'akdeintaan yádi. Amy's mother married twice. Her first husband was Ganéil, and her second husband Shx'ék'. Amy is the youngest of 14 children of the two marriages.

Amy is of the Naanaa Hit, the Upper Inlet House, one of the houses in Hoonah named for the house in the Glacier Bay History. Amy Marvin is a direct descendant of Kaasteen and Shaawatséek'.

Amy grew up in Hoonah and has spent most of her life in the village. She remembers the old Hoonah where she was raised, and when some of

the churches and missionaries began to undermine the traditional culture by teaching that the old Tlingit beliefs were not good.

As a traditionally raised Tlingit, Amy Marvin shares the feeling of most of her generation that the land is the true spiritual and economic base of the Tlingit people, not cash and profit. As her recounting of the Glacier Bay History illustrates, the land is the spiritual history of the people, and the history is the land. It both angers and saddens Amy to witness the continuing loss of lands, and the unwillingness or ineffectiveness of the various agencies, institutions, and corporations to help prevent the loss.



Amy Marvin at the Memorial Feast for Willie Marks, Hoonah, October 1981. She is drumming on the Brown Bear Drum, an at.óow of the Brown Bear House. The Drum was commissioned by Jim Marks. After his death it passed to the stewardship of Willie Marks, and since Willie's death is in the stewardship of Mary Johnson. Photo by R. Dauenhauer

For example, Amy talked about their clan owned land at one of the cannery sites. She said a superintendent once asked if he could move the graves of her family's relatives so that the cannery could build houses on the land. They promised to make it nice, so the family would feel good about it. "'No!' said my father. 'We've already lost too much there. I don't want you to move them.'"

Amy explains how another superintendent recently put his survey markers on Amy's mother's land. She asks, "Why did he do that? The land is not his. It's not his business. He hasn't bought it. If only someone could help us prove the land is ours and not his."

Another example is the lake behind one of the canneries. The story of this lake records the history of how a Chookaneidí shaman named Shaxóo caught a halibut for his curious father. Amy comments, "It would be good if the Corporation would help us reclaim it again." Such experiences are not unique to Amy Marvin and her people, but are common throughout Southeast Alaska. As shown in the Glacier Bay History, the land is important not only because the ancestors of the people used it, but because they shed their blood on it and for it.

Amy has been active all her life. She began cannery work in Port Althorp in 1924, when she was 12 years old. She was so young she didn't even know how much they paid her. She later worked at P.A.F. cannery, up the bay from Excursion Inlet, and after that at Excursion Inlet Packing. She worked for years at the filler machine, and later at the patch table. Amy is presently a senior companion to the senior citizens who are shut in. She went to school in Juneau to train for the job, and visits her clients daily after lunching at the Hoonah Senior Citizens' Center.

Amy is active in the Orthodox Church and remembers when the Tlingit translations of

Orthodox prayers were being taught to the choir at St. Nicholas Church in Hoonah. She said the songs were introduced by a man named Yeika, David Davis of Sitka. Amy is still part of this choir, singing alto, and travelled to Sitka with other members of the Hoonah choir in 1980 to join with the combined Orthodox choirs of Southeast Alaska in recording liturgical music in Tlingit.

Amy is one of the most talented tradition bearers alive today. She learned to make baskets when she was very young. While her mother was working in the cannery, Amy would get into her mother's nicest materials, take the best grass, and play at weaving baskets. She learned to do beadwork at the same time.

Amy is an excellent story teller among her people. She is the family historian, keeping the history, names, and music alive. She is also noted as an orator, and has never failed to give a speech in a feast.

She is also a song leader and a drummer. Amy is a lead drummer in the Mt. Fairweather Dancers in Hoonah. She has been asked to lead in ceremonial dances in Koo.éex' (feasts) by different clans of Hoonah. She knows the songs of her clan, many of those of the other clans of Hoonah and other communities in Southeast Alaska. When asked how she learned to drum, she answered, "When my father's feasts took place, I listened for the dignified sections and I lived by them."

Amy's eldest brother died early. Her brother John Fawcett was the second oldest in her family. John was her half-brother; after his father died of a gunshot wound, his maternal grandmother raised him. He was the leader of the Hoonah Alaska Native Brotherhood band. Amy's younger sister Mary is remembered as having a lyric soprano voice and for her singing in the Hoonah Orthodox Church.

Amy was married twice, first to Sam Knudson, then to Harry Marvin. She has six children--

Five boys and one girl. When asked how many
granda liked the land, she said
together and I asked, "Did you
still in the country?"



Tlingit Cannery workers, Hoonah, 1946. Photo
courtesy of Emma Marks

five boys and one girl. When asked how many grandchildren she had, she slapped her hands together and laughed, "Too many! And some are still in the making!"

Tom Peters / Yeilnaawú
(July 1, 1892 - April 20, 1984)
Tuk.weidí; Yanyeidí yádi

Tom Peters was an inland Tlingit, with relationships to the Pelly River Athapaskans. The son of Sam and Mollie Peters, he was born on July 1, 1892, at the head of the Taku River, and lived most of his life in Teslin.



Tom Peters in Teslin, Yukon, August 1973 at the time of his recording of Part Two of "The Woman Who Married the Bear." Photo by R. Dauenhauer

His Tlingit name was Yeilnaawú, and he also had a name from his grandfather's slave, Koolch'ál'ee--his father's father's slave from the Coast.

He was Raven moiety, of the Tuk.weidí clan, an offshoot of the Deisheetaan. His mother's name was Xwaansán, of the Tuk.weidí. Her mother's name was La.oos (Tuk.weidí) and her father's name was Sht'aawkéit (Yanyeidí).

His mother's older sister was named Kaax'einshí. Although his maternal uncle had two names, Yeildoogú and Sháanak'w, Tom had only one maternal uncle, who was responsible for his upbringing. His mother's family consisted just of the three of them--Tom's mother, his maternal aunt, and his maternal uncle.

His father's names were Naagéi and Ichdaa. He was of the T'aakú kwáan (Taku people) from Atlin, and of the Yanyeidí clan, an offshoot of the Dakl'aweidí, that used the bear as one of its crests. Tom was too young to remember when his father died, but he recalled "There used to be many of my uncles on my father's side." His father had both younger and older brothers. The Tlingit name of Sam Peters' mother was Shuwuteen; the Tlingit name of his father (Tom Peters' paternal grandfather) is not available.

Tom worked as a trapper and fishing guide at Teslin. He had contact with the White world beginning mainly with the building of the Alaska Highway during World War II. In 1951 he worked with Catharine McClellan, and, among other things, told a version of the "Woman Who Married the Bear" that is analyzed in detail in McClellan's monograph of 1970. (See notes for more information on this.) In 1952 he also guided McClellan on an archeological survey, and taped more songs and stories.

As he grew older, Tom Peters became increasingly interested in his group's ties to the coastal Tlingit. He eventually became head of the Tuk.weidí, inheriting Jake

Jackson's ceremonial dress.

As a tradition bearer he was very humble and quiet, and very knowledgeable. He enjoyed having his story read back to him, and others in Teslin (such as Virginia Smarch) enjoy telling the story of his experiencing the story read back to him.

Tom was married twice. The name of his first wife is not available at present; his second wife's name was Alice Sidney Peters, in Tlingit Kaashdáx Tláa, a woman of the Yanyeidí clan. Her mother was Marie Sidney, in Tlingit Skaaydu.oo, and her father was Edgar Sidney, in Tlingit Neildayéen. She died on August 20, 1970.

There are eight children: Mary ("Graffie"), Skaaydu.oo, married to Charlie Jule, Tsít'as, a Kaska man from Ross River; Florence, Wooshtudeidu.oo, married to Jack Smarch, Keix'anál.át of the Deisheetaan clan; Albert, At.shukáx, not married; Ida, Lugóon married to Ray Douville; Sadie, Kaxduhoon, married to Harry Morris, Shk'inéil' of the Ishkeetaan (a house group of the Gaanax.ádi); Frank, Aasgán Eesh, not married; Theresa, Kaaganéi, married to Tom Dixon, and John, Shgoonaak, married to Annie, K'ayaadéi, a woman of the Kook Hit Taan, which Tom Peters identified as being one with the Gaanax.ádi.

(This Kook Hit Taan, with the "second k" "back in the mouth" and spelled with the underline translates as "Pit House" and is different from the Sitka Kook Hit Taan with the FIRST K pronounced "back in the mouth" and underlined, which translates as "Box House" and is, for example, the house group of George Betts.)

Tom commented on the tape that there used to be many clan children. He was very proud of the size of the family, commenting that "My grandchildren are just as many as the dust-- how many there are of them."

When asked about the sad things in his life,

he said the worst experience was losing his wife. "No matter what you do, you can't forget the one you got good treatment from. It's difficult."

Tom Peters lived a long and active life. His relative, Elizabeth Nyman of Atlin, whose maternal uncle was Tom Peters' father, commented, "He walked straight and packed his water two buckets at a time." Then suddenly, he had a stroke, lingered a while in the hospital, and died on April 20, 1984, about two months short of his 92nd birthday.

The editors thank the Yukon Native Languages Centre in Whitehorse for help in researching the Tlingit personal and clan names in this biographical sketch.

Charlie White / Yaaneekee
(August 15, 1880 - 1964)
L'uknax.ádi; Teikweidée Yádi

Charlie White was born at Situk near Yakutat, Alaska on August 15, 1880. His Tlingit names were Yaaneekee and X'ajawsaa Eesh. He was Raven moiety and L'uknax.ádi from the Situk river, and belonged to Diginaa Hit Taan house group. His father, Gadaneik, was Teikweidée and the chief of the Situk River. His mother was a L'uknax sháa from Gus'éix in Aakwéi (between Dry Bay and the Italo River.)

Charlie White built the last L'uknax.ádi Eech Hit in the old Village of Yakutat. He was the city Marshall of Yakutat before WW II, and during the war he served in the Home Guard.

He was an active member of the Alaska Native Brotherhood in Yakutat since it was established there, serving as Sergeant at Arms during the 1931 convention in Yakutat, and for two years after.

He fished in the Johnson Slough and Anklin River (Aan Tlein) as a commercial fisherman up until his death at the age of 84. The Johnson Slough was the traditional land of his forefathers.

Charlie never received a formal education, but was traditionally raised and taught by his uncles. In 1904 he was naa káni for the



Charlie White posing in traditional dress, Yakutat
1949. Notice the seal skin drying on the frame
(t'éesh.) Photo by Frederica de Laguna

Teikweidée at the Sitka Potlatch. He was a song leader with Olaf Abraham in Yakutat for many years, and their dance group later became the Mt. Saint Elias Dancers.

Charlie was married to Jenny White and they had two daughters, Ethel Henry and Maggie Francis. He is survived by four grandchildren and eleven great grandchildren.

--Biography researched and written
by Fred White

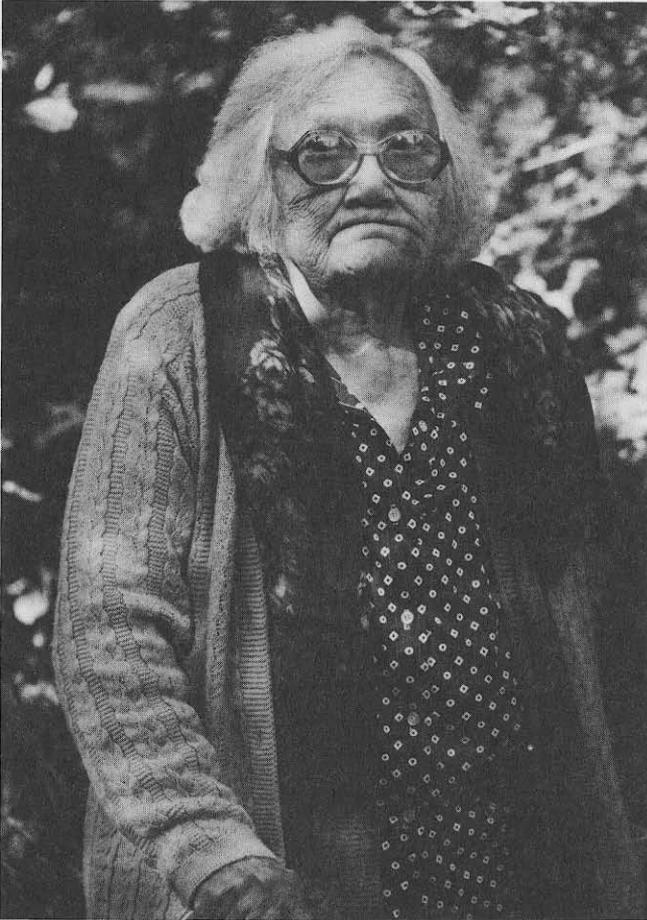
Jennie White / Jeeník
Born: June 20, 1903
Shanguka sháa; X'atka.aayí yádi

Jennie White was born in Dry Bay on June 20, 1903. Her Tlingit names are Jeeník, Shtukáalgeis', Sx'andu.oo Tláa, and Yaxyaakandusxút'. She is of the Eagle moiety, the Shangukeidí clan, and the Thunderbird House of Dry Bay. Her mother's name was Kaax'eiti. She is X'atka.aayí yádi. Her father's name was Geisteen, a X'atka.aayí from Lituya Bay. Her father's English name was Lituya Bay George. He used to walk the mail for the miners from Lituya Bay to Yakutat before the whole family moved to Dry Bay. She had three brothers and three sisters. She is the last living historian of the Shangukeidí from Dry Bay.

She started working at the cannery in Dry Bay when she was very young, and remembers working for thirty five cents a day. After that, she did commercial fishing by setnet in Yakutat from 1932 till 1966.

When she was sixteen she went to Sheldon Jackson Vocational School for two years, but finally left because of the conditions there, one of which was being forbidden to speak her own language, Tlingit.

She has been beading Tlingit dance regalia all her life. She has also made sealskin moccasins, beaded blankets and tunics. She is also well known for her knitting. As one grandchild put it, "Every christmas you were sure to get a pair of knitted socks."



Jennie White, Juneau, September 1986.

Photo by M. Bryan Thompson

She was married to Charlie White, who died in 1964. She is now married to Frank Dick, Sr.

In her lifetime she raised many youngsters from Yakutat when they lost their families due to illness. The last person she raised was Fred White, whom she takes pride in today for speaking the Tlingit language fluently and working with it to pass it on to future generations.

--Biography researched and written by
Fred White

Robert Zuboff / Shaadaax'
(October 14, 1893 - April 19, 1974)
Kak'weidi; Dakl'aweidi yádi

Robert Zuboff was born on October 14, 1893 in Killisnoo, and lived there until the village was destroyed by fire in June 1928, after which he relocated in Angoon.

He was Raven of the Kak'weidi clan, popularly called the Basket Bay People in English, and child of Dakl'aweidi. His clan house was Kaakáakw Hít, named for the arch in Basket Bay--the arch of the natural grotto described in his story. Upon the death of his cousin Peter Dick (Kaaténaa), Robert Zuboff became the leader of the Kak'weidi.

As with many other Tlingit elders, he was steeped in the history of his people, and the two stories told by him in this volume are directly linked to the history of his personal name and of Basket Bay. Another of his favorite stories, but not included here, is of the person who raised the pet beaver that destroyed the village of Basket Bay. (See Swanton 1909: No. 68 and de Laguna 1960: 136-137 for more on this.) The Beaver slapped its tail and turned the village upside down. Typical of his style, Bob Zuboff would comment on the story, "That Beaver dropped the first atomic bomb!"

A commercial fisherman most of his economic

life, Robert Zuboff owned two boats. The first was named the *Louise*, and the second, which he gave to his son when he retired, and which he mentions in his story, was named *Guide*. He fished for New England Cannery.

He was active in community life, and was at one time the mayor of Angoon. At one time he also owned a small share in the Hood Bay Cannery.

Robert Zuboff was married twice. His first wife died in the late 1930's. The couple had



Robert Zuboff, Angoon, July 1971 telling "Mosquito." Photo by Duncan Fowler

three daughters and one son. Bob felt great loss after the death of his wife, and eventually married Tilly Wells of Sitka, who died in the early 1970's.

As his wife Tilly developed arthritis and became more invalid, Bob took care of her and did much of the domestic work. He enjoyed gardening and grew rhubarb in his yard and jarred it. He loved to cook, especially what his nephew Cyril George calls "real camp style" and is remembered for his pies with thick and tasty crusts. His more exotic recipes include boiled halibut stomach (dip it in boiling water, slice it and fry it) and a combination of navy beans and salt-deer meat.

He was also quite a hunter, and taught his nephews special techniques for removing deer vertebrae to displace the weight and make the deer easier to pack out of the woods.

Once, while guiding a man for trout fishing, he had an encounter with a bear that left him scarred for life. They were hiking to one of the lakes near Angoon. Hearing a noise, Bob turned, making a wisecrack to and about the man he thought was behind him, but found himself face to face with a charging brown bear.

Bob had a lever action rifle, but no bullet chambered. The charging bear bit the rifle. Bob, pushing the bear away with the rifle, pushed it into the bear's mouth up to the stock, and his hand along with it. The bear bit into his hand and the rifle stock, and tossed him like a rag doll, beating him between two trees on either side of the trail.

Finally, his hand tore free. He chambered a round and fired. The shot entered the bear through the shoulder and came out through the hip. The bear turned and bit its own hip. Bob chambered another round and took the clear head shot now offered, killing the bear.

The encounter left him with scars on his hands, arms, and body. His rifle bore the teeth

marks on the stock, and Bob would bring it out and show it when he told the story.

Above all, Bob Zuboff is remembered as a story teller. He loved to tell stories, and was a fine oral stylist in English as well as in Tlingit. His stories are characterized by colorful language, action, and vivid dialog. He was invited to different universities to tell stories, but he especially loved children, and in addition to story telling, he taught many young people of Angoon the traditional songs and dances, explaining also the history and meaning of each. The group that he instructed is still active in Angoon.

Not only was Robert Zuboff a story teller in the tradition of a Tlingit elder, but he was also a great humorist, and left a rich legacy of jokes and anecdotes which continue to circulate, and to which are added new stories and memories about him. Many examples of this type of Tlingit oral literature rely on puns in Tlingit or English, or on the contrast of different or inappropriate levels of style.

For example, when most of the fishing industry was changing over to the new nylon nets, he was reluctant to switch. When asked why, Bob joked, "Nylon net always reminds me of women's panties."

His nephew Cyril George tells this one about him: many years ago, a new type of seiner, very large, with deep, wide nets arrived in Alaskan waters. They were outlawed in Alaska after a year or so because they could clean out an entire bay in one set. Because the net was wound on a large drum, the boats were called "drum seiners." When Cyril was a young boy fishing with his father, one day on a slack tide near Tenakee, young Cyril looked out of the front hatch of his father's boat to see his maternal uncle Bob Zuboff passing slowly by on the *Guide*. On the front deck were two "old timers", Tom Jimmy and Jim Fox, singing traditional Tlingit songs, and

accompanying themselves on a Tlingit drum. Young Cyril called to his father, "Hey, Dad, there's a real drum seiner going by!"

Robert Zuboff spent much time with Constance Naish and Gillian Story of the Summer Institute of Linguistics / Wycliffe Bible Translators, helping them in their study of Tlingit and in their efforts at Bible translation. (See the Introduction for more on this.) The transcription by Naish and Story of Robert Zuboff's Basket Bay History is submitted here as an expression of their gratitude to him for his contribution to the history of Tlingit scholarship.

Despite the seriousness of the translation work, and his dedication to it, Bob's humor, joy of life, and love of language itself show through in some of his anecdotes about the project. Much of this humor, of course, is untranslatable, but one example comes close. The way Bob told it, they were working on the marvellous passage in Matthew 14: 22-34 where Jesus walks on water. Stylist that he was, Bob in his telling of the story would capitalize on the dramatic action of the passage--the storm, the fear of the disciples, and the approach of what they saw as a ghost walking on the water. But at the critical moment, Peter says, "Hey Man, is that you?"

Robert Zuboff was a life long member of the Orthodox Church. He sang a powerful bass in the choir and in later years was head of the church committee for St. John the Baptist Orthodox Church in Angoon. Although he was a staunch Orthodox, he also enjoyed singing with the Salvation Army, and could sing the "choruses" in Tlingit by the hour. As a secular musical activity, he played bass drum in the town and Salvation Army Band. His cousin Peter Dick was band leader.

Robert Zuboff died on Easter 1974--in Orthodox tradition a wonderful day to die in that one rises with Christ on His day of

resurrection, the day without night, the death of death itself.

He was succeeded in his position as leader of the Basket Bay people by his nephew Cyril George, who is now the steward and custodian of the clan at.óow, some of which is in his personal possession in Juneau, and others in the possession of clan members in Angoon.

The editors thank Cyril George and John Lyman for their help in this biography.



Robert Zuboff and Susie James at the Sheldon Jackson College Print Shop, Sitka, August 1973, watching the first edition of the Tlingit language texts of their stories coming off the press, 8 months before Zuboff's death. Photo by R. Dauenhauer

REFERENCES

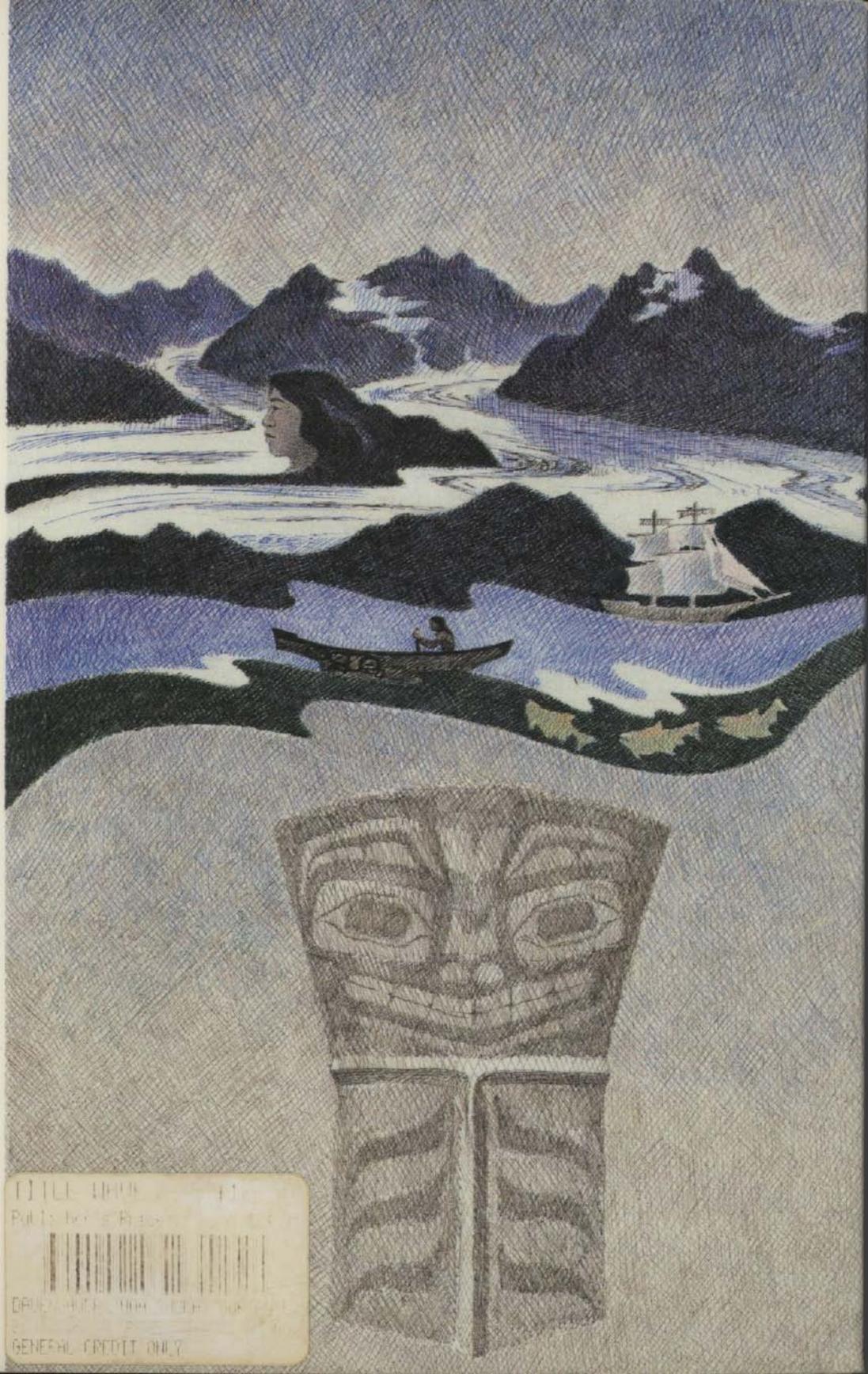
This bibliography lists the important references mentioned in this book. No attempt is made at a complete listing of works in anthropology, folklore, or linguistics. The bibliographies of the most recent works that are listed here provide a good starting place for further study.

- Bancroft, H. H. (1886) 1970. *History of Alaska 1730-1885*. Hafner. Darien, CT.
- Barbeau, M. 1964. *Totem Poles*. 2nd ed. National Museum of Canada. Ottawa.
- Beekman, J., and John Callow. 1974. *Translating the Word of God*. Zondervan. Grand Rapids.
- Boas, F. 1917. *Grammatical Notes on the Language of the Tlingit Indians*. University of Pennsylvania Museum. Philadelphia.
- Boehm, W. D. 1975. *Glacier Bay*. Alaska Northwest Publishing Company. Anchorage.
- Bohn, D. 1967. *Glacier Bay: The Land and the Silence*. Sierra Club. Ballantine Books. New York.
- Dauenhauer, N., and R. Dauenhauer. 1976. *Beginning Tlingit*. Tlingit Readers, Inc. Distributed by Sealaska Heritage Foundation. Juneau.
- _____. 1984. *Tlingit Spelling Book*. 3rd ed. Sealaska Heritage Foundation. Juneau.
- _____. 1984b. Audio Casette Tape for *Tlingit*

- Spelling Book*. Sealaska Heritage Foundation. Juneau.
- Dauenhauer, N., R. Dauenhauer, and G. Holthaus, eds. 1986. *Alaska Native Writers, Storytellers, and Orators*. Special issue of *Alaska Quarterly Review*. Vol. 4, Nos. 3 and 4 (Spring and Summer 1986). University of Alaska-Anchorage.
- Dauenhauer, R. 1975. "Text and Context of Tlingit Oral Tradition." Ph.D. dissertation. Department of Comparative Literature. University of Wisconsin-Madison.
- de Laguna, F. 1960. *The Story of a Tlingit Community*. Smithsonian Institution. Bureau of American Ethnology Bulletin 172. United States Government Printing Office. Washington, D.C.
- _____. 1972. *Under Mount Saint Elias*. Smithsonian Contributions to Anthropology. Vol. 7. (In Three Parts.) Smithsonian Institution Press. Washington, D.C.
- Emmons, G. 1907. *The Chilkat Blanket*. With notes on the blanket designs by Franz Boas. *Memoirs of the American Museum of Natural History*. Vol. 3, Part 4 (329-401). American Museum of Natural History. New York.
- _____. 1911. "Native Account of the Meeting Between La Pérouse and the Tlingit." *American Anthropologist*. New Series. Vol. 13 (294-298).
- Garfield, V., and L. Forrest. (1948) 1961. *The Wolf and the Raven*. Univ. of Washington Press. Seattle.
- Hymes, D. 1981. "In Vain I Tried to Tell You": *Essays in Native American Ethnopoetics*. Univ. of Pennsylvania Press. Philadelphia.
- Kan, S. 1983. "Words That Heal the Soul: Analysis of the Tlingit Potlatch Oratory." *Arctic Anthropology*. Vol. 20, No. 2 (47-59).
- _____. 1986. "The 19th-Century Tlingit Potlatch: A New Perspective." *American Ethnologist*. Vol. 13, No. 2 (May 1986) 191-212.
- Kawagey, J. (Producer) 1981. *Haa Shagóon*. Film. 16mm. 29 min. Distributed by Chilkat Indian Association. Haines, AK. Also available in

- VHS cassette from the Alaska State Film Library, Juneau.
- Keithahn, E. 1963. *Monuments in Cedar*. Superior Publishing Company. Seattle.
- Krause, A. (1885) 1956. *The Tlingit Indians*. Trans. by Erna Gunther. Univ. of Washington Press. Seattle.
- Krauss, M. 1980. *Alaska Native Languages: Past, Present, and Future*. Alaska Native Language Center Research Papers, No. 4. Alaska Native Language Center. Univ. of Alaska-Fairbanks.
- Krauss, M. and M.J. McGary. 1980. *Alaska Native Languages: A Bibliographical Catalogue. Part One: Indian Languages*. Alaska Native Language Center Research Papers, No. 3. Alaska Native Language Center. Univ. of Alaska-Fairbanks.
- Leer, J. ed. 1978. *Tongass Texts*. Alaska Native Language Center. Univ. of Alaska-Fairbanks.
- Li, Fang Kuei and Ronald Scollon. 1976. *Chipewyan Texts*. Institute of History and Philology Academia Sinica, Special Publications No. 71. Nankang. Taipei. Taiwan.
- McClellan, C. 1970. *The Girl Who Married the Bear: A Masterpiece of Indian Oral Tradition*. National Museums of Canada. National Museum of Man. Publications in Ethnology, No. 2. Ottawa.
- _____. 1975. *My Old People Say: An Ethnographic Survey of Southern Yukon Territory*. National Museums of Canada. National Museum of Man. Publications in Ethnology, No. 6. Ottawa.
- Maranda, E. 1973. "Five Interpretations of a Melanesian Myth." *Journal of American Folklore*. 339: 3-13.
- Nida, E. 1964. *Toward a Science of Translating*. E. J. Brill. Leiden.
- Olson, R. 1967. *Social Structure and Social Life of the Tlingit in Alaska*. Univ. of California Anthropological Records. Vol. 26. Univ. of California Press. Berkeley.
- Ostyn, C. (Producer) 1981. *Kaal.átk'*. Video tape. Sitka Native Education Program. Sitka.
- Shelikhov, G. (1791) 1981. *A Voyage to America*

- 1783-1786. Trans. by M. Ramsay. Ed. by R. Pierce. The Limestone Press. Kingston, Ont.
- Sidney, A., K. Smith, and R. Dawson. 1977. *My Stories Are My Wealth*. Council for Yukon Indians. Whitehorse.
- Story, G. and C. Naish. 1973. *Tlingit Verb Dictionary*. Alaska Native Language Center. University of Alaska-Fairbanks.
- _____. 1976. *Tlingit Noun Dictionary*. 2nd. Ed. Revised and expanded by Henry Davis and Jeff Leer. Sheldon Jackson College. Sitka.
- Swanton, J. (1908) 1970. *Social Conditions, Beliefs, and Linguistic Relationship of the Tlingit Indians*. Johnson Reprint Corporation. New York.
- _____. (1909) 1970. *Tlingit Myths and Texts*. Johnson Reprint Corporation.
- Tedlock, D. 1983. *The Spoken Word and the Work of Interpretation*. Univ. of Pennsylvania Press. Philadelphia.
- Velten, H. 1944. "Three Tlingit Stories." *International Journal of American Linguistics*. 10: 168-180.
- Veniaminov, I. (1840) 1984. *Notes on the Islands of the Unalashka District*. Trans. by Lydia Black and R. H. Geoghegan. Ed. by R. Pierce. The Limestone Press. Kingston, Ont.



TITLE HERE

Pub. by: [illegible]



ISBN: [illegible]

GENERAL CREDIT ONLY