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Narrator: *Kaasgéiy* Susie James

Title: *Yéil ka Kudatán Kahídi* / Raven and the Salmon Box

Recording: late 1960s, Sitka, *Kaatl'éix* Mary Pelayo

Transcription: *Keixwnéi* Nora Marks Dauenhauer

#### Introduction:

This episode begins immediately after the end of the preceding episode where Raven obtains fire. *Kaasgéiy* Susie James stops talking for a few seconds, heaves a great sigh, and then starts in with this story.

The Tlingit title *Yéil ka Kudatán Kahídi* includes the typical name of the house floating out in the ocean that contains fish and which Raven pulls to shore. The English title “Raven and the Salmon Box” refers to the same house following the usual practice of Tlingit people speaking English. The translation of *Kudatán Kahídi* as ‘Salmon Box’ is misleading however because the Tlingit name contains neither *xáat* ‘fish; salmon’ nor *kóok* ‘box’ or *lákt* ‘bentwood box’. Instead the word *kahídi* contains *ká* ‘horizontal surface; top of’ and *hít* ‘house’. The word *kudatán* is probably based on the verb root  $\sqrt{\text{tan}}$  ‘fish jump’; there are related verbs like *kadutáan* ‘fish are jumping (on migration)’, *kei uwatán* ‘it (fish) jumped up’, *t’á áwé yaa natánin* ‘there were king salmon jumping there’, and *du xánt uwatán* ‘it (fish) jumped right up to him (e.g. in his boat)’. Some speakers say *Kudatán Kahídi* instead which could be interpreted as involving *kutáan* ‘summer’. *Kaasgéiy* Susie James describes the house called *Kudatán Kahídi* as *atyana.á daakahídi* which means roughly ‘house of fish migrations’ or ‘house of fish runs’. Near the end of the narrative she explicitly names the house *Át Kudatán Kahídi* that we translate as House of Fish Jumping Around.

The Salmon Box or *Kudatán Kahídi* that Raven brings in to shore is also *at.óow* of the *L’uknaḡ.ádi* clan under a distinct name *Daginaa Hít* which exists in Sitka and Yakutat. [NAME] Ed Kuntz of the *L’uknaḡ.ádi* summarizes the Raven and the Salmon Box story in an interview with the Juneau Empire on 27 January 2013. [NAME] Herman Davis, the clan leader of the *L’uknaḡ.ádi*, describes *Daginaa Hít* as meaning ‘Far Out to Sea House’ as well as ‘Salmon Box House’. The term *daginaa* means ‘outer area’ and uses the same *dáak* directional as in *dákde* ‘seaward’ and *deikée* ‘out to sea’. This contrasts with *daginaa* ‘back area’ that uses the *dáak*

directional as in *dá̄kde* ‘inland’. The *-naa* ending is a contraction of the noun *niyaa* ‘direction’. Compare also *naanyaa* ‘upriver’, *ixinaa* ‘downstream, south’, and *iginaa* ‘shoreward’.

[DISCUSS OTHER VERSIONS OF THE STORY; ANY OTHER THINGS TO MENTION?]

Text:

1	Aadá̄x, aadá̄x tsu gunayéi góot áwé tsu awsiteeni át áwé wé hít tlein. Hé’!	From there, when he started off from there again, the thing he saw was a huge house. Wow!
5	Héen xukát áwé wlihaash, á ku.a. Yéi-éi-éi a kát wudzikín kéidladi, <sup>2</sup> tle a kaadé sixát wé kéidladi. <sup>3</sup> « Daa sákwshíyú gé? »	It was floating out there on the sea, it was. The gulls were flying around over it, the gulls are just streaming toward it. “Whatever can that be?”
	Tlá̄x áwé yoo akoowajeek. <sup>4</sup>	He’s very curious about it.
10	« Daa sákwshíyú gé? Yú kéidladi a kát wudzikín gé? Ha, ch’a hít yá̄x xá āx tuwáa yáteēyi át áyú. »	Whatever can that be? Are those gulls flying around it? Well, it seems to be something like a house to me.”
	Deikée-ée-ée aadé duwateen. Áwé tle atgutóot uwagút.	It could be seen wa-a-ay out there. So he went into the forest.
15	« Aadóo sgé kaa xooníx naxsateeyí, <sup>5</sup> aadóo sgé? »	“Who might be a relative, who might be?”
	Yaa kunalwás’ áwé « Aadóo sgé kóot <sup>6</sup> gadashee? Aadóo sgé kóot gadashee? »	He’s going around asking people “Who might be of help? Who might be of help?”
20	Waa nanéi sáwé wé hít x’awoolt uwagút. Hít awsiteen, wé shaa x’aak. Akatlaakw a xánt uwagút.	At some point he came to the door of a house. He saw a house in between the mountains. He went up to it to investigate.

	« Haa, wáa sá <u>k</u> eeyanéekw? » tle yóo ash yawsikaa. <sup>7</sup>	“Well, what are you up to?” the person said to him.
25	« Wáa sáwé <u>k</u> eeyanéekw? » « Ha yú deikéede duwatini át áwé, a <sub>x</sub> tuwáa sigóo <u>y</u> a <sub>x</sub> wadlaagí, yú deikéede duwatini át. Kéi-ei-eidladi áyú a kát wudzikín <u>k</u> úná <sub>x</sub> . Ch’a hít yá <sub>x</sub> áyú a <sub>x</sub> tuwáa <u>y</u> ateeyi át áyú.	“What are you up to?” “Well, that thing that can be seen way out there, I’d like to get it, that thing that can be seen way out. Gu-u-ulls are really flying around over it. It looks just like a house to me.
30	Tla <sub>x</sub> yú kéidladi a káa yakoogéi. Áwé a <sub>x</sub> tuwáa sigóo <u>y</u> a <sub>x</sub> wadlaagí. A <u>y</u> ís áwé wdashée <u>x</u> waxoo <sub>x</sub> , a <sub>x</sub> eet gadusheeyí. » Áwé tle yóo ash yawsikáa	There are so many seagulls over it. That’s what I’d like to get. That’s what I’m asking for help for, so someone might help me.” Then he said to him
35	« Wáa sá iduwasáakw? Wáa sá iduwasáakw? » « Há, Yéil yóo <u>x</u> á <u>x</u> at duwasáakw. Yéil yóo <u>x</u> at duwasáakw.	“What are you called? What are you called?” “Well, I’m called Raven you see, Raven is what people call me.
40	Há, wa.é <u>k</u> u.aa, wáa sás iduwasáakw? » Tle yóo ash yawsikaa « Há, <u>X</u> ’ana <sub>x</sub> waatgwaayaa <sup>8</sup> <u>x</u> á áyá <u>x</u> át, <u>X</u> ’ana <sub>x</sub> waatgwaayaa áyá <u>x</u> át. [1:47] Haagú neildé! »	So, what about you, what are you called?” He said to him “Well, I’m <u>X</u> ’ana <sub>x</sub> waatgwaayaa you see, I’m <u>X</u> ’ana <sub>x</sub> waatgwaayaa. Come on in!”
45	Tle héide áwé shoowataan du hídi. Ei! Daat yá <sub>x</sub> sáyú kligéi a yee yú du hídi. Yú kat’óot <sub>x</sub> <sup>9</sup> áwé daa <sub>k</sub> yaawatán wé naa <sub>k</sub> w tl’eigí wootsaagáa. Tle yáat’át áwé tle	Then he opened the door to his house. My! The beauty inside this house is something. Halfway along the wall hung the octopus tentacle cane. He had this there
50	á <sub>x</sub> daa <sub>k</sub> ayaawatán. « Yáat’át i éet kalahées’ kwshé, yáat’át?	hanging on the wall. “Would you like this lent to you?”

	Ch'u tle yú hít yayidlaagí tle haa xánx' kúx̄de kgidagóot kwshé? »	As soon as you get the house, you'll return with it, right?"
	yóo ash x̄'awóos', k̄aa x̄'awóos' ash jeet aawatée. <sup>10</sup>	he asked him, he posed a question to him.
	« Aaá.	“Yes.
55	Ha tle yú hít yaxwadlaagí xá tle i jeedé k̄kwatáan tsu.	As soon as I've gotten that house I'll bring it back to you again.
	Tlél aadé i jeetx̄ nak̄wataani yé, ch'a tleix̄. » <sup>11</sup>	No way could I keep it from you forever.”
	« Ahoo, x'éigaa kwshé? »	“Aho, that's the truth?”
	« Aaá, x'éigaa x̄áawé.	“Yes, that's the truth for sure.
	X̄aadé x̄áawé kgidashée.	You're going to help me, you see.
60	Ách áwé ÿan x̄adlák̄ni tsu i jeedé k̄kwatáan. »	That's why if I manage to get it, I'll give this back to you again.”
	« Ha yak'úi. »	“Well, good.”
	Aagáa áwé tle ash ée akawdli.aax̄ wé shí. <sup>12</sup>	That's when he taught him the song.
	Kéi akakgwashée shí, yú hít gunayéi saxíxni yánde. <sup>13</sup>	He will sing the song when the house starts moving toward shore.
65	Á k̄u.aawé kut x̄waagéex' wé shí. Ax̄ toowú néekw nuch a daadé.	But I've lost the song. I always feel bad about this.
	Yáax' áwé, át uwagút.	So here it is, he went there.
	Tle a káa ÿan ax̄'eiwatán	Then he placed the tip of [the cane]
70	wé hít káx'.	on top of the house.
	Ch'a yá haanaa <sup>14</sup> ch'a a yahaayí kát áwé ax̄'aatán.	In this direction, he placed it over his reflection.
	Aan áwé daak̄ k'ul'gastech, <sup>15</sup> há!	With it he pulls [the house] toward land.
	Ch'u yéi adaaneyí áwé de sgwách, de sgwách haanaa kaawaháa, de sgwách haanaa, yú hít.	Doing this, gradually, gradually it was moving near, gradually near, that house.

75	Wáa sáyú haadé gunayéi wusixíx. Wáa nanéi sáwé kúnáx kúnáx ash een dákde gunayéi wliháš. Aagáa áwé X'anaxwaatgwaayaa aawa.éex'.	Somehow it was beginning to move near. At some point, strongly it began to float back out with him. That's when he called for X'anaxwaatgwaayaa.
80	« Ashí wé shí ku.a! X'anaxwaatgwaayaa-aa-aa-aa, xaat idashée-ee-ee-ée! » <sup>16</sup> Aagáa áwé tsá tsu yánde gunayéi awsiyék. Ch'u yéi adaayaqaayí áwé de sgwách yán	“Sing that song! X'anaxwaatgwaayaa-aa-aa-aa, he-e-elp me- e-e-e!” So then he started pulling it to shore. Just when he's talking to him he's gradually
85	yán yaa ayanadlák; de sgwách yán yaa ayanadlák, ch'u yéi adaayaqaayí. <sup>17</sup> Wáa nanéi sáwé kúnáx yan awsiyék. A yíkde woogoot.	pulling it ashore; he's gradually pulling it ashore, just when he's talking to him. At some point he finally pulled it ashore. He went inside.
90	A yíkde nagóot áwé, awlisín sé wé naakw tl'eigí wootsaagáa kwa; awlisín. Aagáa áwé tsá a yíkde woogoot. Hé'! <sup>18</sup>	As he went inside he first hid that octopus tentacle cane; he hid it. That's when he went inside. Hey!
95	Atyana.á daakahídi ásiwé gé. Ldakát át áyú a yee, yú éetx'i yáx dagaatee áyú; héidei ashugéech. Daa sá: s'áax', <sup>19</sup>	It's the house of fish runs, isn't it. There's everything inside it, there are room-like places spread through it he threw the doors open. Whatever: gray cod,
100	yaaw, cháatl, ldakát yú héen taak	herring, halibut, everything underwater,

	át kawdziheeni át áyú shaawahík, yú hít.	it's full of all the things that swim, that house.
105	<i>K̄aatl'éix'</i> : Daat kaadax̄ sáwé sh disáakw, hú ku.a, X'anax̄waatgwaayaa?	<i>Mary</i> : What did he name himself after, him, this <i>X'anax̄waatgwaayaa</i> ?
	Haa, tlél xá wduskú. Shaak káawu áyú.	Well, nobody really knows. He was a mountain man.
	Shaakaadax̄ lingít áyú hú ku.aa, atgutú.	He was a man from a mountaintop forest.
110	Atgutú káawux̄ áyú sitee. ‹ X'anax̄waatgwaayaa › daat kaax̄ sákwshíyú sh wudisaa. Yú shikax̄úxs'i tóox' k̄wa duwasáakw.	He was a man of the forest. He probably named himself <i>X'anax̄waatgwaayaa</i> . He's named in the words to the song.
	Tle atk'é shí áyú áwé yaa kux̄wligát áwé á ku.aa. Áwé yéi xaan sh kalnéek wé	The song is a really good one but I've gotten confused. He told it to me, this
115	wé i shátxi x̄ux̄. Yóox' wududzikóo Aangóonx' yóo.á. Kéi akaawashée. Áwé x̄aa ax̄latoowút daayax̄aká, áwé tlél tsu yan k̄uwuteen.	your older sister's husband. It's still known there in Angoon they say. He still sings it. I asked him to teach it to me, but he didn't come back again.
120	Áwé wáa nanéi sáwé yéi ash yawsik̄aa « Hé! Yaaw! » Du xwáax'u k̄wa wáa sá yaa koogéi, ts'itskw,	At some point he said to him “Hey! Herring!” But his crew, however big it is, was just small birds,
125	ldakát át shoox̄', ldakát át áwé woosh kanax̄ akaawataan du xwáax'u.	all kinds of robins, he rounded all of them up for his crew.
	Hás áwé has at gágwas.ée « At gayis.í!	They're going to be cooking. “Cook!

	At gay̓is.í!	Cook for yourself!
	At éewu yei na̓ysané! »	Make some cooked food!”
130	A yáx̣ áwé tle tláakw áwé at éewu yei daaduné.	As he said they quickly made some cooked food.
	Tle tláakw.	Quickly.
	Tséekx’ gandaa.	Barbecue sticks around the fire.
	Ldakát, ldakát yéide alít yá aanx’í tóode.	Everywhere, he threw them into all the villages.
135	Aagáa áwé tsá at gax̣aat tuwatee.	And only then did he decide to eat.
	A náx̣ awlikéil’, a yís sh wudliyél wé ts’ítsgux’ sáani.	He chased them away, he made himself scary to the small birds.
	S’ix’gaa shaax̣ awdzitée. <sup>20</sup>	He put moss on his head.
	Áwé a x̣oot jiwdigút.	He went fighting among them.
140	Áwé tle a náx̣ has wudikéil’ wé s at éewu.	They all ran away scared from their cooked food.
	Aagáa áwé tsá tláakw awsinéi.	Only then did he get busy.
	Hóoch’! Ldakát yú tséek wáa sá yakwligéi yāx̣ a̓yawsix̣áa.	All gone! All of the barbecue, however many there were, he ate them all up.
	Y̓ax̣ a̓yasax̣áa áwé tsá tsu, tsu áa aijkawsiháa « At gay̓is.í!	Having eaten them all up he told them again “Cook!
145	At gay̓is.í! Kḳwatáa. At gay̓is.í! »	Cook! I’m gonna sleep. Cook!”
	Tle tsu s at gawdzi.ée wé ts’ítsgux’ sáani ldakát woosh gunayáade át.	Then those little birds cooked again, all different kinds of things.
	Aadáx̣,	From there,
	aadáx̣ tsu awjináḳ ak’éet’ dáx̣ áwé tsá.	from there he left them behind after eating everything.
150	Tsu gunayéi uwagút haanaa niyaadé.	He started going in this direction.
	Áyú yei kdunéek yú l’éiw <sup>21</sup> ,	They say the sand there,
	tle sakwnein áyú oowayáa yú l’éiw,	it’s just like flour, that sand
	yoona̓x̣.á.	over on that side.

Móon <sup>22</sup> haanaanáx ágíyú l'éiw tlein áwu áx'.	This side of the moon I guess is where the big beach is.
155 A yahaayí xwasiteen, wé l'éiw.	I saw a picture of it, the sand.
Yóo aax daak anasyek yé, tle yóo yoo kuwanéekw du x'oos	The place where he pulled it in, they say they say that his feet
du x'oos wáa sá kdlixwás' tle a yáx kadixwás', yú l'éiw káa.	his feet are shaped somehow, it's like their shape is right there on the sand.
Yú yéi teet aalitseeni yé tlél aax uhéix,	Where the breakers are really strong they don't wash out,
160 yú du x'us.eetí	those footprints of his
yú l'éiw káa.	on the sand.
Yú Át Kudatán Kahídi <sup>23</sup> aax daak awsiyegi yé,	That place where he pulled ashore the House of Fish Jumping Around,
ch'u shóogu aadé kinde akaawatsexi yé a káx gagaléin.	the place where he kicked up sand to one side is still there when the tide goes out.
Tlél tsu aax yóo uhéik du x'oos wáa sá kdaxwás' Yéil tle á áwé.	The place where Raven's footprints are shaped doesn't wash away.
165 Aax daak awsiyegi yé, yú yaakw,	Where he dragged it ashore, the canoe
yú hít <sup>24</sup> aax daak awsiyegi yé, tsú a ta.eetí tsú ch'u tle	the place where he dragged the house ashore, it left a print
woosh dakán yú l'éiw.	where the sand parts.
Yú sakwnein yáx yatee yú l'éiw ku.aa.	That sand that is like flour.
Ch'a.aan áyú teet jinastaanch tlél aax us.héix yú du x'us.eetí.	Even the standing waves don't wash out those footprints of his.

1 The URL of this article is <http://juneauempire.com/neighbors/2013-01-27/art-preparing-fish> as of the time of writing. It was written by Melissa Griffiths.

2 *kéidladi*: The word *kéidladi* refers to any kind of bird in the genus *Larus* which are the gulls proper. Southeastern Alaska is home to several species of gull, particularly the mew gull (*Larus*



*canus brachyrhynchus* Richardson 1831), herring gull (*Larus smithsonianus* Coues 1862), Thayer's gull (*Larus thayeri* Brooks 1915), and glaucous-winged gull (*Larus glaucescens* Naumann 1840). Tlingit people do not generally differentiate between these different gull species, but there are two terms *lawúx* and *kéidladi yéis'* that refer specifically to juvenile gulls with dusky or mottled plumage, the latter term including *yéis'* 'dark, brownish, discolored' that is also found in *ch'ak'yéis'* 'immature bald eagle' with *ch'áak'* 'bald eagle'. The word *kéidladi* is pronounced *kéitladi* or *kéitldi* in Inland Tlingit, as *kéitl.ádi* in Sanya Tlingit, *kéitlhádi* in Henya Tlingit, and *kei'tl.adi* in Tongass Tlingit (Leer 1973: f06/66). The final element *-adi* probably comes from *át-i* 'thing-of'; the initial *kéitl* is unidentified but may involve *kéi* 'up'. The word *kéidladi* does not seem to derive from *keitl* 'dog' given the difference in tone (or laryngealization in Tongass); the word for puppy is *keitl yádi* 'dog child' which is unrelated.

3 ***tle a kaadé sixát wé kéidladi***: The verb phrase *aadé sixát* means something like 'it sticks out toward there'. The gulls are being described as a long, extended stick-like object that points toward the house, acting as a path to the site of interest. This is significant because gulls are often seen out on the water flying in circles around schools of fish. They try to catch fish as they near the surface and also prey on injured fish when marine animals hunt from below. Raven has taken note of this because a large flock of gulls flying around over water means they have likely found food, and since Raven is always hungry this is a great opportunity for him. He does not need to explain the significance of gulls to other characters because they can be reasonably expected to understand the implication of a flock of gulls over open water.

4 ***tláx áwé yoo akoowajeek***: Here *Kaasgéiy* Susie James actually seems to say *tláx áwé l yoo akoojeek* with the negative particle *l* and the negated verb *yoo akoojeek*. This must be a mistake however because it means 'he isn't very curious about it' or 'he's not really curious about it' which is nonsensical in this context. Rather, Raven is very curious about this thing out on the ocean that he can see. We have instead supplied the positive *tláx áwé yoo akoowajeek* 'he is very curious about it'.

5 ***aadóo sgé kaa xooníx naxsateeyí***: As usual, Raven wants to find 'relatives' who can assist him – willingly or not – in his schemes. The term *ax xooní* 'my relative' traditionally refers to any person of the same moiety as the speaker. In modern Tlingit it has become extended to refer to any person with whom the speaker has a friendly relationship with, i.e. 'my friend'. Raven also

uses the hortative mode of the verb phrase *yáat'aaḡ sitee* ‘it is one of these’. The hortative mode conveys modality similar to English ‘should’ or ‘might’ as well as mood like English ‘let’s’ or ‘let me’. Raven is not looking for a pre-existing relative, rather he is looking for someone that can be made into his relative. Once he has made someone into a relative he can leverage the kinship relationship to exploit them for his own ends. There are two other subtle twists in the question *aadóo sgé kaa ḡooníḡ naḡsateeyí?* that Raven asks. First he uses the yes-no particle *gé* attached to the wh-question particle *sá* together as *sgé*. The yes-no particle here adds a dubitative quality to the question, something like an additional ‘maybe’ or ‘perhaps’. Second, Raven uses the fourth person indefinite possessor *kaa* ‘someone’s’ rather than the first person singular *aḡ* ‘my’. He is referring to himself in the fourth person, saying literally “I wonder who might become someone’s relative?” with the implied consequence “so that they can be exploited”. *Kaasgéiy* Susie James has packed a lot of expressive complexity into this one utterance of Raven’s by skillfully combining a variety of techniques available in Tlingit language and culture.

**6 *kóot***: The postposition phrase *kóot* is an old variant of *kaa éet*, both meaning ‘to someone’. The form *kóot* is composed of the pronoun *kú* ‘someone’ and the punctual postposition *-t*, where the form *kaa éet* instead has the pronoun *kaa* ‘someone’ and the meaningless postposition attachment element *ee* along with *-t*. Tlingit has gradually replaced the original attachment of suffixal postpositions directly to pronouns with this newer system of using a possessive pronoun and the attachment base *ee*, but some of the older forms are still in use. Other similar pairs are *kóon* vs. *kaa een* ‘with someone’ with instrumental *-n* and *kóo* vs. *kaa ée* ‘at someone’ with locative *-’* (a long high vowel) or *kóox’* vs. *kaa éex’* ‘at someone’ with locative *-x’*; compare also *ḡaan* vs. *aḡ een* ‘with me’ and *ḡáa* vs. *aḡ ée* ‘at me’.

**7 *yóo ash yawsikaa***: The use of the proximative object pronominal *ash* here indicates that Raven is being spoken to rather than him doing the speaking. The proximative in narratives usually refers to the main or foreground character who is the center of attention in the context. English does not have the grammar to concisely express proximativity, but it is a fairly widespread phenomenon in indigenous North American languages. The related Dene (Athabaskan) languages do not have a clear-cut system of proximativity and obviation, but the unrelated Algonquian languages are famous for theirs. Tlingit seems to have independently developed its

grammar for proximativity and obviation; the pronoun *ásh* is probably composed of third person *á* and reflexive *sh* and so perhaps originally meant something like ‘he himself’.

Elsewhere we see the fourth person indefinite pronouns like *kaa* and *du-* ‘someone’ used as obviative pronouns for background characters.

8 ***X’anaxwaatgwaayaa***: This name is impossible for us to translate. *Kaatl’éix*’ Mary Pelayo asks *Kaasgéiy* Susie James later in this narrative for an explanation of this name but Susie cannot offer one. Our transcription is reinforced by the use of this name several times in this narrative so we are fairly certain that this is the correct spelling, although there may be high tone on the final vowel. The first part of the name appears to contain *x’anáx* which is probably a reduced form of *x’éináx* that is composed of *x’é* ‘mouth’ and the perlocative postposition *-náx* ‘along, via, through’. *Keixwnéi* Nora Dauenhauer noted the possibility that the end of the name contains the verb *oowayáa* reduced to *waayáa*. This verb means ‘it resembles, appears to be like that’. The other material in the name – *-xwaatgw-* – is unidentifiable. *Kaasgéiy* Susie James’s later description of the man coming from a forest on a mountain does not help clarify the name, but it does link back to the earlier mention of this man’s house being located in the forest (*tle atgutóot uwagút* ‘he went into the forest’) between some mountains (*hit awsiteen wé shaa x’aak* ‘he saw a house between mountains’).

9 ***kat’óot***: This word literally means ‘partway up it’, here referring to partway up the side of the house and thus along the wall. This term can be compounded with other words such as *yá* ‘face’ as in *ch’a a yakat’óot áwé áa woaxeex* ‘it fell short of its mark’, *x’oos* ‘foot’ as in *du x’uskat’óot wujik’én* ‘he jumped on her foot’, and *waak* ‘eye’ as in *du wakkat’óot uwaxix* ‘it hit him on the side of the eye’ (all from Leer 1973: 07/152). When used of a person the word *kat’óot* refers to the person’s waist, i.e. halfway up the person’s body. Normally the final *-t* is interpreted as the punctual postposition, but here *Kaasgéiy* Susie James has treated it as part of the noun and has added the pertinent postposition *-x* ‘at, in contact with’ to the end of the word. Later she uses the same postposition *-x* with the third person nonhuman pronoun *á* together as *áx* so it is clear this is not a mistake.

10 ***kaa x’awóos’ ash jeet aawatée***: Literally this means ‘he gave him a question of someone’.

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- 11 *tlél aadé i jeetx nakwataani yé, ch'a tleix*: Raven is of course lying here. The first thing he does upon entering the Salmon Box is to hide the octopus tentacle cane inside of it. *Kaasgéiy* Susie James does not elaborate on this further, however.
- 12 *ash ée akawdli.aax wé shí*: *Kaasgéiy* Susie James begins rapidly knocking on the table at this point. She may either be mourning her loss of memory for the song or perhaps trying to ‘drum up’ the song in her mind.
- 13 *yú hít gunayéi saxíxni yánde*: At the end of this line *Kaasgéiy* Susie James trails off her drumming, raps sharply, and then says the next line. This seems to be a kind of punctuation indicating that she is unable to recall the song she has mentioned and at this point gives up.
- 14 *ch'a yá haanaa*: The word *haanaa* is a contraction of *haa niyaa* which is ‘this direction’. The word *haa* here is not the first person plural possessive pronoun but rather the cislocative pronoun that indicates a location nearby the speaker, i.e. ‘over here, over this way’. This is the same cislocative pronoun seen in e.g. *haandé* ‘(gimme) here’ and *haat uwagút* ‘he came here’. In this sentence we translate *haanaa* as ‘this direction’ but later we use ‘near’ instead because this is more apt in English.
- 15 *daak k'ul'gasteech*: [Explain *k'ul'* from *k'óol'*.]
- 16 *X'anaxwaatgwaayaa, xaat idashée!*: This line – but not the preceding one – is chanted.
- 17 *de sgwách yán yaa ayanadlák / ch'u yéi adaayaakaayí*: These two and the preceding two lines are an excellent example of a chiasmus or ‘rhetorical cross’ with the same sentence repeated but with the sequence of clauses inverted. The clauses are not subordinated with respect to each other, both being main clauses. This clausal parataxis allows the speaker to avoid ordering one event with respect to the other, and then the chiasmus emphasizes that both events occur at the same time.
- 18 *hé'!*: *Kaasgéiy* Susie James claps once right after this exclamation, presumably a gestural punctuation of the astonishment that Raven experiences when walking inside.
- 19 *s'úax'*: This is gray cod or Pacific cod, *Gadus macrocephalus* (Tilesius 1810). It is related to the famous Atlantic cod and may be the same species as Greenland cod (*Gadus ogac* J.Richardson 1836). Traditionally cod were fished with a “simple compound V-shaped hook, made with a wooden shank and a barb of sharpened bone or wood” (Emmons 1991: 121). Emmons says that they were mostly eaten fresh traditionally rather than smoked or cured

(Emmons 1991: 148–149), but de Laguna cites consultants who said that they were smoked hard (de Laguna 1972: 402). A cod head is used as an example of a pitiable food offering in a speech by *Kaadashaan* (Swanton 1909: 388), this referencing the story involving *Damnáaji* (Swanton 1909: 109–114). Gray cod is distinct from other fish with similar ‘cod’ names in English that are not similar in Tlingit: *ishkeen* ‘black cod’ or ‘sablefish’ (*Anoplopoma fimbria* Pallas 1814), *x’áax’w* ‘lingcod’ (*Ophiodon elongatus* Girard 1854), *chudéi* ‘tom cod’ (*Sebastes paucispinis* Ayres 1854), *léik’w* ‘red snapper’ sometimes called ‘red cod’ (*Sebastes ruberrimus* Cramer 1895), and *lit.isdúk* ‘black bass’ sometimes called ‘rock cod’ (*Sebastes melanops* Girard 1856). See de Laguna (1972: 50–55) for an extensive discussion of fish harvested in Tlingit country, as well as further references to cod fishing equipment (id.: 391).

20 *S’ix’gaa shaax awdzítee*: Compare this instance of Raven putting moss on his head with the scene in *Kaal.átk’* Charlie Joseph’s version of Raven and Hooligan (**THIS VOLUME**). This is a recurring trick by Raven, perhaps hearkening back to a now forgotten dance or performance where a man would put moss on his head and scare people. Other Northwest Coast groups have dances involving a wild man covered with moss and lichen, so this may be distantly related to Raven’s behavior.

21 *yú l’éiw*: Kaasgéiy Susie James uses the word *l’éiw* ‘sand’ to refer to a beach. Although Tlingit has two words *éek* ~ *éik* and *neech* that can be translated as ‘beach’ as well as *yán* ‘shore’, none of these terms immediately conjures up the conventional English image of a sandy beach from a Tlingit perspective. Most beaches in Tlingit country are either rocky or gravelly as the result of the relatively gentle sheltered waters, along with many tidal mudflats (*lein* from *√la* ‘flow’) where shallow bays and river mouths have silted up. Sandy beaches are rare and even more rare are those with white sand. The greatest sandy beaches in Tlingit country are found along the Gulf Coast near Yakutat where rivers dump their great burdens of glacial silt and the winter storms of the Gulf of Alaska and the northern Pacific relentlessly hammer the shore.

22 *móon*: The recording is distorted at the beginning of this line so it is not entirely clear what Kaasgéiy Susie James is saying. It seems like she uses the English word ‘moon’ as we have transcribed, but we do not understand the reference.

23 *yú Át Kudatán Kahidi*: This is a variation on the Tlingit proper name of the house which Raven has pulled to shore with the octopus tentacle cane. The noun *kahidi* ‘house’ is modified by the relative clause *át kudatán* ‘fish jump around there’. We have translated this as the House of Fish Jumping Around but it is more literally ‘the house where fish jump around’ or perhaps ‘the house at which fish jump around’. The usual English translation is ‘Salmon Box’, as noted in the introduction.

24 *yú yaakw / yú hit*: *Kaasgéiy* Susie James probably corrects herself here when she says *yú yaakw* ‘that canoe’, pauses, and then says *yú hit* ‘that house’.