

*Four Hupa Songs from Alice Pratt
In the Hupa Language of California*

EDITED AND TRANSLATED

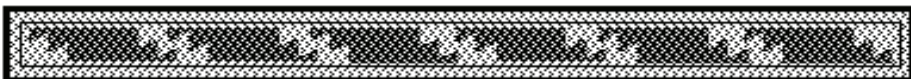
by Dr. Ruth Bennett

**For High School, Adult Education, and
Higher Education Levels**

Center for Indian Community Development
Humboldt State University
Arcata, California 95521

1994





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mikyowe'-mila' (grizzly bear—its paw)

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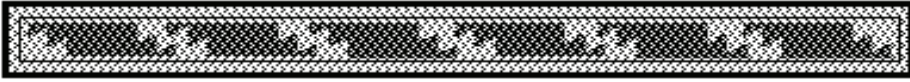
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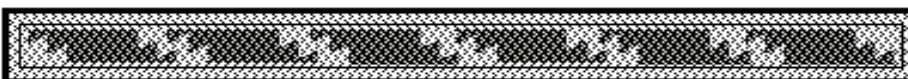
Ya:na:'a'awh is a Hupa word meaning, singing, or raising a song: it refers to a soloist introducing a solo song during a ceremonial dance.

—Victor Golla
Hupa Language Dictionary

Ya:na:'a'awh also means raising up a prayer to heal someone who is sick. The medicine person raises up their hands toward the Creator and the sickness is taken away.

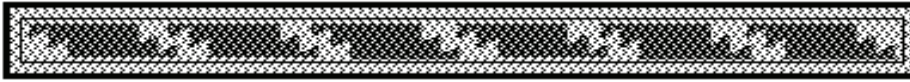
—Ray Baldy
Hupa Elder

**Native American language curriculum
designed for High School, Adult Education,
and Higher Education levels**



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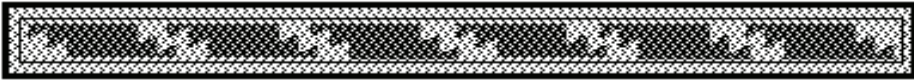
Preface

This is a language book, where the focus is the study of the Hupa language through the presentation of four songs. The songs of Alice Pratt are presented as Hupa texts that are similar to poems. Included with the texts are direct translations and English translations. In addition, a contextual interpretation is presented, with discussions of vocabulary, grammar, sentence context, and social context. This interpretation is intended to increase the usefulness of the book by providing practical information.

It is hoped that this book will further develop the study of the Hupa language. Alice Pratt was a Hupa language teacher who was genuinely interested in sharing her knowledge with Hupa young people. This book originated in 1979, when the Center for Indian Community Development was involved in an Indian language project. At this time, Alice Pratt taught Indian language at the Mi-je'e:-din Day Care Center and at the Hoopa Valley Pre-School. Alice taught words and expressions, and also songs for the benefit of future generations of Hupa language learners.

This book is intended for the educational levels of high school, adult education, and higher education, where the learner can translate and interpret meanings in context. A children's textbook with text, translation, and illustrations, is available for elementary school children.

To foster cultural diversity, this book and audio tape are being distributed at or below cost by the Center for Indian Community Development at Humboldt State University.



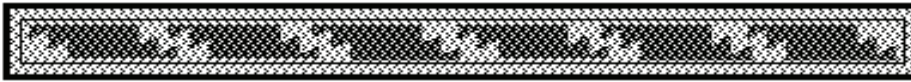
The Hupa Phonetic Writing System

The phonetic spelling system used in this book is the Hupa phonetic writing system developed by Victor Golla.¹ This system uses English language characters to represent consonants and vowels in the Hupa language. Such a system has the advantage of usability with a standard English keyboard.

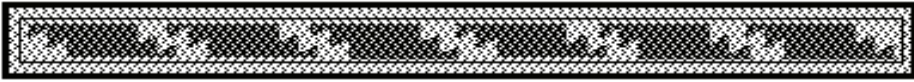
Characters in the Hupa phonetic writing system are as follows:

CONSONANTS

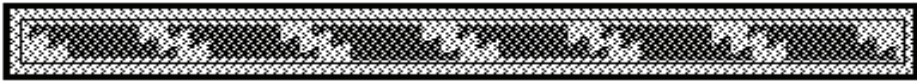
Hupa Sounds	Closest English Equivalent	Hupa Example
b	<u>b</u> ear	<u>bo</u> :-se [cat]
ch	<u>ch</u> air	min- <u>dich</u> [wildcat]
chw	in <u>chw</u> orm	<u>chw</u> ich [wood]
ch'	[ch, catch after ch ²]	<u>ch'</u> ahl [frog]
d	<u>d</u> eer	<u>daw</u> [no]



Hupa Sounds	Closest English Equivalent	Hupa Example
dz	<u>adze</u>	di- <u>dzit</u> [it's short]
g	ge <u>ese</u>	hi-ge:y [pine squirrel]
gy	fi <u>gure</u>	di-gyan [here]
h	<u>h</u> en	<u>han'</u> [river]
j	ja <u>r</u>	je:-nis [day]
k	<u>k</u> ee <u>p</u>	di-tsi <u>k</u> [unshelled acorns]
ky	tha <u>n</u> k you	ni- <u>ky</u> a:w [it's big]
k'	[k, catch after k]	di <u>n</u> k' [four]
ky'	ky [stop after y]	<u>ky'</u> oh [porcupine]
l	<u>l</u> et	me'-di <u>l</u> [canoe]
ɬ	[breathy ³]	<u>ɬ</u> a' [one]
m	<u>m</u> ill	ke:- <u>nim</u> [eight]



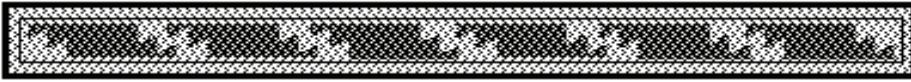
Hupa Sounds	Closest English Equivalent	Hupa Example
n	<u>n</u> ow	<u>na</u> :-ti-noxw [Hoopa]
ng	<u>ri</u> ng	wh <u>ing</u> [song]
q	[back k ⁴]	<u>q</u> o: [worm]
q'	[back k, catch after k]	<u>q'</u> at [enough]
s	<u>s</u> it	<u>sa</u> :ts' [bear]
sh	<u>r</u> ush	diy <u>sh</u> -ta:ng-'a:-ding [Tish Tang]
t	<u>t</u> ea	li <u>t</u> [smoke]
t'	[t, catch after t]	<u>t'</u> e' [blanket]
ti'	[t and breathy l, catch after l]	<u>ti'</u> oh [grass]
ts	<u>c</u> ats	<u>tse</u> : [stone]
ts'	[ts, catch after ts]	whi- <u>sits'</u> [my skin]



Hupa Sounds	Closest English Equivalent	Hupa Example
w	<u>w</u> ord	<u>w</u> ił-dang' [yesterday]
wh	<u>w</u> hirred	<u>w</u> ha: [sun]
x	[raspy, back h]	nah <u>x</u> [two]
xw	[raspy, back h, followed by x]	na:-ti-no <u>xw</u> [Hoopa]
y	yes	ya' [lice]
'	[catch]	'ah [cloud]

V O W E L S

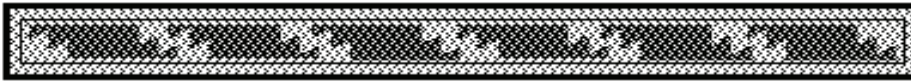
a	<u>f</u> un & <u>f</u> ather	na <u>n</u> -dil [snow] xon-t <u>a</u> h [house]
a:	<u>a</u> h	whi-na:' my eye]
e	met	whi-x <u>e</u> ' [my foot]



Hupa Sounds	Closest English Equivalent	Hupa Example
e:	<u>eh</u>	whi-tse:' [my daughter man speaking]
i	<u>hit</u>	tin [trail]
o	<u>cold</u>	je:-lo' [storage basket]
o:	<u>oh</u>	xo-tso:' [her breast]

COMBINATIONS

ay	<u>lie</u> [clipped]	din-day [arrowhead]
a:y	<u>lie</u> [drawled]	whi-kyay: [my daughter's child, woman speaking]
aw	<u>how</u> [clipped]	daw [no]
a:w	<u>how</u> [drawled]	li-q'a:w [pig]
e:y	<u>day</u>	ts'e:y [brush]



Hupa Sounds	Closest English Equivalent	Hupa Example
e:w	<u>ba</u> y window	me: <u>w</u> [underneath]
iy	<u>se</u> e	hi <u>y</u> [bet]
iw	<u>ne</u> w	whi- <u>jiw</u> ' [my ear]
oy	<u>bo</u> y [clipped]	k'i-t' <u>to</u> y [weaving]
o:y	<u>bo</u> y [drawled]	mił-to: <u>y</u> [bucket]
ow	<u>ro</u> w [clipped]	hi-t <u>so</u> w [blue, green]
o:w	<u>ro</u> w [drawled]	k'i-t' <u>o:w</u> [paddle]

FOOTNOTES

¹The phonetic alphabet and chart are derived from V. Golla, *A Short Practical Grammar of Hupa*, pp. 12-14; use of the alphabet is governed by a resolution of the Hoopa Valley Tribe.

²By catch is meant an abrupt stop of the flow of sound.

³Breathy ɬ is articulated with the tongue on the roof of the mouth near the upper teeth.

⁴Back k is articulated from the back of the throat.





CHAPTER 1

Songs In Context



Songs are musical forms of human speech. By musical, I mean melodies and rhythms that may include words, but that differ from speech in having a larger range of sounds. Songs share with speech some important characteristics. Songs, like spoken discourse, are organized into units called speech events. Speech events are the structure of the language of a song. Speech events provide the element of organization that gives a song with meaning. Generally, members of a social group, such as an Indian tribe, share the same ideas of what a song means, and this knowledge that they hold in common is their shared meaning.

To identify meaning in a song, we look at its beginning, its ending, and at the organized pattern of sound that flows from the beginning to the end. When the song has words, this organized pattern is composed of sentences.

In addition to the words themselves, to identify meaning in a speech event, we consider a speaker and an audience. Most importantly, we want to know the speaker's intention with regard to the audience.

Whereas some intentions are specific to a particular situation, some intentions are more general. Other intentions are predetermined by the

social group. In an Indian song, a general intention is expressiveness. Expressiveness is conveyed through a combination of rhythms, words, chants, and melodies in Northwestern California Indian songs.

The expressive form that a song takes is related to what the singer has learned: its form may be learned directly from an older family member, it may be heard in a ceremonial dance, it may come to an individual who is training or fasting, or it may come by visiting a particular place. In all of the above examples, the form that follows is a traditional pattern. By traditional, we mean that it is handed down from one generation to the next.

It is possible for an individual to originate a song, even in a traditional culture. In Hupa culture, many songs are expressions of living things in nature. An individual song may be an expression of the sound of a creek flowing over rocks. It may come to a singer when she is at a particular creek. Its sounds flow through her, as an expression of bubbling water or a singing bird. The singer responds intuitively with a song. Many individuals carry the genesis of songs inside them, and their experiences determine which of those songs will develop.

Regardless of whether the expression of the song is handed down or original, it can be part of the ceremonial life of the tribe. It becomes a social act that is language-centered. The name given to language-centered social acts is speech event.

Speech events are defined by the structure of their language (the words themselves), and by a relationship between speaker and other participants (the intention of the speaker, and the responses of the other participants.)

The structure of speech events is characterized by a beginning sentence and an ending sentence, and organized sentence groups between them. Many Northwest California Indian songs are composed of repetitions and variations of a single sentence. Three of the songs in this book are ceremonial dance songs, composed of sentences, with rhythmic variations created by a chant that is also repeated. So, these speech events begin with a Hupa sentence, and end with a chant. The listener recognizes the cues for what type of speech event is occurring, and responds accordingly. Many Kick Dance songs tell about mountains, for example, so if listeners hear a singer begin singing the name of the mountain, they are cued in to a Kick Dance speech event.



Our knowledge about speech events can be seen as a knowledge of context. Some of the context is provided by the ceremony. Two of the songs in this book are from the Flower Dance, and one is a Kick Dance song.

In describing Hupa ceremonies, I rely primarily on two sources besides Alice; these are P. E. Goddard's *Hupa Life and Culture* and *Edward Sapir's Hupa Texts*, translated by Victor Golla (see References). Kick Dance songs are called either "heavy" or "light" songs, according to their pace and rhythm. A Flower Dance song can be either a "woman's" song or a "man's" song.

Knowledge about the ceremonies from which the songs come increases understanding of the songs. The Kick Dance and Flower Dance are two important ceremonies of the Hupa, and there are three other ceremonial dances that are important today, the Brush Dance, the White Deerskin Dance, and the Jump Dance. Knowledge about the ceremonies provides listeners with a social context. Context of this nature is what is known as social context. It is what is known by members of the community about a speech event, based on their prior knowledge of similar events. The element of social context affects the structure of the speech event. According to what type of dance it is, a particular chant may end a particular song.

In our search for the structure of the speech event itself, we begin with the concept of sentence context. We identify key words in a sentence, and then we look at the words preceding and at the words following. The way that meaning is woven through the words in a sentence, as well as between sentences is the way that we can organize what the singer intends us to hear, and thereby interpret what the song means.

To understand the concept of sentence context, we observe and interpret vocabulary, grammar, and word order. In explaining the sentence context of the word, ni-nis-a:n, or mountain, when as it appears in the sentence, "Sa:ts' ni-nis-a:n mi-tis wi:ng-yey," we define the meaning of ni-nis-a:n in relation to the words preceding and following it.

The first word, sa:ts' provides a context for the word ni-nis-a:n, as do the words preceding: mi-tis wi:ng-yey. In other words, bear, and went over, form a context for mountain. The meaning of ni-nis-a:n is shaped by its sentence context.

The following diagram illustrates how ni-nis-a:n can refer to “mountain,” “world,” “earth,” “country,” or “land,” and how the listener uses the sentence context to select the most appropriate meaning:

Defining a Hupa Word Using Sentence Context

	English	Hupa
Sentence Context Preceding Word	bear	sa:ts'
Hupa Word	Direct Translation	
ni-nis-a:n	nin' ground ¹	sa'an standing
English Translation	mountain country world earth land	
	English	Hupa
Sentence Context Preceding Word	over it she went	mi-tis wi:ng-yey

We need to use our knowledge of sentence context here to know that we are correct in translating ni-nis-a:n as mountain, because we know that ni-nis-a:n can also have other meanings. The direct translation of ni-nis-a:n is arrived at through the meanings of the root words, “nin” and “sa’an”. Knowing that the direct translation is “ground—standing,” we understand why any one of several meanings for ni-nis-a:n is possible.



Ni-nis-a:n is translated by the words “ground,” “earth,” “country,” or “land.” “Ground—standing” can be seen to refer to a mountain which can look like “ground,” standing up, or it can refer to the country, where there are many mountains, and where the ground stands up against a landscape. Then again, this image can refer to the earth, our world. To know what meaning of ni-nis-a:n is most appropriate, we need consider the words preceding and following it. We choose “mountain” as the meaning when we fit the possible meanings of ni-nis-a:n into the context of this particular sentence.

In this example, “mountain” is a more appropriate translation than “ground,” because the song is about a place, and “ground” is not a place. It is more appropriate than “earth,” because the singer sings about “going over” some place on the earth. It is more appropriate than “country,” country not being something the bear would go over either. And “land,” again is too general a term here.

So, looking at the sentence context allows us to make choices of meaning for particular words. Meaning is influenced, though not entirely determined by words that precede or follow.

There are some additional aspects of sentence context to consider. First, interpretation of sentence context, even though a matter of the internal structure of the speech event, depends upon prior knowledge of the speaker and listener. So speech event structure is always dependent upon outside factors. The speaker for whom ni-nis-a:n has only one meaning is not able to choose among meanings, and has to apply the one meaning he knows. The listener who knows only that ni-nis-a:n can mean “country,” is unable to apply the meaning of “mountain.”

Second, the structure of the sentence context of a word can extend beyond an individual sentence. In the sentence we are considering, repeating a sentence a specific number of times and adding a chant at the end of the sentence, can make the sentence a line in a ceremonial song, whereas without the repetitions and chant, it is merely a sentence.

Third, sentence context is closely related to social context. Social context is the social knowledge that gives a song meaning. This knowledge includes what is known by the speaker and listener, and can go as far back into history as the tribal memory. Social context can refer to ancestor’s beliefs, it can refer to tribal customs, or it can refer to a specific person’s memory of personal experiences.

Social context can explain differences in interpretations. A name may have one meaning at one time, and another meaning another time, because it may call up a different social context. The word, “ni-nis-a:n,” is likely to evoke a different meaning in a Kick Dance song than in a basketmaking song. If sung in a Kick Dance song, it is likely some reference to doctor training. In a basketmaker’s song, the meaning of ni-nis-a:n is more likely to be associated with making a basket.

We have just given an interpretation of the word “ni-nis-a:n” to be mountain. Now, we will offer another instance of the use of “ni-nis-a:n” where it is most appropriately defined—world. In a basketmaker’s story, a basket maker makes such a fine basket that it floats around the world. The example below illustrates:

Interpreting a Hupa Word in a Social Context

Hupa	De-dit-de ²	ni-nis-a:n	meūk
Direct Translation	She found out	world	over
Hupa	tes-lat		
Direct Translation	it had floated		
Free Translation	She found out that it had floated around the world.		
Social Context (<i>Prior knowledge</i>)	For baskets to float, they need water. Water is found beyond Hupa territory across the world.		

We interpret the meaning of the word ni-nis-a:n as “world,” because that is the meaning that makes the most sense, given what we know about baskets and the world. Baskets need water to float, and water is what is encountered when one goes beyond Hupa territory across the world. We also use our knowledge of sentence context here, because the noun, ni-nis-a:n fits best with the verb, tes-lat, when it is translated “world.” Social context comes into play when we consider the Hupa world view that is operative here.



Social context, then, is how the past knowledge of our community is applied to an interpretation of an individual speech event. We use it in combination with sentence context. Social context is a useful concept because it can explain differences in interpretations. Not only is the social context for an individual singer different at different times, the social context for different individuals can vary consistently when their experiences are different.

An example of the influence of social context occurs in the Kick Dance song in this book when determining the meaning of two mountains with nearly the same name. They are Nan-dil Win-t'e: Di-yey and Nan-dil Win-t'e: Q'it. In the song sung by Alice, the name Nan-dil Win-t'e: Di-yey refers to Mt. Shasta. Mt. Shasta is named Nan-dil Win-t'e: Q'it by P. E. Goddard in a Hupa text about Yi-ma:n-ti'win-yay.⁴

A very similar name, Nan-dil Win-t'e: Q'it, is used to identify a mountain in connection with the Kick Dance by another Hupa speaker. Sam Brown states that he went to Nan-dil Win-t'e: Q'it to train, and then says that this mountain has the English name of Mary Baline Mountain in the New River country.³ The facts of two mountains associated with the Kick Dance having identical names and one mountain having two different names for different speakers are examples of social context.⁴ Different social contexts can explain such differences in meaning. The social context of Nan-dil Win-t'e: Di-yey for Alice may have to do with training places that her ancestors knew, whereas the Kick Dance training places for Sam's family at Nan-dil Win-t'e: Q'it were different. The reoccurrence of the same name can be explained by the association of the Kick Dance with mountains at the highest altitudes due to the necessity for training to be as rigorous as possible. The identical parts of the names in all three instances refer to "eternal snow," substantiating this hypothesis in relation to these places.

The usefulness of the concept of social context can be seen in this instance. Understanding social context helps us understand the similarities and differences in the experience of different speakers, and to identify shared knowledge throughout a community.

There is a final aspect of social context that remains to be considered, relating to social situation. Social context includes not only past knowledge, but also the situation that is created each time the song is sung.

The social situation for the songs in this book was a Hupa language class where Alice sang for pre-school children.

This context refers to the fact that Alice was a person who liked sharing her songs. When she shared, she was part of the process of passing the songs on to the younger generation. In listening to her songs today, we hope to experience some of the joyousness with which she shared them. And we participate in the process of passing on living expressions of song.

Finally, a new context is being created with the publication of these songs. This book has provided an opportunity to commemorate the contributions of Alice Pratt. It offers an opportunity to pay respects to a well-known singer. Younger generations may now come to know her through her songs.

In sum, using a contextual approach, we can understand more about meaning. We select the most appropriate meanings of words by considering the sentence context filtered through our experiences, where we apply social context. Whereas the sentence context is contained within the patterns of the words in the song itself, social context consists of surrounding circumstances. These include not only the type of ceremony that is occurring, but also who the singer is, who the audience is, when the song is occurring, where it is taking place. Social context is a broad concept that extends to other areas of life besides ceremonies and includes a variety of types of social knowledge. It can be knowledge that goes back into history, relating to an old time belief. Sentence context and social context mingle in almost every interpretation, so it is good to keep them in mind when seeking to understand language.

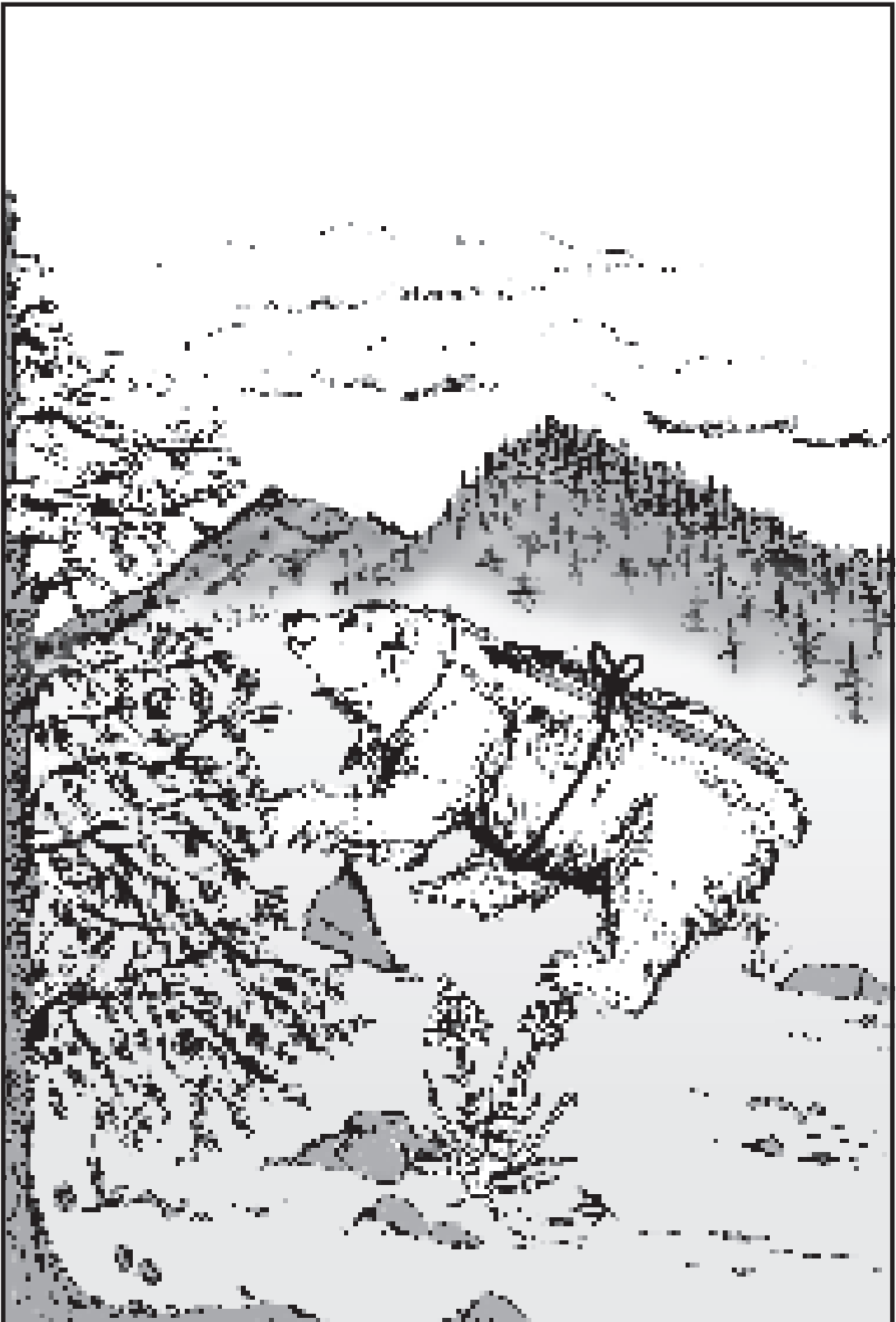
FOOTNOTES

¹ English translations for Ni-nis-a:n are found in V. Golla, *Hupa Language Dictionary*, p. 151, p. 152, 156; P.E. Goddard, UCPAAE, vol. 1, p. 325.

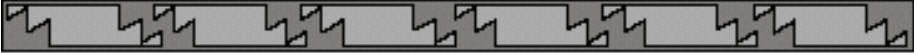
² P. E. Goddard, UCPAAE. vol. 3, p. 208. Spelling of Hupa words in this table is from Goddard.

³ V. Golla, *Edward Sapir's Hupa Texts*, p. 148.

⁴ There are other variations for this placename; see, for example, P. E. Goddard, UCPAAE, Vol. 1, p. 328. In a medicine story, Nan-dil Win-t'e: Ding is the setting for narration about curing a wound.



Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
The bear went over the mountain



CHAPTER 2

Sa:ts' Ni-nis-a:n Mi-tis Wi:ng-yey
The Bear Went Over The Mountain



Social Context

Alice taught this song to pre-school children. It is also sung by elementary school children. Alice created it when she translated this children's song from English to the Hupa language. Her task involved matching Hupa words with English words, and also matching Hupa words to the rhythms and melody of the song, "The Bear Went Over the Mountain."

The song originated when another teacher asked Alice to sing "some kind of song." With the intuitive knowledge of a good teacher, she realized that singing something familiar to the children would be pleasurable for them. So she responded that she knew the Sa:ts' song, and began to sing. By translating the words and borrowing the melody of a song known to some of the children in English, she created a comfortable environment of familiarity. At the same time, she involved the children in learning something new.

A song about a bear and a mountain is appropriate for Hoopa children. The Hoopa Valley tribe occupies a beautiful valley on the lower part of the Trinity river in Humboldt county, in the state of California. Bear, as well as deer, fox, panther, raccoon, beaver, otter, porcupine, skunk, civet cat, squirrel, chipmunk, rat, mouse, and a variety of other mammals, birds and

fish have called this valley home. The valley is about six miles long and a mile to two miles wide. It is bounded by forested mountain ranges on the east and by hilly forests with prairies on the west. At the northern end of the valley, is a sloping hill that rises to nineteen hundred feet, and at the southern side, a hill that creates steep slopes of nearly that height.¹

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This song is known by some children as the Sa:ts' song. If you know the melody, practice singing this song until you can sing it in Hupa.

Hupa Text

Sa:ts' Ni-nis-a:n Mi-tis Wi:ng-yey²

Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
 Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
 Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
 Da:y-who' ch'il-tsis ming

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 Da:y-who' ch'il-tsis ming

Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
 Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
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 Da:y-who ch'il-tsis ming



Direct Translation

The words listed on the following page are the Hupa words to the song with the English words underneath them. By matching the Hupa words with the English words, you can study what the Hupa words mean:



Sa:ts' bear ³	Ni-nis-a:n mountain ⁴	Mi-tis over it ⁵	Wi:ng-yey she went along ⁶
Sa:ts' bear	ni-nis-a:n mountain	mi-tis over it	wi:ng-yey she went along
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Sa:ts' bear	ni-nis-a:n mountain	mi-tis over it	wi:ng-yey she went along
	Da:y-who' something ⁷	ch'it-tsis she saw ⁸	ming (for that reason) ⁹
Da:y-who' something	ch'it-tsis she saw	ming (for that reason)	
Da:y-who' something	ch'it-tsis she saw	ming (for that reason)	
Sa:ts' bear	ni-nis-a:n mountain	mi-tis over it	wi:ng-yey she went along
Sa:ts' bear	ni-nis-a:n mountain	mi-tis over it	wi:ng-yey she went along
Sa:ts' bear	ni-nis-a:n mountain	mi-tis over it	wi:ng-yey she went along
	Da:y-who' something	ch'it-tsis she saw	ming (for that reason)

English Translation

Now, here is the “Sa:ts” song in English.

The Bear Went Over the Mountain

The bear went over the mountain
 The bear went over the mountain
 The bear went over the mountain
 To see what she could see.

To see what she could see.
 To see what she could see.

The bear went over the mountain
 The bear went over the mountain
 The bear went over the mountain
 To see what she could see.

Vocabulary

Pronounce each Hupa word and then give the English word or expression that has a similar meaning.

ch'il-tsis	(S)he saw or did see
da:y-who'	Something
ming	For that reason (<i>an expression used for emphasis</i>)
mi-tis	Over it
ni-nis-a:n	Mountain (<i>see Glossary for other meanings</i>)
sa:ts'	Common black bear
wi:ng-yey	(S)he went along



Sentence Context

Hupa sentences are made up of verbs, or nouns, or other types of words. The Hupa language is similar to English in this respect, but there is a difference in emphasis. Hupa language centers on the verb, whereas English is a language where nouns and verbs typically appear in pairs in most sentences.

In English, our idea of the most basic sentence pattern is a noun followed by a verb, but in a verb-centered language such as Hupa, the subject of the action can be contained within the verb. In Hupa, the most basic sentence pattern is a verb, composed of a verb stem preceded by its modifiers.

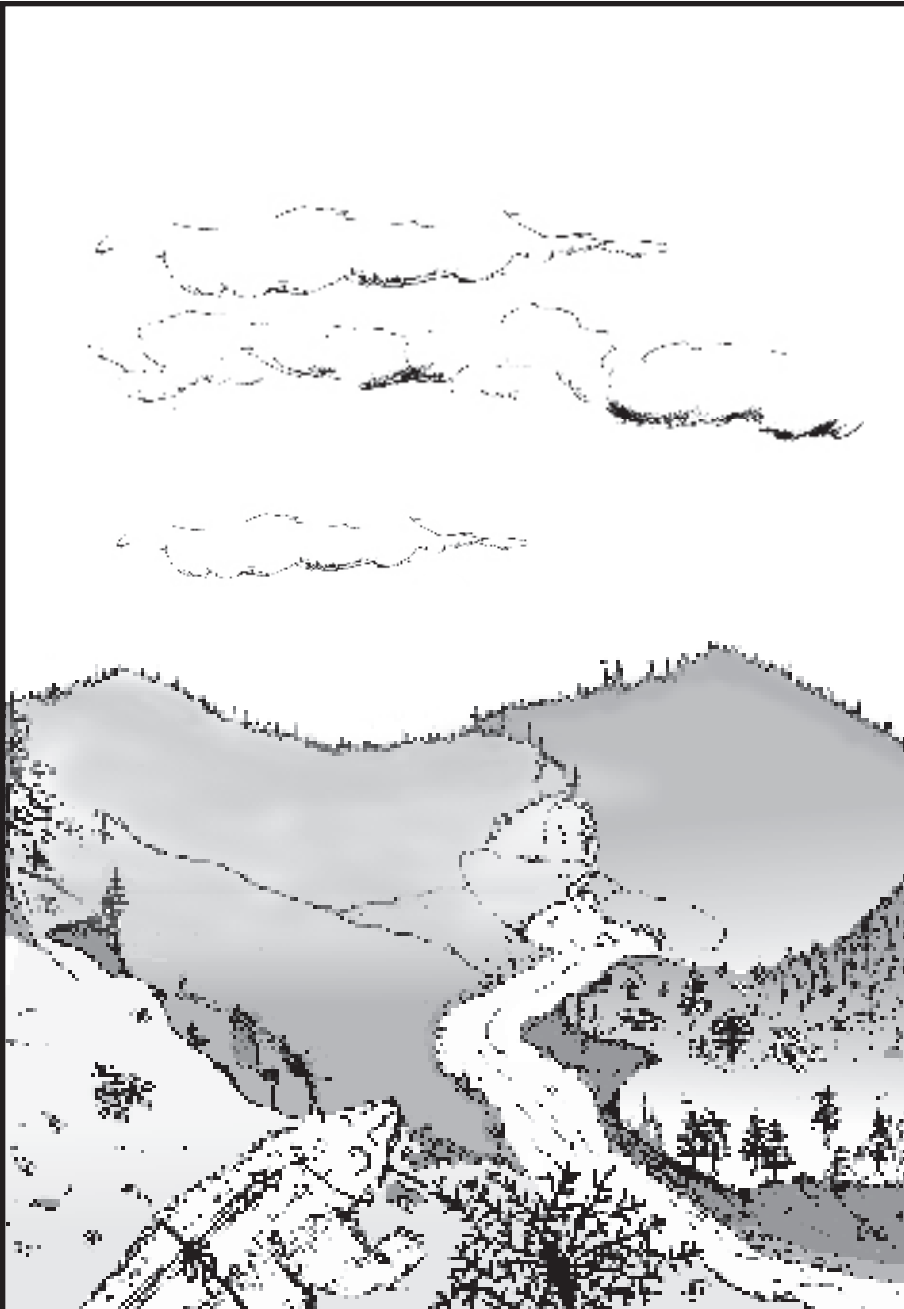
Modifiers in the Hupa language include not only subject, but verb tense, primarily differentiated as definite or customary, rather than past or present as in English. Another type of modifier in Hupa marks directions of motion: above, below, out, up, down, across, over.

The verb stem expresses the meaning that makes the verb different from other verbs. It follows the modifiers, and generally occurs in the last position. One exception to this occurs when the verb is future tense, because the future tense is a verb suffix, following the stem.

To emphasize the verb in the Hupa sentence is not to say that the Hupa noun is unimportant. Nouns name people, things in nature, and whatever else can be named. Some nouns are derived from verbs, such as *nan-dil*, the word for snow, that means, they fall to the ground. Other nouns, however, are original terms. An example is *sa:ts'*, the word for common, black bear.

In the *Sa:ts'* song, the first verb is *wi:ng-yey*. The final syllable “yey,” is the stem, expressing the action, “to go.” The subject, the third person singular pronoun, is conveyed by “w-” and the definite tense is expressed in “-i:ng.”¹⁰

“Mi-tis,” meaning over it, is a separate word. In English the word “over” is a separate word from the word “it.” Also, *mi-tis* is one example of a postposition, a type of word that does not occur in English. *Mi-tis* is called a postposition word because its position word follows the pronoun it modifies. *Mi-tis* is literally, it-over. English, in contrast, has prepositions.



Day-who' ch'il-tsis ming
To see what she could see



In the second verb, *ch'il-tsis*, the meaning of “see” is found in stem, “-tsis.” The pronoun subject meaning is found in “ch’-” whereas “i-,” refers to a customary tense.¹¹ Customary tense differs from definite, in referring to a repeated action as contrasted with a single action.

The word, *ming*, is separate from the verb. It has a meaning of, for a reason; its presence adds emphasis.

The song contains two nouns, *sa:ts'* and *ni-nis-a:n*, with one immediately following the other. In making this translation, Alice transforms the English word order to Hupa word order:

Translation of English to Hupa Word Order

<i>sa:ts'</i>	<i>ni-nis-a:n</i>	<i>mi-tis</i>	<i>wi:ng-yey</i>
bear	mountain	over	she went

The conversion from English word order to Hupa word order involves removing the verb, *wi:ng-yey* to the end of the sentence and reversing the order of the noun, *mountain* and the preposition, *over*.

The sentence context for this song is created through sentences that follow English sentences, with changes in word order. The first sentence, *sa:ts' ni-nis-a:n mi-tis wi:ng-yey*, forms one line. It contains the word, *ni-nis-a:n*, which is translated, *mountain*, and is discussed in the *Songs in Context* section of this book.

Followed by two repetitions of that first sentence, there is a second sentence, *da:y-who' ch'il-tsis ming*. Again, there is a translation from English resulting in a change in word order. “To see what she could see,” becomes “something she saw for that reason.” This final line is then repeated in the second verse. Then the pattern of the first verse is repeated.

Here, we can see how the concept of sentence context operates among groups of sentences. The overall effect of the repetition of sentences building its musical effect as the bear is going up over the mountain, to the point where where she looks “to see what she could see.” Repetition of the first verse in the last verse again addresses our sense of pleasure in the repetition of pleasurable sound patterns.

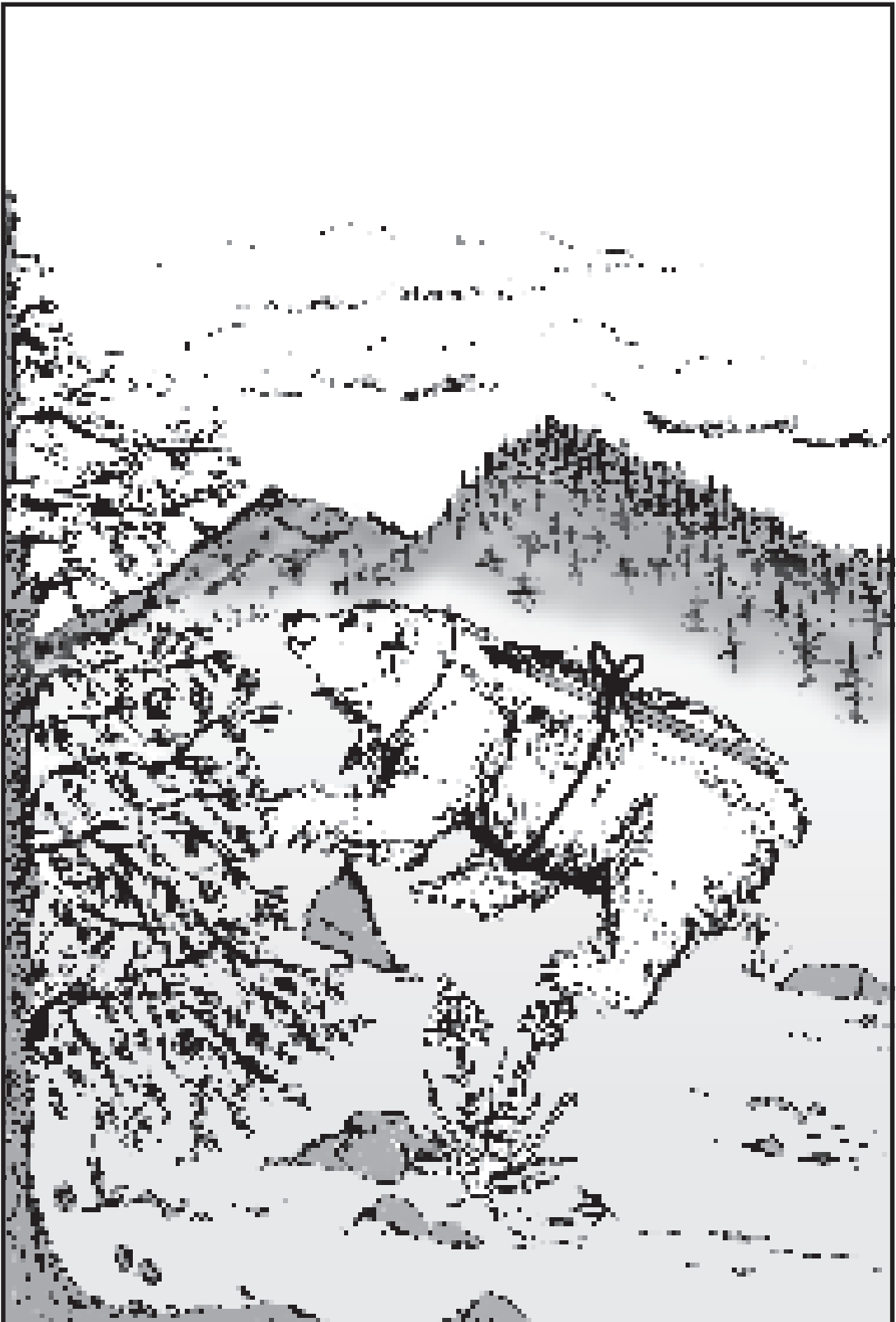
FOOTNOTES

- ¹ P. E. Goddard, UCPAAE 1:4.
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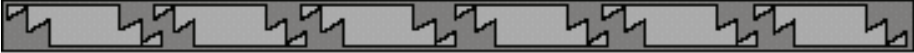
Singer in original tape recording:
Alice Pratt, Hupa

Transcripts 464b-HL, 472b-HL

Tape recorded by Ruth Bennett, 7/30/80, 1/29/81



Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
The bear went over the mountain



CHAPTER 2

Sa:ts' Ni-nis-a:n Mi-tis Wi:ng-yey
The Bear Went Over The Mountain



Social Context

Alice taught this song to pre-school children. It is also sung by elementary school children. Alice created it when she translated this children's song from English to the Hupa language. Her task involved matching Hupa words with English words, and also matching Hupa words to the rhythms and melody of the song, "The Bear Went Over the Mountain."

The song originated when another teacher asked Alice to sing "some kind of song." With the intuitive knowledge of a good teacher, she realized that singing something familiar to the children would be pleasurable for them. So she responded that she knew the Sa:ts' song, and began to sing. By translating the words and borrowing the melody of a song known to some of the children in English, she created a comfortable environment of familiarity. At the same time, she involved the children in learning something new.

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fish have called this valley home. The valley is about six miles long and a mile to two miles wide. It is bounded by forested mountain ranges on the east and by hilly forests with prairies on the west. At the northern end of the valley, is a sloping hill that rises to nineteen hundred feet, and at the southern side, a hill that creates steep slopes of nearly that height.¹

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This song is known by some children as the Sa:ts' song. If you know the melody, practice singing this song until you can sing it in Hupa.

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Sa:ts' Ni-nis-a:n Mi-tis Wi:ng-yey²

Sa:ts' ni-nis-a:n mi-tis wi:ng-yey
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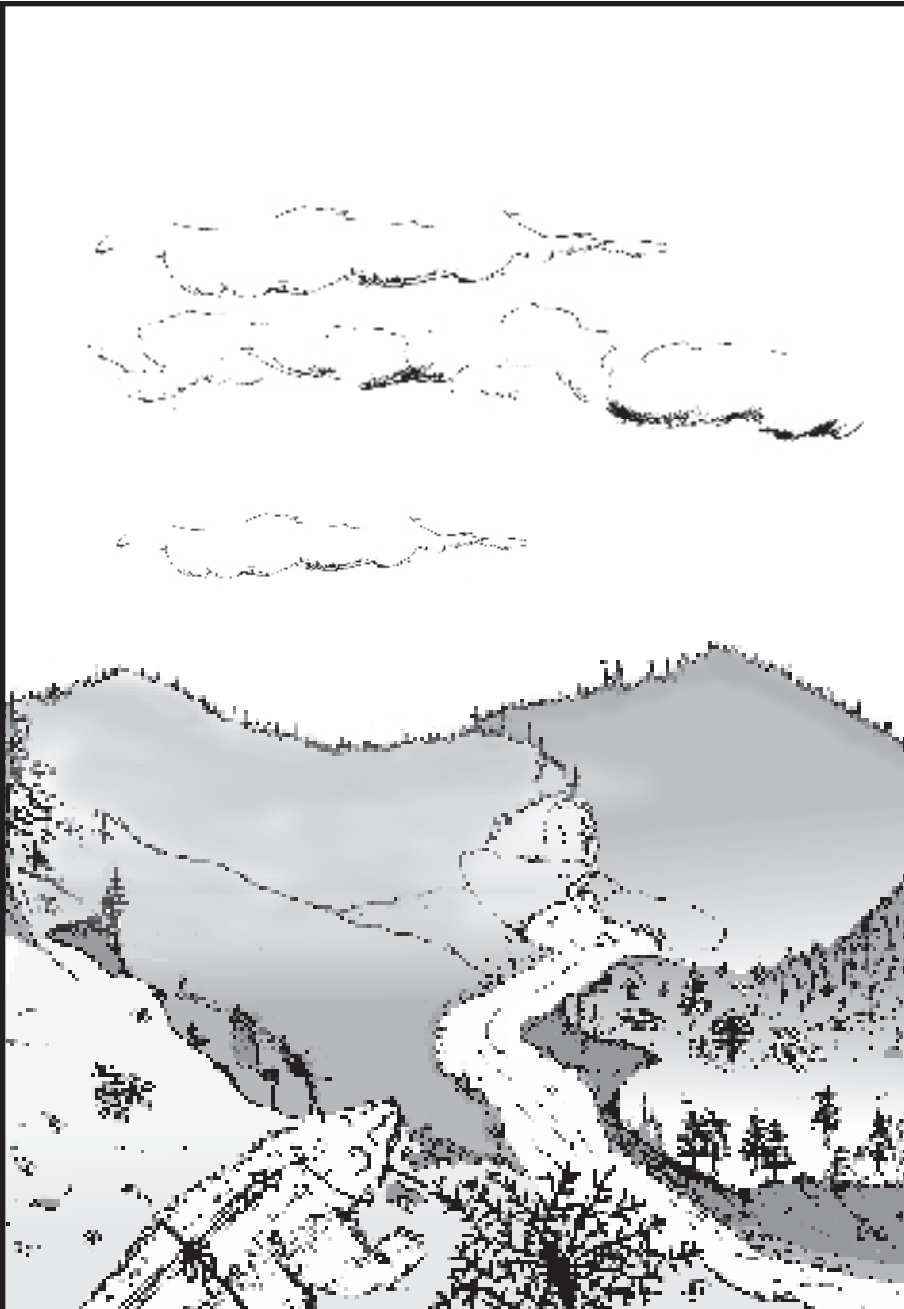
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