Dialogue in Hul'q'umi'num' Stories

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Hul'q'umi'num' is the Island dialect of Halkomelem, a Central Salish language spoken in southwestern British Columbia, Canada.

- ~30 L1 speakers, over 100 fluent L2 speakers, and over 1,000 children and adults currently learning the language.

- Corpus of legacy materials: stories laid down on audio and video by Hul'q'umi'num' storytellers (1962 – present) recorded by Donna Gerdts, Thomas Hukari, Wayne Suttles
  - Transcribed and translated with the help of native speakers: with special thanks to Arnold Guerin, Delores Louie, Ruby Peter, Theresa Thorne

- The work presented in this paper comes from SSHRC-funded projects looking at how Hul'q'umi'num' stories are performed.
  - The goal: describe how storytellers speak Hul'q'umi'num' by looking at legacy materials
  - help listeners enjoy stories and appreciate the verbal artistry of the storytellers
  - use this knowledge to become more fluent speakers of Hul'q'umi'num'
  - create authentic new materials.
  - Focus is on topics of structures that are used frequently by storytellers.

Dialogue

(1) ni.i.i.i kwelh hith suw' qwals tthey' sun'tl'e',
     Then a long time after, the older brother said to him,

     "weetst ne'mut tl'e' wulh 'um'mush nem' 'u kw'u niilh shnem'tst."
     "Shall we go hunting again where we went before?"

     suw' qwals tthu sa'suqwt, "'uwu, n'an 'uw' xiisul' kwey' niilh shni'tst".
     And the younger brother said, "No, we'd better not. That place where we were is kind of scary."

     "'o.o.o 'uw' nets' tse' p'e' 'ul' kw' shnem'tst."
     "Oh, we'll go somewhere else."

(YMAS 1184–1191)

Q1: How do elders use dialogue in their stories to make them enjoyable and meaningful?

Q2: What do elders do to make the dialogue vivid and comprehensible?

Q3: How can we make use of an analysis of elders' style to improve our own storytelling?

Stylistic uses and features

The storyteller uses constructions and devices typical of conversational style when performing dialogue.

- **Vocatives**

(2) suw' qwals tthu tsi'tsut "'uwu mun'u 'uwu nustl'i'us kws nem's ni' 'u kwey' kwun' shuyulh."

The father says to his son, "No, my son, I don't want your brother to stay with them (the seals)."

- **Command** or **suggestion constructions**:

(3)
suw'	qwal=s	tthu	na'nuts'a',	"'**uy'**	[**kws**	nem'
N.CN	say=3POS	DT	one.person	good	DT.N	go

tst	tuw'	qul'et	tuw'	tl'pil]."
1PL.SUB	MIT	again	MIT	go.down

So one of the young men says to the other, "We had better move and again go to a little lower elevation."

(GE 21132–21133)

- **Discourse markers**:

(4)
suw'	thut=s,	"'**a.a.a,**	'uy',	'ehwe'=t	ch	tthu=nu
N.CN	say=3POS	EXCL	good	share=TR	2SG.SUB	DT.1SG.POS

me'mun'u."
child.PL

And he said, "Oh, good. Give some to my children."

suw' hwiwshs tthu me'mun'us.

So he brought his children forward.

t'ut'um' 'i' skwitth'uts
Wren and Blue Jay
Andrew Misheal[1]

(1)   xwi'em' tsun 'utl' t'ut'um'.
I'm going to tell a story about little wren.

(2)   **ni.i.i** nem' yu 'i'mush 'i' wulh lumnum 'utl' kw'uyutsun.
As wren was walking along, she saw grizzly bear.

(3)   suw' qwals # tthu kw'uyutsun, "nem' lhu 'uw' yu kwaye' 'ul'."
And grizzly bear said, "Stay away from me," grizzly said.

(4)   'i' 'uwu tthuw'nilh 'uw' nem' 'uw' tasthut.
But wren was stubborn and kept going closer.

(5)   suw' qwals, "'aa! 'e'ut wulh t'ukw'qsun."
And he said, "Oh, it's touching a nose."

(6)   suw' kwunutewut 'i' ni' muq'utewut tthuw'nilh t'ut'um'.
And grizzly grabbed wren and swallowed her.

(7)   **'i.i.i.i** suw' hwu shum'q'stam'.
She was swallowed up.

(8)   suw' **m'i.i.is** kw'i' suw' tslhaqwthut 'u tthu muqsun 'i' m'i 'utl'qul.
and wren started moving around inside him and went out through his nose.

(9)   'i' tl'e' wulh lumnum 'utl' kw'uyutsun thuw'nilh t'ut'um' tsi'tsetl'um's.
And then grizzly saw wren again, jumping around in front of him.

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(10) suw' qwals tthu # kw'uyutsun, "'i hwi' yu lhuxun'es hwu che'?"
And grizzly said to wren, "Where did you come from?" [He speaks in SENCOTEN.]

(11) "'aa! suw' melumuns tthun' shlhkw'eeluqsun," suw' thut-s thu # t'ut'um'".
 "Oh! I came from one side of your nose," wren said.

(12) tl'e' wulh kwunutum 'i' muq'utum.
And he was grabbed [by grizzly], who swallowed him again.

(13) suw' **ni.i.is** 'uw' ni' 'ul' 'u kw'i kwsus 'i'mush 'i' m'i.i. tl'e' wulh 'utl'qul 'u tthu muqsuns.
He travelled inside him again and came up and out the other side of his nose.

(14) tl'e' wulh lumnum 'utl' kw'uyutsun 'i' qwal, "'aa! hwi' yu lhuxun'ees hw'acha?"
And grizzly saw him again and asked, "Now where did you come from?"

(15) "'aa! suw' melumuns tthun' shlhkw'eeluqsun." # #
"I came from the other side of your nose."

(16) wulh kwunutum 'i' muq'utum, 'i.i.is suw' ni.i.is. # #
And the grizzly grabbed him and swallowed him again.

(17) hith 'i' wil' thuw'nilh tl'e' wulh yu 'i'mush yu tsetl'um'.
Quite a while later, grizzly saw wren jumping around before him again.

(18) "'aa! hwi' yu lhuxun'els-hw?"
[And grizzly said,] "Now, where did you come from again?" #

(19) "'aa! suw' melumuns tthun' shlhkw'eeluqsun." # #
[And wren said,] "I came from the other side of your nose."

(20) suw' kwunutewut tl'e' 'i' muq'utum.
And he was grabbed and swallowed again.

(21) **'i.i.i** suw' shum'q'stam thuw'ni.i.in'lh,
And then wren started to move around

(22) sus 'uw' lhukwlhukwtus thuw'nilh tthu tth'ele's tthu # kw'uyutsun.
inside grizzly, and he went to the heart and started pecking at it.

(23) sus 'uw' q'ay. #
And he died.

(24) ni' wulh sq'aq'i' **sm'i.i.is** 'uw' 'utl'qul
He died and wren came out again

(25) suw' **'i.i.imushs** nem' tantum tthu ni' q'ay. #
and he walked away from the one he killed.

(26) hwun' yu **'i.i.i'mush** 'i' wulh lumnum thu skwitth'uts,
And when he was a walking, he saw blue jay,

(27) suw' qwals, # "ni' tsun q'uynuhw lhu kw'uyutsun ni' ni' 'u tuni'nulh." #
and he said, "I killed grizzly bear over there."

(28) "'aa!'i lhe lemut."
"Oh! Let's go and see."

(29) suw' **ne.e.em'** tthuw'nilh suw' tus suw' qwals thu skwitth'uts, #
And when they got there, blue jay said,

(30) "'aa! 'uw' hay tthu stth'am' tthu sun'iw' 'u tthu stth'am' nu stl'i' kwunus lhey'xt." #
"The only thing I want is the bone marrow.

(31) "'aa! 'uy' kws kw'its'ut tst."
"Okay, we'd better butcher it."

(32) suw' **kw'i.i.its'ut-s** tthuw'ne'ullh suw' yu t'aqwt-s tthu stth'am' ni' yu hum'ushus.
So they started to butcher grizzly, and wren was cutting the bones, taking them off. ##

(33) **'i.i.i** hay kwsus xut'ee 'u tthey' suw' qwals, "'uy' kws t'akw' tst." ##
After he was finished, and he said "We'd better go home."

(34) suw' **t'a.a.kw's** hun'umut suw' yuqwul'tsup suw' kw'esutum tthu stth'alum'.
When they got home, they started a fire and heated up all the bones.

(35) **ni.i.i** suw' qwals thu t'ut'um', "ni' ts'twa' wulh qw'ul." ##
And wren said, "It must be done by now."

(36) suw' qwals tthu …., "ni' ts'twa'."
And he said, "It must be."

(37) suw' nem's 'i' yakw'utus, "'aa! na'ut!"
So he went and broke it open, "aa! It is!"

(38) suw' kwuyxthut-s thu t'ut'um' 'i' yakw'uti.i.is,
And wren started to break them open,

(39) suw' yu hwuts'uwut-s tthu stth'am' 'u tthu stth'utth'usshun's tthu # ni' yu lhey'xtum' 'utl' skwitth'uts.
and started putting the marrow in between what blue jay was eating.

(40) suw' yu **lhe.e.ey'xt-s** thuw'nilh. ##
And wren was eating it.

(41) **si.i.is** 'uw' yu 'i'lhtun' thuw'nilh 'i' hay nuw' yu sthuthi'. ##
And he was eating and it was alright.

(42) 'i' wulh qwal thu skwitth'uts, "'e.e.ex, 'ex." #
And then blue jay, said "'eex, 'ex."

(43) "ni' ch 'a'lu tstamut?"
[And wren asked,] "What happened?"

(44) "ni' tsun q'eq'e'lh." #
[Blue jay said,] "I got a bone in my throat."

(45) o.o! 'uw' tl'e' wulh yakw'utum tu'i tl'e' wulh 'amustum tl'e' wulh yu ste' 'ul',
Oh! And they started breaking up some more, and wren gave it to blue jay again,

(46) yu sq'uq'a' tthu stth'am' 'u tthu ni' s'aamustewut.
and what was given to blue jay had bones in it again.

(47) sus tl'e' wulh lhuyxtus.
And blue jay ate it again.

(48) **'i.i.i** tuw' hith 'i' tl'e' wulh qwal, ## "'e.e.x ##'ex kwesh## 'e.e.e.ex kwesh."
in a little while he again said, "'e.e.x 'ex kwesh 'e.e.e.ex kwesh."

(49) suw' yu tse.e.etl'um' 'i' nuw' hwu tsitsulh 'ul'
And he kept jumping around, going higher and higher

(50) 'i' ni' hwu sqw'ulesh. ##
And he became a bird.

(51) 'i' niilh mustimuhw thuw'nilh
And that one who was a human

(52) 'i' ni' hwu sqw'ulesh thuw'nilh skwitth'uts. ##
turned into a bird, that blue jay.

(53) nilh kwu'elh 'un'sh le'lum'ut thuw'nilh skwitth'uts
That's why you see blue jay

(54) kwsis ts'its'usum' tthu sxuy'usth tuw' tl'aluqta'qw. ##
    he has grown the long plume on his head.
    [because he was jumping up and down]

(55) nilh nuw' sht'es 'ul' tthey' kw'unus nilh xwi'xwi'a'musthe'ult 'u tthuw'nilh #
    skwitth'uts
    This is the story that I was told about blue jay

(56) kwsus hwu q'eq'e'lh 'i' ni' nem' lhakw', nilh kwu'elh 'u shus lhalhukw'.
    That he got a bone in his throat, and that is why he flew.

(57) ni' hay!
    The end.

- Emulating the style of the character seems to be one of the main goals of
  performing in dialogue.

  o **Character features:**
      o In the *Wren and Blue Jay*, Grizzly speaks SENĆOŦEN.
      o Some characters have characteristic affects, like lisps.
      o Songs that are associated with a certain character:

(5)   suw' 'umut thu sa'suqwt suw' kw'i's 'u tthu thqet suw' teems,

The younger sister got up first and climbed up to the top of a tree and started singing:

 "lheel qwul'i lheel

Come ashore, Qwul'ilh, come ashore.

'eet wulh hwu tsitsulh tthu syaqwum.

The sun is high now.

lheel lheel qwul'i lheel

Come ashore, come ashore, Qwul'ilh, come ashore.

'eet wulh hwu tsitsulh tthu syaqwum."

The sun is high now.

(P 3704–3713)

- o **Onomatopoeia**, especially animal sounds:

(6) suw'   qwul=stuhw=s   'i.i.i'   nem'   t-su=thut   "t! t! t! t! t! t!"
    N.CN   say=CS=3POS   CNJ.RL go   go.near=REFL   *t! t! t! t! t!*

He [wren] went closer and said, "t! t! t! t! t! t!"

<p style="text-align:right;color:orange">(LW 19085–19086)</p>

(7) suw' yulhi'a'qwt tthuw'nilh spaal' kws yu xut'us "yaxwqq, ya, 'a, 'a."

and raven followed, making a sound. "Rrrrrr ... rrrr .... rrr."

<p style="text-align:right;color:orange">(SCHS 4093–4094)</p>

(8) "yix! yix!" *suw' xut'=us*   *tthu spaal',*
    yix   yix   N.CN say.IMPF=3SUB   DT   raven

    "'uwu ch   'uw' hw='i'unt=uhw   'uwu."
      NEG   2SG.SUB   CN   LOC=say.what.IMPF =2SSUB NEG

"Yi-i-ix! Yi-i-ix!" Raven said, "don't say anything."

<p style="text-align:right;color:orange">(SCHS 4121–4122)</p>

- These are all performance features that are supposed to evoke something about the style of speech that the person being quoted would use in that context.

- This serves two purposes:
  - By using performance features, the audience can tell when dialogue is occurring (in the case there isn't a reporting clause.)
  - Since they evoke an actual event, the performance is more vivid than a story that's just narrative.

How often is dialogue used in Hul'q'umi'num' story telling?

- Genre can have an effect on how much dialogue is used.

    o Short character-dialogue stories can consist mainly of dialogue. Andrew Misheal's *Wren and Blue Jay* (seen above) is 57 lines long, and 33% of it is dialogue.

    o Long action-adventure stories, especially with a solitary character, may have less dialogue. Wilfred Sampson's *ts'usqun'* (*Golden Eagle*) is 964 lines long, and 14% of it has direct quotation.
        o A lot of the direct quotation in this story are of internal monologue:

(9)   'i' tl'uw' tus 'ul' 'u tthu shqwuluwuns tthuw'nilh,

       Then he had second thoughts and says to himself,

       "'o.o.o, 'uw' qul 'ul' p'e' 'uw' nem'un' hiilthut

       "Oh, it is indeed a bad thought to jump

       'i' hwuw'e niis hwuthithu tun'u 'i nushsq'uq'a' kwunus 'i 'i 'u tun'u."

       and these ones I am with haven't matured yet.

<div align="right">(GE 21418–21423)</div>

- It can also have an effect on how the dialogue sounds.
    o Some stories should have dramatic performed dialogue, while others should be more realistic (like personal histories.)
    o Dialogue is only really surprising if it happens less often. For example, in *Wren and Blue Jay*, if a large proportion of the story is dialogue, then the moments of dialogue will not stand out as much.

- **Direct quotation**: telling what the speaker said and *how they said it*
    o Speech act verb used to introduce dialogue:

        ▪ **Initial** (most common, standard form):

(10) *suw'*   *qwal=s*   *tthu*   *sun'tl'e',*   "'uy'".
      N.CN   speak=3POS   DT   older.sibling   good

      And the older brother said, "Good."

<div align="right">(YMS 1016–1017)</div>

        ▪ **Final**:

(11) "'aa! suw' melumuns tthun' shlhkw'eeluqsun," suw' thut-s thu # t'ut'um'".

      "Oh! I came from one side of your nose," wren said.

<div align="right">(Wren and Blue Jay, line 11)</div>

- **Medial**:

(12) "yix! yix!" *suw' xut'=us*   *tthu spaal',*
     yix   *yix*   N.CN   say.IMPF=3SUB   DT   raven

     "'uwu   ch   'uw'   hw='i'unt=uhw   'uwu."
       NEG   2SG.SUB   CN   LOC=say.what.IMPF =2SSUB   NEG

"Yi-i-ix! Yi-i-ix!" Raven said, "don't say anything."

- **Omitted** between two lines of dialogue from separate characters:
  - **Shorter example**:

(13) wulh   tl'e'u=shu=tum'   tthu   sum'shathut.
     PERF   invite.IMPF=foot =TR.3PAS   DT   sun

Then he invited the sun.

     "'uy'   kw'un'=s   m'i   'ewu   'u   tu'i
      good   DT.2SG.POS=N   come   come.here   OB   DM
       si'em'   nu   men.
       respected   1SG.POS   father

"You had better come over here, my respected father.

     'e'ut   wulh   s=qw'uqw'il'   tthu=nu   sqw'ulum   nu
     here   PERF   ST=barbecue.RSLT   DT=1SG.POS   barbecue   1SG.POS

       s=xlhas=thaam."
       N=feed=TR.2SG.PAS

My barbecue is cooked, that I am to feed you."

     "'a.a.a,   wa'lu   'uy'=us,"   xut'u.
      EXCL   maybe   good=3SUB   say.IMPF

"Oh, all right," he said**.**

- **Longer example**:

(14) suw'   qwul=stuhw=s   'i.i.i'   nem'   t-su=thut   "t! t! t! t! t! t!"
     N.CN   say=CS=3POS   CNJ.RL   go   go.near=REFL   *t! t! t! t! t!*

He [wren] went closer and said, "t! t! t! t! t! t!"

     "'a.a.a!   ha'   ch   tse'   m'i   t-su=thut   'i   nilh
      EXCL   if   2SG.SUB   FUT   come   go.near=REFL   CNJ   3PRO
       tse'   nu=suw'   lhup'tth'=amu."
       FUT   1SG.POS=N.CN   slurp=2SG.OBJ

[moose] "Ah! If you come closer, I will slurp you up as my food."

"'a.a.a! xwum 'u ch 'i' lhup'tth'=tham'sh?"
  EXCL can Q 2SG.SUB CNJ slurp=1SG.OBJ

[wren] "Ah! Can you slurp me up?"

"xwum tsun!"
  can 1SG.SUB

[moose] "I can!"

"'o.o.o! hay' tsun p'e', xwum tsun p'e' nem'!"
  EXCL very 1SG.SUB CERT can 1SG.SUB CERT go

[wren] "O-o-oh! Me, I can go!

'uw' xwum tsun p'e' nem' 'uw' nem' 'utl' nuwu
CN can 1SG.SUB CERT go CN go OB.DT 2SG.PRO

  'i' 'uw' q'ay=thamu tsun."
  CNJ CN kill=TR.2SG.OBJ 1SG.SUB

[wren cont.] I can really go over to you and kill you."

"'a.a.a! tsu=stam'sh ch kweelh?"
  EXCL do.what=CS.1SG.OBJ 2SG.SUB then

[moose] "A-a-ah! Now what are you going to do to me?"

"'i' kw' 'uw' hw=nuw'nuw'ilum=thamu tsun p'e'."
  CNJ DT CN LOC=enter.PL=TR.2SG.OBJ 1SG.SUB CERT

[wren] "I'll go into you and all over your innards, of course."

"hw=tsu=thut ch?"
  LOC=go.where=REFL 2SG.SUB

[moose] "Which way will you go?"

"nem' tsun p'e' xwte' 'u tthun' thathun
  go 1SG.SUB CERT go.toward OB DT.2SG.POS mouth

  nu=suw' 'utl'qul xwte' 'u tthun'
  1SG.POS=N.CN go.out go.toward OB DT.2SG.POS

  slhulnuts.
  rear.end

[wren] "Through your mouth, of course, and I'll come out your back-end.

hay	'i'	m'i	hwu'alum	tsun	'i'	hwi'
finished	CNJ	come	return	1SG.SUB	CNJ	next

xwte'	'u	tthun'	qw'oon',	tslhaqw=thut."
go.direction	OB	DT.2SG.POS	ear	go.through=REFL

[wren cont.] After I will come back again, I will come out of your ear."

"m.m.m	hey'	lhu	kwiye'."
m.m.m	well	COM	carry.on

[moose] "Hmmm, okay, let's see you try it."

<div align="right">(LW 19085–19108)</div>

      o   No reporting clause at all:

(15)
m'i.i.i	wulh	tetsul	'u	tnanulh	wulh	put=nuhw=us,
come.RL	PERF	arrive	OB	DM.AUX.PRO	PERF	recognize=LC.TR=3SUB

As they reached a certain area, they recognized it.

"'a.a.a'	nilh	p'e'	kwthu	'iilh,	yu=shlhun'e=tst	tun'a",
EXCL	3FOC	CERT	DT	AUX.PST	DYN=trail.LOC=1PL.POS	DM

"Ah, this is where we came from."

suw'	'ulh	tim=uthut	'ul'	'ushul	tthuw'ne'lulh	wulh
N.CN	PST	try.hard=REFL	just	paddle	DT.CN.PRO.PL	PERF

m'i	t'akw'.
come	go.home

And they started paddling faster, heading for home.

<div align="right">(ES 296-30)</div>

      ▪   Going directly into dialogue like this seems to be particularly Hul'q'umi'num'. Emulating this in English feels quite odd.

- The non-initial configurations all have one thing in common: there's no **barrier** between the narration and the direct quotation.
  - How does the speaker make sure the audience knows that they're in the direct quotation? **Exaggerated performance features**, as can be seen in **prosody** and **style**.

Prosody

- Direct quotation is generally associated with a pitch reset to a point higher than the direct quotation that comes before it.

- More generally: the speaker might want to make the direct quotation **more perceptually prominent** than the surrounding narrative.

    - Standard example of a pitch reset:

(16) wulh   tul'=nuhw=us   thuw'nilh, "wulh   nilh   tthey'   ni'
    PERF   learn=LC=3POS   DT.CN.PRO   PERF   3PRO   DM   AUX

    tl'ey'q'=um'."
    smoke.IMPF=MID

She realized, "That's where it's smoking."

<p style="text-align:right;">(Sy 19293–19294)</p>

- Measuring pitch, we see a pitch reset: the reporting clause starts at 167 Hz, and the direct quotation starts at 177 Hz, so a 10 Hz difference.

- The direct quotation does not simply need to be higher pitched. The speaker may choose to do other things to make the direct quotation more perceptually prominent.
    - One simple one is to make the reporting clause that precedes the direct quotation **lower pitched, faster, and quieter** so the **direct quotation sounds more prominent in contrast**.
    - Another is to put **other prosodically intriguing things** like **songs**.

(17) suw'   qwal=s   tthuw'nilh, "ha'   ch   tus=namut   q'anuq,
    N.CN   say=3POS   DT.CN.PRO   if   2SG.SUB   arrive=LC.REFL   dear

    'uw'   tus=namut=uhw,
    CN   arrive=LC.REFL=2SG.SUB

He told the crow, "My dear one, if you should make it there,

    'i' xut'u   ch   'u   tu'i,
    CNJ say.IMPF   2SG.SUB OB   DM

I want you to relay a message.

"qw'ulaam,   qw'ulaam tthu   'u m mum mi   tthu   s'ukw'ukw'uli,
  barbecue   barbecue   DT   *'um mum mi*   DT   lost.DIM

    qw'ulaam qw'ulaam tthun'   s'ukw'ukw'uli
    barbecue   barbecue   DT.2SG.POS   lost.DIM

    'un'   'imuth."]2
    2SG.POS grandchild

"Barbecue, barbecue, from your cast away grandson."

xut'u	ch	'i'	nilh	'un'=suw'	ye'ut. "
say.IMPF	2SG.SUB	CNJ	3PRO	2SG.POS=N.CN	vomit

Then throw up the herring."

- Continuing on that thread, the speaker might **not** make the direct quotation just **acoustically more prominent**.
    - The overall quality of speech, or the **prosodic style** of the speech might also be extremely noticeable in contrast to the narrative:

(18) suw' qwulmutum tthuw'ne'ullh,

So he said to them,

"'uw' hay p'e' ni' 'un' sht'ux, si'em',

You made a mistake, respected one,

'uw' hay kw'us ni' yuqwt thu ni' wulh saay'st.. wulh saay'st-hwun'… ni' ch t'ux."

when you just burned what I had prepared; it was your mistake.

- You might be thinking: is this something that is special to Hul'q'umi'num'? Don't we do this in English?
    - The answer is: Yes, sort of, but though the tendency appears in both English and Hul'q'umi'num', we can study specifically how the Elders produced this in Hul'q'umi'num' and *where* they produced it that way.

- Something that *is* unique to Hul'q'umi'num' in contrast to English: often, there are no pauses in between the narrative, direct quotation, and another direct quotation.

- We can see here that emulating the style of the speaker in context seems to be one of the main goals of performing direct quotation.

Conclusion: Putting it all together

- Now we have seen these examples of performance features, we know what other potential performance features a learner can look for.

- With all of these in the toolbelt, learners will next want to learn how to deploy these to make their stories as effective as possible.

- Dialogue in stories is an invaluable part of the Hul'q'umi'num' language, and studying them is similarly invaluable on the road to fluency:
    - Fluency from practicing the language–speaking, listening, reading, writing…
    - Cultural, aesthetic, and narrative fluency–learning how to tell stories in the authentic Hul'q'umi'num' style.
    - Fluency in seeing styles of speech which might only exist now in the contexts that the characters in the story are in.

- For more in-depth analysis: see Zack's thesis *How What Was Said Was Said: Quotation in Hul'q'umi'num' Narratives* available soon (or now if you ask!)

hay tseep q'a

To all of the Hul'q'umi'num' storytellers who laid their voices down for future generations of learners.
To our native speaker linguistics, Prof. Delores Louie (swustanulwut) and Dr. Ruby Peter (sti'tum'at), and late Theresa Thorne (suwsiw).
Our language champions, teachers and students of Hul'q'umi'num'.
Our partners Prof. Thomas Hukari of University of Victoria. Prof. Nancy Hedberg of SFU and theatre professor Dr. Kirsten Sadeghi-Yekta, of University of Victoria.