Meaning and Time:
Translation and Exegesis of a Mayan Myth

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Abstract. A Q'eqchi'-Mayan myth, narrated in 1989, is translated and analyzed. This myth describes the elopement of B'alamq'eq (the sun) with Po (the moon), the actions undertaken by Po's father to punish the fugitives, and the repercussions of those events on the current world. In broad terms, it may be understood as a reflexive cosmomyth—narrating events that take place in time, as undertaken by actors who are time, to explain the nature of time. Accordingly, the analysis focuses on grammatical categories, discourse patterns, cultural values, and social relations that shed light on Mayan understandings of temporality. Four interrelated ways of framing temporality are deployed: poetic meter, or the linear sequencing of tokens of a common type; the relation between speech event, narrated event, and reference event; the construction of local pasts and futures via performative acts in the present; and community-specific beliefs about time, or chronotopes.

1. Introduction. The Q'eqchi'-Mayan myth examined in this article describes the difficulties suffered by B'alamq'eq (the sun) in his attempt to elope with Po (moon), as they try to outwit and outrun her father Tsuuiltaq'a (a 'mountain valley', the tellurian god of the Q'eqchi'). In broad terms, the text may be thought of as a cosmomyth of the Q'eqchi' world—narrating events that take place in time, as undertaken by actors who are time, to explain the nature of time. But, more prosaically, it provides an ontology for, and taxonomy of, all poisonous creatures; it discusses the origins of the heavens and the populating of the earth; it describes how women put signs of their daily experience into the cloth they are weaving; it explains why men lead women; and, it accounts for the origins of coughing.

1.1. The text. The text in question was narrated in 1989 by Juan Caal, a speaker of Q'eqchi'-Maya, a language still spoken by some five hundred thousand people living in Guatemala and Belize. Paul Wirzsing, a German immigrant, heard Caal recount it during a festival held at his coffee-finca in Alta Verapaz, Guatemala, and later asked him to repeat it so that he could write it down in a Roman script. Wirzsing gave this document to Herbert Quinn Diehlendorff, who later gave it to Eduard Monroy, a priest and amateur anthropologist, to analyze. Monroy then worked with some village elders—Domingo Cuc Xel, Petrona Ten, and Juana Ten—to translate it (and to add some phrases that the original lacked, though where, exactly, is not said). A copy of the original transcription, along with a serviceable Spanish translation and some more details of the text's origins, may be found in Monroy's book Vida Exoterica Maya-K'iche'i (1990:108-41). In short, like any text, this one has had a complicated and intriguing history, one worth a study in itself.

Shorter versions of this myth have been collected and discussed by other anthropologists much more recently (e.g., Wilson 1995:287-89). The version analyzed here, however, is by far both the longest and the oldest we have. It is a singular instance of grammatical categories unfolding in narrative discourse as it was spoken one hundred years ago. Moreover, as seen below, the original transcription is very robust, with global stowes, vowel length distinctions, and other usually overlooked phonological details consistently marked. Finally, it might even be argued that this text is for the Q'eqchi' what the Popol Vuh is for the Quiche, or Genesis for Judeo-Christians—an ur-text—and so warrants not only careful analysis, but multiple analyses. In short, although the focus of this article is temporality as marked by grammatical categories and discourse patterns, the text is also ripe for analysis of the colonial encounter, gender relations, historical phonology, morphosyntax, intertextuality, and so on. The transcription, interlinear translation, and English glossing offered here should thereon provide tools for other scholars to undertake other kinds of investigations.

1.2. Overview of the narrative. The text is presented as an appendix. To familiarize the reader with the complete narrative, I offer here a one-sentence-per-scene overview of it.

The first scene establishes the topic—this is the story of B'alamaq'eq's theft of Po, and the suffering received by them. Long ago, there lived Tsuuiltaq'a and his daughter, Po. She spends her days caring for her father and weaving in front of the house. One day, B'alamaq'eq sees her as he passes by and decides to make her his wife. Po never notices his passing. Nor does she notice that he carries a stuffed goat-hide (mocking it appear as if he is a skilled hunter). When she finally does notice him, she tells her father about him, but he doubts the hunter's authenticity and together they set a trap. The next day they lay cooked corn in his path and when he slips and falls, the goat skin bursts, his deception is revealed, and he runs home.

A seed of tobacco in the stuffing of the goat skin germinates along the river by the house of Tsuuiltaq'a and his daughter. Meanwhile, back at his home, B'alamaq'eq plots a way to see Po again. After three days have passed, he calls a hummingbird and gives it the bark of a tree in exchange for its feathers. Thus disguised, he flies back to the flowers of the tobacco plant. Po sees what she takes to be a hummingbird, asks her father to shoot it with his blowgun, and then collects its limp body. Still in the guise of a bird, B'alamaq'eq is restless in the garden where Po keeps him, so she puts him beneath her house and goes back to weaving. At night, she goes to sleep with the bird on her chest.

In the darkness, B'alamaq'eq reveals himself to be a man and asks Po to leave with him; she tells him that they cannot go, explaining that her father has a
mirror with which he can epy on them. Ba'alam'q then enlists his help in sabotaging the mirror by clouding its face with smoke. Still Po refuses to go, explaining that her father has a blowgun; they sabotage that by stuffing it with chilli and at last, they set off from the house.

The next day, Tzululay's discovers his daughter's absence and infers that the hummingbird must have been Ba'alam'q in disguise, but when he attempts first to see them with his mirror, then to shoot them with his blowgun, he succumbs to the traps they laid for him. When he awakes from a coughing fit caused by the chilli, he is very angry, and enlists the help of his brother, Kaq. Kaq goes after them in the guise of stormy weather. By the time Kaq catches up with the fugitives, they have arrived at the edge of the sea, and having no place to run, they hide themselves in the shells of a friendly turtle and armadillo. Kaq showers them with lightning. Po cannot swim, is bit, and is rendered into many pieces. Ba'alam'q's escapes by rolling into the sea (thereby causing night to fail).

The next day, Ba'alam'q discovers Po's bloody remains, has them collected by fish into thirteen jars, and then gives these to a woman to look after. He leaves for thirteen days and during that time something begins to move inside the jars. This frightens the old lady, and when Ba'alam'q returns she tells him to take the jars away. He opens them, one after another, and in each he finds various kinds of poisonous animals—snares, spiders, bees, and so forth. He does not find Po until he opens the thirteenth jar, in which she has been hiding; she is now in a much larger, purified, and beautiful form. Ba'alam'q asks a passing woodcutter to remove the other jars, warning him not to look inside, but the man becomes curious, looks inside, and thereby lets all the dangerous animals escape to infest the world.

Po's transformation into the moon, however, is not yet perfected, so Ba'alam'q enlists the help of a goat to create an opening between her legs. Still dissatisfied, he has a deer open it more and a rat unenate there because it still smells good. Finally satisfied, Ba'alam'q takes her band and escorts her up into the sky. As with the first scene, the last scene is metaphorical; from that time, we are told, just as the sun leads the moon in the sky, so, too, do men lead women on earth.

1.3. Aspects of the analysis. In the analysis that follows, as dictated by key features of the text, four themes come up again and again. First, there is the encoding of temporal relations. As seen, Ba'alam'q and Po are not only narrated figures (actors in the discourse), but their movements also establish the temporal ground relative to which all the narrated events are figured. In some sense, there is a very large-scale parallelism between narrated figures and temporal grounds, e.g., between time of day and movement of sun, phase of month and state of moon. Second, a key tension is that between containers and contents or, understood another way, between intentional horizons: what some participants (in both the speech event and the narrated event) are privy to and not privy to. That is, much of the narrative turns on modes of deception whereby an entity's surface appearance contradicts its underlying nature and how other characters act erroneously because of this, or manage to find out what its true nature is. Third, there is an ontology being developed, a classification of kinds of people and things and of social relations more generally, how they are related to each other, and how they came into existence. Finally, much turns on the nature of motivation and causality—what drives characters to do what they do (and what values are implicit in this) and what are the repercussions of such actions, (including how their effects are manifested in the present world).

Section 2 describes what is meant by temporality for the purposes of this essay. Sections 3-5 analyze the grammatical encoding of temporal relations, describing the form and function of the relevant constructions that occur in the text, from inferential affixes on predicates to discourse particles. Moving from analysis to synthesis, sections 6-8 interpret several important scenes in the narrative, demonstrating how the key themes (temporality, intentionality, etymology, and causality) work together.

2. Temporality as a notional domain. Temporality needs to be characterized as a notional domain in such a way that we can analyze the formal means (grammatical categories and discourse patterns) by which features of this domain are encoded and implicated. To be sure, time is multifaceted and highly nebulous, so this characterization is not at all intended as a definition of time. Rather, in this section I sketch four modes of temporality upon which the analysis in this article turns. After exemplifying them, I discuss their theoretical origins.

One mode of temporality is that of the temporal structure of the text itself in terms of Jakobson's poetic function of language (1990a). Consider the opening lines of T. S. Eliot's "Preludes" in (1). (1) The winter evening settles down With smell of smoke in passageways. Six o'clock. To perceive the poetic function of language at work here, we need merely inspect the meter—the first two lines have four feet apiece (each foot having two syllables), and these feet have the form unstressed-stressed. In short, not only is each line a token of the type "tetrameter," but each foot of each line is also a token of the type "iamb." The third line, then, breaks both these types: it has an odd number of syllables (rather than an even number); there are three of these (rather than eight); and the stress pattern of the first foot is stressed-unstressed, or a trochee (rather than an iamb). The first two lines, then, establish a ground relative to which the last line is figured. That is, it is precisely the replicac (qua
tokens of a common type) that highlight the singularities (qua unique and surprising tokens).

A second mode of temporality is the specification of tense and aspect. The first sentence of (1), for instance—the winter evening settles down—is specified as present tense, nonprogressive and nonperfect aspect. The specification might have been otherwise, as in the winter evening settled down (past tense), the winter evening will settle down (future tense), the winter evening has settled down (perfect aspect), or the winter evening is settling down (progressive aspect).

This kind of linguistic temporality turns on the ordering of a reference event relative to a speech event in the case of tense (past, unmarked, future), and the ordering of a narrated event relative to a reference event in the case of aspect (progressive, unmarked, perfect). In this way, the speech event (indeed, any narrated event) can be the singularity relative to which the ordering of other events (referenced, narrated, or spoken) is measured. If the first mode of temporality focuses on signs (or objects) in and of themselves, this mode turns on sign-object relations—how the time of some narrated event is determined by reference to the signs that stand for it, themselves related to speech events and other narrated events.

Any event has roots and fruits, significant causes and effects. In particular, the sign event itself has such causes and effects, and this is another mode of temporality. The poem itself may be understood as the interpretation of all the signs that made up one poet’s experience (addressing the question “Why did Eliot say this?”). Similarly, the present section of this article may itself be understood as an interpretation of such a sign event (addressing the question “What does this stanza mean?”). In this way, the poem establishes a local present, whose interpretive roots and significant fruits constitute its past and future. Moreover, not only may any event be simultaneously frameable as an interpretation of a prior event and as a sign to be subsequently interpreted, but so may the event it narrates. Indeed, narratives are often tales of local modes of signification and interpretation—what caused a hero to do what she did and what became of her for having done it. This third mode of temporality, then, turns on sign-object-interpretation relations.

Finally, a fourth mode of temporality in (1) is the contrast between the natural solar periods reflecting the season of year (winter) and phase of day (evening), and the seemingly empty clock time of a putative capitalist modernity (six o’clock). As with the contrasting meters in which the contrasting kinds of periodization are cast, clock time is a singularity that irrevocably disturbs the natural rhythms that went before it. Or, at the very least, this is a widespread cultural understanding, or Weltanschauung, about what has happened to time. In some sense, the three modes of temporality previously discussed only count as temporal when seen from inside such a frame. The Qeqchi’ myth discussed below is itself such a theory of time, and so this entire article is an exegesis of one local understanding of the nature of temporality.

Although the first mode of temporality comes from Jakobson’s understanding of the poetic function of language (1959a), parallelism itself has a long history in classical poetics and studies of meter more generally. It turns on the repetition of tokens of a common type, themselves providing a formal and functional “meter” for a text (Kochelman 1926). For Jakobson, the issue was projecting an axis of selection (or paradigmatic values) onto an axis of combination (or syntagmatic values), therefore foregrounding the message (or sign) above the referent (or object). To be sure, we need not confine ourselves to traditional poetics. Any form-class or construction-type will do just as well, such as phono- nemes, morphemes, phrases, clauses, sentences, turns at talk, stanzas, and so forth. Moreover, we need not confine ourselves to signs. Objects (and interpretations)—unique or repeated concepts and referents, semantic features and pragmatic functions, propositions and states of affairs—would also do. Such a large-scale analysis of tokens and types, themselves caught in the tension between replicas and singularities, undergirds much of the formal analysis of this text.

The second mode of temporality is grounded in modern cross-linguistic work on tense and aspect, following scholars like Hans Reichenbach, William E. Bull, Roman Jakobson, and Wolfgang Klein. It depends on relationships like precedence, antecedence, and simultaneity between three kinds of events: speech event, reference event, and narrated event. For example, perfect aspect indicates that a narrated event preceded a reference event, and past tense indicates that a reference event preceded a speech event. The following three sections are devoted to a more careful explication of these theories, and a detailed descrption of relevant morphosyntactic mechanisms in Qeqchi’.

These first two modes may function together. In particular, the token of any type may establish a sign event, especially when the type in question is on the order of a move, sentence, or speech act. Just as any event may be used to establish a privileged point of reference, any two such events may be used to establish a privileged period of repetition. With a privileged point, we can establish order—prior, simultaneous, subsequent—and any two points may be ordered relative to one another, i.e., one scene occurs before another, saying occurs before reapings, and so forth. With a privileged period, we can establish magnitude—one day, one month, one year, one phrase, one sentence, one scene—and any two periods may be sized relative to one another, such as one year contains 365 days or one foot contains two syllables. Thus, just as we may speak about an event that happened two days before another event, we may speak of a sentence that occurs two scenes after another sentence. In other words, we may use such privileged points and periods to measure the order and magnitude of narrated events as much as natural events, and speech events as much as narrated events.

The third mode of temporality arises from the fact that any semiotic event can be framed simultaneously as an interpretation of a prior sign, and as a sign.
that will subsequently be interpreted. This mode of temporality has a distinguished history. For example, Saint Augustine (1952:323-326) spoke of memory as the present experience of the past, and of expectation as the present experience of the future. William James described the "now" as "[a] knife-edge, but a saddleshape, with a certain breadth of its own on which we sit perched, and from which we look in two directions into time" (1975:871). And J. L. Austin's (2003) ideas regarding the appropriateness and effectiveness of speech acts may be rendered in a temporal idiom: any sign event is appropriate so far as the participants already hold certain social statuses and mental states; and any sign event is effective so far as the participants subsequently hold certain social statuses and mental states. In other words, any sign event establishes a local present, which is relevent with its local past (its appropriateness conditions), and fertile with its local future (its effectiveness conditions). Indeed, any narrated event (Tuulaiaq's anger) may be understood as the interpretation of a previous narrated event (Tuulaiaq's discovery of his daughter's absence), and as a sign to be subsequently interpreted (Tuulaiaq's calling on his brother to kill them). That is, any narrated event in the text can be examined for its roots (or past conditions) and fruits (or future consequences). Kockelman (2007a) draws out the details of this mode of temporality, and the last several sections of this article are devoted to it.

Finally, there is another level altogether, pioneered by Bal'tchin (1981) and his notion of the chronotope, that takes into account cultural beliefs, or local ways of constraining any of these modes as "temporal." For example, the narrated events of the text themselves constitute a local, albeit wide, present, and this present binds together and explains the transition between what existed before and what existed after, the pre- and post-time of human history. Moreover, the local present of the speech event in which these events were narrated has these events as its past. That is, these are the events that made the world what it is today. They are conditions of possibility for the speech event, just as this article is one of its consequences. In short, this entire mythic text is such a local theory of time—a Q'eqqit-specific way of framing its origins and nature.

3. Introduction to the system used for describing temporal relations.

To analyze tense and aspect, and temporal categories more generally, I use the three-event system pioneered by Reichenbach (1947), and extended by Bull (1960) and Klein (1984). In particular, adapting the nomenclature of Jakobson (1960b), there are three events (or intervals) of interest: the speech event ($P$), the narrated event ($E$), and the reference event ($R$). To use an example from Klein (1984:40), in an answer to a question like (3), the speech event is the time at which the answer is given (presumably soon after the question was asked), the narrated event is the time of the situation described by the answer—say, the sentence in (3)—and the reference event, or "logic time," is the time set by the adversarial clause within the question itself (when you entered the room).

(3) What did you notice when you entered the room?

(4) A man was lying on the floor.

The grammatical category of tense encodes the relation between the reference event and the speech event ($P$/$E$). In (3), tense is realized by the past-tense form of the auxiliary verb (was); past tense indicates that the reference event precedes the speech event. The grammatical category of aspect encodes the relation between the narrated event and the reference event ($P$/$E$). In (3), aspect is realized by the progressive-aspect form of the verb (he was lying); progressive aspect indicates that the narrated event (here, that of the man lying on the floor) contains the reference event (here, the event of the speaker's entering the room). (More exactly, the temporal span covered by the narrated event contains the temporal span covered by the reference event.) To diagram the relevant relations, I use a modified form of Klein's notation: the asterisk (*) indicates the time of the speech event; square brackets ([ ]) enclose the time of the reference event; and the tilde (---) indicates the time of the narrated event. The situation in sentences (3) and (4) can thus be represented as in (4).

(3) A man was lying on the floor (when I entered the room).

(4) A man was lying on the floor (when I entered the room).

Exactly what the narrated event includes will depend on the aspecual class (Aktionsart) of the predicate. For predicates that involve a change of state ("two-state" predicates for Klein, "achievements" and "accomplishments" for Vendler [1967] and Dowty [1979]), such as die, melt, build a house, the narrated event includes the point when the change of state occurs (when the death occurs, when the ice is completely melted, when the house comes into existence, etc.), plus, for many such predicates, a period of preparatory activity. For predicates that do not involve a change of state ("one-state" predicates for Klein, "activities" and "states" for Vendler and Dowty), such as lie on the floor in the above example, run, be asleep, the narrated event is the period over which the state of affairs represented by the predicate holds. For simplicity, I use the notation "---" for all these sorts of narrated event. Klein also distinguishes "zero-state" predicates—that is, predicates denoting a permanent state of affairs, such as two plus two equals four—from "one-state" predicates, which denote states of affairs that have a beginning and an end.

To give the reader some more familiarity with this system, it is worthwhile to elaborate the prototypical functions of the English tense-aspect system. Using just three tenses (past, unmarked, future), and three aspects (perfect, unmarked, progressive), there are nine possibilities, shown in table 1 in the same notational system used in (4) above.
entered the room. In table 1, it was left unsaid. And in the Q'eqchi’ narrative discussed in this article, reference events often are previously occurring narrated events. In short, reference events are often only recoverable through context and co-occurring text, and relatively elliptically at best. Indeed, a common situation, discussed at length by Ball (1960), is that the reference event is the speech event, and so the grammatical category of aspect often functions like the grammatical category of tense.

In the textual analysis that follows, then, a number of questions need to be answered for each of the constructions at issue. What is the aspectual character of the narrated event? How is the narrated event related to the reference event (e.g., before, simultaneous, after; contained, containing, overlapping)? How is the reference event set (e.g., relative to another narrated event, relative to the speech event, relative to a calendrical event)? How is the reference event related to the speech event (e.g., before, simultaneous, after; contained, containing, overlapping)? How is the speech event set (e.g., deictically, relative to another narrated event via reported speech, etc.)? What kinds of formal categories are used to encode such relations (e.g., inflections, derivations, adverbs, complementizers)? What semantic features do such categories encode and implicate (e.g., relations, intervals, orderings, and so forth)? And finally, what pragmatic and discursive functions do such features serve (foregrounding, sequencing, etc.)?

4. Predicates: inherent aspect and verbal inflection. Table 3 summarizes the semantic features encoded by stative and nonstative predicates as they interact with inflectional affixes encoding tense and aspect. It also shows the number of tokens of each type that occur in the text; the underlined numbers indicate how many tokens occur in reported speech. The work of Stewart (1980a, 1980b) on Q’eqchi’ morphology is very important for the present analysis; however, my conclusions about the semantic features encoded by such forms are quite different.4

At a very basic level, we may describe the inherent aspect of the predicate itself. In Q’eqchi’, there are two main classes of predicates—stative and nonstative. The former is the marked class, smaller in size, and more constrained in distribution. All predicates within the stative class are intransitive, and both their person-number marking and their tense-aspect-mood marking are suffixed, as in *ch’uncha-ka-e’b’ (be.seated-NSN-A.3PL) ‘they are (have been) seated’. Many involve reduplicated roots derived from nonstative predicates, such as reduplicated ch’uncho ‘to be grabbed’, from ch’unch ‘to grab’. Three of the most frequently occurring predicates in the language are included within the stative class: the existential predicate wak’ ‘to exist, to have, to be located’; the progressive auxiliary predicate yook ‘to do’; and the predicate of reported speech chan’ ‘to say’.

And finally, what exactly determines the time (or time-span) of the reference event (or interval) is quite varied. In (4), the reference event is narrated: when I...
In contrast, the class of nonnative predicates is larger in size and less constrained in distribution. Their Aktionsart classes run the gamut of possibility, i.e., activities, achievements, accomplishments, and so on (using these terms in their standard technical senses). Predicates within this class may be transitive as well as intransitive, their person-number marking is prefixed, and their tense-aspect-mood marking (itself turning on a much larger paradigm) is also prefixed, as in t-at-in-ch'-oolani (PUT-A-2.S-E-1.S-care) 'I will care for you'. Finally, perhaps the most obvious temporal distinction between static and nonnative predicates is that the former are inherently imperfective (the narrated event is construed as unbounded and the reference event is usually contained within it, that is, \(\sim\{\sim\}\)), whereas the latter are unmarked in this regard.

There are two inflectional forms, \(-\text{\textbackslash{n}}\text{\textbackslash{u}l}\text{\textbackslash{k}}\text{\textbackslash{e}}\text{\textbackslash{r}}\) and \(-\text{\textbackslash{a}l}\text{\textbackslash{a}}\), that can occur with static predicates. In this text, only the first occurs, and it may be considered the unmarked form (even occurring in nonfinite, or citation, forms of static predicates). Although the static predicate is itself inherently imperfective, this form says nothing about the relation between the reference event and the speech event. See, for example, scene 7, in which it is used in reported speech to mark a present state (\(\text{\textbackslash{m}}\text{\textbackslash{a}}\text{\textbackslash{n}}\text{\textbackslash{o}}\text{\textbackslash{m}}\text{\textbackslash{a}}\text{\textbackslash{n}}\) 'there is'), while in scene 14, inter alia, it is used to talk about a prior state (\(\text{\textbackslash{k}}\text{\textbackslash{a}}\text{\textbackslash{n}}\text{\textbackslash{o}}\text{\textbackslash{d}}\text{\textbackslash{h}}\text{\textbackslash{o}}\text{\textbackslash{l}}\text{\textbackslash{a}}\) 'has been tied'). And, indeed, such constructions are used to represent future events, present events, and past events. The second inflectional form, \(-\text{\textbackslash{a}l}\text{\textbackslash{a}}\), is often said to indicate future tense (as in an E/F\textbackslash{\textbackslash{o}} relation, as per Jakobson's framework). We might say, rather, that while the static predicate is itself inherently imperfective, the reference event is itself after the speech event. In short, although both \(-\text{\textbackslash{n}}\text{\textbackslash{u}l}\text{\textbackslash{k}}\text{\textbackslash{e}}\text{\textbackslash{r}}\) and \(-\text{\textbackslash{a}l}\text{\textbackslash{a}}\) occur with inherently imperfective static predicates, \(-\text{\textbackslash{n}}\text{\textbackslash{u}l}\text{\textbackslash{k}}\text{\textbackslash{e}}\text{\textbackslash{r}}\) is unmarked with respect to tense and \(-\text{\textbackslash{a}l}\text{\textbackslash{a}}\) is marked for future tense. Because members of this paradigm do not have any explicitly marked modal operators to contrast with, I suspect that future tense may also function as prospective aspect, optative mood, and irrele status as it does in many present-day speech communities. However, given the fact that this text contains no tokens of static predicates inflected with \(-\text{\textbackslash{a}l}\text{\textbackslash{a}}\), I do not want to speculate further. With the possible exception of \(-\text{\textbackslash{a}l}\text{\textbackslash{a}}\), Q'eq'chi' seems not to have any affixes that mark tense in the sense of E/F\textbackslash{\textbackslash{o}}\textbackslash{\textbackslash{e}}\textbackslash{\textbackslash{r}}.

Nonnative predicates come in a wide variety of Aktionsart classes. There are activities (verbs that express dynamic and temporally unbounded actions: 'to sleep', 'to eat', 'to run'), states, and state-changes (punctual and durative), and any one of these might be caused or not. In certain cases, the derivational morphology of the predicate reveals its class, but usually Vendler-Dowty test frames (of a modified sort, as adapted to Q'eq'chi') would be the only way to know for sure (Vendler 1957; Dowty 1970). And, as is well known, the same predicate may test differently depending on small shifts in meaning. For most situations, only the activity, state, and state-change properties will be at issue.

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Table 1: Verbal Finiteness (Intrinsic and Prenominal of Temporal Features)

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<th>Future tense (optative mood)</th>
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Note: Nonfinite constructions

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<td>50.7</td>
<td>15.3</td>
<td>0.57</td>
<td>0.12</td>
<td>0.37</td>
<td>0.12</td>
<td>0.37</td>
<td>0.12</td>
</tr>
<tr>
<td>S.23</td>
<td>0.27</td>
<td>0.16</td>
<td>0.37</td>
<td>0.12</td>
<td>0.37</td>
<td>0.12</td>
<td>0.37</td>
</tr>
<tr>
<td>50.7</td>
<td>15.3</td>
<td>0.57</td>
<td>0.12</td>
<td>0.37</td>
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<td>0</td>
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<td>0</td>
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<td>0</td>
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</tbody>
</table>
The inflectional prefix ma'- is often glossed as 'present habitual.' It usually marks habitual aspect, but it is unmarked for tense. Habitual aspect may itself be understood as quantifying over reference events. That is, it indicates that there is a set of reference events usually periodically arranged such that the narrated event occurred at each one of them (———), (———), (———), (———). The reference events themselves may be indicated by adverbs such as 'every day' (rajal ka butan), or, more often, they are inferable via context. For example, it may be widely known that an action described is undertaken daily (such as cooking), or yearly (such as planting). Thus, in scene 3 the switch from ke- forms to ma'-ke- forms resonates with the daily activities of Po, as correlated with the day-to-day movements of the sun (as narrated in scenes 4–6). The na'ke-form is the unmarked form of the paradigm, and so can also function as simple present (no habitualness implied), as well as nonic present (true for all time). Indeed, it may also refer to events that occurred in the past, in the future, or in a possible world. (Although na'ke- is not really a present tense marker, it in my connected translation of the text I have found it convenient to render na'ke- by the English nonprogressive present, since this brings out the habitual force more clearly than would a past-tense rendering.)

The inflectional prefixes na- and ke- belong together insofar as both are marked for perfect aspect. That is, they indicate that the reference event is after the narrated event. This can be diagrammed as ——. [1] It is not specified exactly how far after the narrated event the reference event is, and nothing is said about the relation between the reference event and the speech event. As mentioned, the reference event is often taken to be the speech event, and so these two prefixes may function like past tense. Indeed, linguists have called them "proximal past" and "remote past," respectively. The difference between them, rather, is that ke- is also marked for unexperienced evidentiality; that is, it indicates that the narrated event was not experienced by the speaker and is known through another source—inference, second-hand speech, or, as is most often the case in this narrative, mythic speech. (It is therefore glossed as INP, meaning 'unexperienced evidential'.) To best see the evidential function of ke-, first note that the majority of utterances in this mythic retelling are inflected with ke- (except in cases of directly reported speech). Moreover, the two cases of directly reported speech in which ke- occurs (scenes 17a and 20b) involve a character who has just seen some effect and inferred its cause. In the first, Po is missing and her father infers that Bla'ing'so must have taken her (kiel'so). In the second, Po sees storm clouds, and infers that her father must have sent her uncle, Kasa', to kill them (kiel'so).

The inflectional prefix ke- is usually understood as future tense. As shown below, it is best understood as prospective aspect—the reference event occurs before the narrated event. In particular, it occurs in nonfuture tense loci and so is inherently nondisctatic. Again, as with perfect aspect, the reference event may be taken to be the speech event, and so this form frequently functions as future tense. Although predicates inflected with ke- usually occur in directly reported speech, it is useful to examine the tokens in which it occurs in normal speech (scenes 5, 15, and 28b). In scene 5, it occurs in a dependent clause (na'ke-[when] he passes by), where the independent clause is inflected with na'ke-. Toward the end of the scene 15, it occurs in a dependent clause (shikara'-[in order that] she would leave it), where the independent clause is inflected with ke-. And in scene 28b, it occurs in a counterfactual construction (rasu-> he would like to know). These contexts clearly show that it marks not future tense, but rather prospective aspect.

Finally, there are three inflectional forms that are not marked for tense or aspect, but rather for mood and polarity—k-, chi-, and mi-. The first of these is just a standard imperative. Its function may be seen in scenes 7, 12a, 12b, 15, 16, and 28. The second is an optative, seen in scenes 4 and 10. The third usually functions as a negative imperative, but may also function as a negative optative. Tokens may be found in scenes 13 and 35. In the text at issue, all of these tokens are confined to reported speech, and not much is said about them in this article except insofar as they relate to aspect-encoding adverbs.

Any nonactive, inherently perfective predicate may function like an imperfective predicate by means of a progressive construction, which itself involves the active predicate 'look to do,' the particle chi, and the nonfinite form of the nonactive predicate. For example, na'-ke-shatihak (UNM-3.3-speak) 'he speaks' (———) corresponds to the progressive yoo-ke-phi chi shatihak (do-UNM-3.8 PART speak) 'he is speaking' (———). Even though both constructions are diagrammed as ————, the predicate is construed as an activity, not a state. Nevertheless, the narrated activity contains the reference interval. (The difference between states and activities, in the Aktionsart sense, is not captured by the diagrams.) In other words, the narrated event is ongoing—its beginning was before the reference interval and its end will be after the reference interval (if, indeed, it is even construed as having a beginning or end). Depending on the predicate in question (one-state, two-state, and so forth), the relevant state of the narrated event may be different. In particular, for one-state predicates, the reference event is contained within the narrated state (———), and for two-state predicates, the reference event is contained within the first state of the narrated event (———). Examples of the progressive construction may be found in scenes 8, 11, 12a, 12b, 13a, 20a, 24a, 24b, 25, 28, 30a, and 31.8

In addition to the progressive, there is one other kind of nonfinite construction that is used with nonactive predicates. It involves a nonfinite predicate followed by a relational noun that usually marks active case (i.e., the recipient of a gift, the addressee of an utterance, etc.). For example, ask u-em (gu-EM.1.8-DAT) means 'I am off.' (This is often translated with the Spanish construction me voy, which is sometimes said to foreground that one is leaving the current place rather than foregrounding the subsequent destination—i.e., one is going away.) In this construction, one indicates that one is already going or that one's going is
Table 4. Temporal Features Encoded by Arguments, Adverbs, Prepositional Phrases, and Complementizers

<table>
<thead>
<tr>
<th>FORM-CLASS</th>
<th>SEMANTIC TYPE</th>
<th>MORPHOLOGY</th>
<th>ENGLISH GLOSS</th>
<th>TOKENS (BY SCENE NUMBER; UNDERLINED IF [RS])</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arguments</td>
<td>subject of verb</td>
<td>xar/ame 'kutun</td>
<td>'as the day passed'</td>
<td>13b, 23, 26, 30a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>bin/ame 'olaajay kutun</td>
<td>'when the days passed'</td>
<td></td>
</tr>
<tr>
<td>Adverbs</td>
<td>onset or offset of BE3</td>
<td>ah</td>
<td>already</td>
<td>15a, 20a, 20b, 20c, 24a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>iik,a 'chik</td>
<td>'no longer'</td>
<td>8 b, 15, 17b, 18, 26</td>
</tr>
<tr>
<td></td>
<td></td>
<td>iik,a 'ajyus</td>
<td>'still not'</td>
<td>10, 19</td>
</tr>
<tr>
<td></td>
<td>saoreantric</td>
<td>eq 'ta</td>
<td>'early'</td>
<td>17a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>q 'oyin</td>
<td>'in the morning'</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>r 'a</td>
<td>'mornig'</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>halag</td>
<td>'tomorrow'</td>
<td>24a</td>
</tr>
<tr>
<td></td>
<td>deiistic</td>
<td>anaqueen</td>
<td>'now'</td>
<td>15, 16, 16, 20b, 20d</td>
</tr>
<tr>
<td></td>
<td></td>
<td>bo be ... bo/'en</td>
<td>'now'</td>
<td>17b, 26b</td>
</tr>
<tr>
<td></td>
<td>speed</td>
<td>tikto</td>
<td>'immediately'</td>
<td>15a, 15b, 27</td>
</tr>
<tr>
<td></td>
<td></td>
<td>yal jen</td>
<td>'at once'</td>
<td>16, 17a, 17c</td>
</tr>
<tr>
<td></td>
<td></td>
<td>jumpeest</td>
<td>'quickly', 'soon'</td>
<td>8, 16, 17a, 20b, 26b</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tım</td>
<td>'slowly'</td>
<td>12a, 24, 29b</td>
</tr>
<tr>
<td></td>
<td>frequency</td>
<td>i'li chik or b'i' chik</td>
<td>'each day'</td>
<td>8, 10, 12a, 15, 16, 18, 27, 30a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>halaj halaj</td>
<td>'always'</td>
<td>13a, 15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>iunuleik</td>
<td>'every day'</td>
<td>6, 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rufal (ba'ut)</td>
<td>'once, twice, three'</td>
<td>17a</td>
</tr>
<tr>
<td></td>
<td>duration</td>
<td>najt</td>
<td>'for a long time', 'lengthy'</td>
<td>18</td>
</tr>
</tbody>
</table>
The largest class of temporal expressions in table 4 is that of adverbs. Temporal adverbs are usually noninflected particles, or combinations of such particles, that occur before a finite predicate. Several such adverbs, however, often occur after the finite predicate (e.g., 'vintage chik again'), and one such adverb is circumfixed around a finite predicate (e.g., 'by/on...by/on now').

The first three adverbs in the table relate to the beginning or end of a narrated event; they are similar in function to the English adverbials 'already', 'not yet', and 'no longer' that were diagrammed in table 2. The adverb 3H 'already' indicates that the beginning of the narrated event occurred before the reference event. The adverb 3H 'no longer' is similar in function to 3N: it indicates that by the time of the reference event the narrated event has ended. The adverb 3H 'not yet' is also similar, in that it indicates that at the time of the reference event the narrated event has not yet begun. Each of these adverbs, then, highlights the beginning or end of a narrated event and relates this beginning or end to a reference event. Not only do we have a similar set of constructions in English, but we also have still, an adverb that indicates that at the time of the reference event the end of the narrated event has not yet occurred. As discussed later in this section, the particle 3H often has a function similar to English still. Finally, note that two of these adverbs include 3H 'already', the marker of wide-scope negation. The other marker of negation used in adverbs (max-) has narrower scope, and constructions involving this marker constitute a subclass of their own ('Negators') in table 4.

The next four adverbs indicate when a narrated event occurs relative to a reference event, which itself turns on a phase of the day—early in a day, or morning or dawn (6H/la); late in a day, or afternoon or dusk (6W/ro); and at night (6H/ro). Thus, a day cannot, or twenty-four-hour period, is not homogeneous, but rather has phases, and each of these phases may be used to establish a reference event, or interval, relative to which the time of a narrated event may be established. As mentioned in the introduction, such solar phases are themselves often correlated with the movements of the main character, Balamqo's, who is himself the sun in disguise. One key incident (scene 23), discussed at length in section 7, involves the passing of one day into the next, which itself is paralleled by Balamqo's rolling into the water one evening and emerging the next morning. The construction 6W/la 'the next day; in the morning' often functions as the deictic 'tomorrow', and this is how it is usually translated. However, this gloss is really only appropriate when the reference event is treated as the speech event. It is part of a larger, somewhat productive paradigm that involves two relations of order and several magnitudes (see table 3). This construction often means the (morn- ing of the) day after the reference event, and thereby functions as a kind of aspect (6H/la).
The adverbs anaqwan 'now' and ho'on... tho'on 'now' are the only obviously deictic temporal constructions in the text, i.e., constructions that relate the reference event to the speech event. As may be seen, they occur only in reported speech in this narrative. The adverb anaqwan occurs twice after a command (including a hortative construction, 'now let's go') in scenes 15 and 16, and twice in a copula construction ('now it is good') in scenes 16 and 20. Its use in scene 20 is the most interesting, as it occurs with a predicate that is inflected for perfect aspect, i.e., anaqwan x-o' 0-00 (now PERSP-A.1.1S-be, finished). This utterance is spoken by Po just after she has inferred that her father sent her uncle to kill them. It may be translated as 'now we are finished' or 'now we are done for.' This is more evidence that the inflectional prefix x- is doing the work of perfect aspect and not of past tense (for which such a construction would be contradictory). In particular, perfect aspect (of the inflection) functions perfectly well with present tense (of the adverb); anaqwan indicates that the reference event contains, or is simultaneous with, the speech event, and x- indicates that the relevant state of the narrated event (i.e., the state of being finished) precedes the reference event. A freer paraphrase of the implications of this sentence might be 'it's too late' or 'we're already dead.' The adverb ho'on... tho'on is usually circumfixed around a predicate. Like anaqwan, it is glossed as 'now,' the reference event occurring at the same time as, or containing, the speech event. In scene 17a, it occurs with ta-, providing more evidence that ta- is a marker of prospective aspect and not of future tense.

The next four adverbs in the table might be understood to mark speed, but in a very loose sense. Speed, though on the boundary of what might be considered temporal, is usually understood as the change in distance divided by the change in time—and it is not clear that any of these constructions are encoding speed in such a strict sense. Rather, most of these constructions might be better characterized as marking swiftness or quickness—that is, how quickly the narrated event occurs after the reference event (usually itself the preceding narrated event). The adverbs naho and yal jun indicate that the narrated event occurred immediately after the reference event. In effect, they say that the current narrated event occurred "on the heels of" the last narrated event. In this way, they mark intercalatory relations. They are often best glossed with an English adverb like 'immediately' or 'at once.' In scenes 17a and 17c, for example, Tsuluta's has two key actions (grabbing his mirror and grabbing his blowgun) qualified by such adverbs, in both cases indicating that the actions followed immediately after a decision he made or conclusion he came to. The adverb junpaast, itself probably a contraction of the prepositional phrase sa' junpaast 'in an instant,' involves the morphemes jun 'one' and paast 'bit.' This latter unit is ungradable. Such a construction is often used with achievement predicates, indicating the state was achieved 'quickly.' For example, in scene 8 we are told that B'alaqae quickly gathered himself up after slipping on the cooked corn that Po laid on his path. But in scene 17a this adverb is used to qualify Tsuluta's getting up from bed when his daughter does not respond to his calls. Finally, the adverb timi is best glossed as 'slowly.' It describes the manner in which an action was undertaken (rather than the speed at which an event occurred), and often indexes a human concern such as carefulness or anxiety. In scene 12a, for example, Po uses it when she tells her father to aim his blowgun slowly at B'alaqae's (who is disguised as a bird, and whom she would like to protect from harm).
Table 5. The Adverbial Suffixes -er ('ago') and -er ('after')

<table>
<thead>
<tr>
<th>ROOT</th>
<th>MEANING</th>
<th>E/IE (BEFORE)</th>
<th>E/IE (AFTER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ha'ajik 'its arrival', eau</td>
<td>ha'ajik 'in one day'</td>
<td>ever 'one day ago', yesterday</td>
<td></td>
</tr>
<tr>
<td>'dum'</td>
<td>hab 'jiqu 'two days ago'</td>
<td>hab 'jiqu 'two days ago'</td>
<td></td>
</tr>
<tr>
<td>kah 'two'</td>
<td>ca</td>
<td>&quot;in one day&quot;</td>
<td>&quot;in one day&quot;</td>
</tr>
<tr>
<td>kah 'four'</td>
<td>ha</td>
<td>&quot;in four days&quot;</td>
<td>&quot;in four days&quot;</td>
</tr>
<tr>
<td>hoob 'five'</td>
<td>ob 'is', hoob 'in five days'</td>
<td>hoob 'in five days'</td>
<td></td>
</tr>
<tr>
<td>ha'ajik 'year', rain'</td>
<td>&quot;in one yearago&quot;</td>
<td>&quot;in one yearago&quot;</td>
<td></td>
</tr>
<tr>
<td>maj 'far'</td>
<td>&quot;long ago&quot;</td>
<td>&quot;long ago&quot;</td>
<td></td>
</tr>
<tr>
<td>rub 'beneath'</td>
<td>rub 'shy before'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first two prepositional phrases, as 'mayer kutsan and chael a' an, are metatexical, the first occurring at the beginning of the text (scene 2), and the second occurring at the end of the text (scene 31). They locate the entire narrative as a collection of individual narrated events (E/E, I/I, etc.) relative to the speech event (and to worldly, geocentric events more generally). The first, as 'mayer kutsan 'in olden days' establishes a large-scale reference event (or rather, reference interval) that is to contain all the narrated events (by virtue of locating the initial scene-setting narrated events [scene 2] that all later narrated events are implicitly related to), and that is established relative to the speech event. In particular, mayer 'olden' is composed of two morphemes, may 'old' and the suffix -er-ago (see table 5). The second prepositional phrase, chael a' an, occurs at the end of the text and is used to establish an interval (E/E) relative to the set of narrated events (never since the events just recounted) -- in particular, relative to the last event recounted, when Halmaq's takes Moon's hand and leads her up into the sky, and implicitly up until at least the "now" of the speech event, i.e., the leading of women by men. The phrase chael a' an introduces the narration of what occurs in that interval. Besides person and evidentiality, both of which are established relative to the participants in the speech event (and leaving aside constructions used in reported speech, such as the adverbs anaqam and he'on . . . thu'ot), these are the only inherently deictic temporal constructions used in the narrative -- i.e., the only constructions that relate the narrated events (or reference events) to the speech event that was taking place over one hundred years ago.

The next five prepositional phrases locate a narrated event by reference to a solar interval (a day, or some phase of the day). As with adverbs, the only unit ever used in this text is kutsan 'day' and to some degree its marked complement q'ojin 'night' or 'darkness'. In Qe'eqh, as in English, the word kutsan is unmarked relative to q'ojin and can mean either an entire twenty-four hour period or just the sunlit part of such a period. No other relatively periodic temporal intervals (such as hour, week, month, or year) are used, though certain phases of the moon may be implied, as discussed below (the Qe'eqh have an extensive lunar reckoning system that is not used here). The first two expressions locate a narrated event by quantifying the distance to a reference event -- chu rax 'kutsan 'after three days' and sa' ocaqoq 'kutsan 'in thirteen days'. The next two phrases, chi kutsan 'during the day' and chiqra q'ojin 'during the night', establish the time of a narrated event by reference to a given phase of the day. And the last, somewhat mixed expression chu rax 'kutsan jo'lli q'ojin 'during the many days and nights' turns on both the phase of day (and night) and the number of days (and nights). It is used in reported speech in scene 38, when a woman complains to B'alamq about how long she had to guard the jure containing FV's remains.

There are three prepositional phrases that might be said to mark speed -- sa' aaniq, sa' junpaat, and chi junpaat seeb'. The phrase sa' aaniq is based on the root 'to run' and might best be glossed as a manner expression, 'running'. The two phrases involving junpaat 'an instant' really indicate how soon after a reference event the narrated event occurs, 'soon after'. The root seeb 'that' in the last construction is usually found in a reflexive transitive construction, seeb a aaniq 'hurry' (see, e.g., scenes 30 and 32). Again, sa' junpaat and chi junpaat seeb' are best understood as expressing manner, 'hurrying', rather than speed. Such constructions, then, are at the border of what might be called temporality. Almost all tokens of these three expressions occur immediately before the predicate and usually in sentence-initial position. There are two exceptions: sa' junpaat is used once at the end of a hortative construction (in reported speech, scene 30), and sa' junpaat is used once at the end of a prospective aspec construction (again in reported speech, scene 28). Different types of manner differ in salience. Taking into account adverbial constructions marking speed as well, there are eight constructions marking high speed and only one construction marking low speed. Indeed, as tokens rather than types, there are twenty-one constructions marking high speed and only three constructions marking low speed.

There is one derivational suffix, -er, that is directly relevant to temporality. It derives a possessive noun that specifies the time of an event from a predicate that denotes the event, and may thereby transform a narrated event into a reference event. For example, if smax means 'to die', x-kaeq (3.S-3.ERG) means 'his time of dying' or 'his death'. Such derived nouns often occur as the argument of the preposition sa' 'at' (see, e.g., scenes 424, and 258). A prepositional phrase of this form, when it occurs as the adjunct of a predicate, indicates that the time of the narrated event (denoted by the predicate) occurs at the same time as the reference event (encoded by the derived possessed noun phrase). This construction should be compared with a spatial construction involving two verb phrases, one of which is dependent on the other and is marked by the enclitic a' (see, inter alia, scenes 4, 6, 7, 11, and 10); this construction indicates that the event denoted by the predicate of the independent clause occurred in the same place as the event denoted by the
predicate of the dependent clause. In this construction, *va* may usually be glossed as ‘set the place of’, and thus is similar in its relational function to *-ik*.

The next four constructions in table 4 all involve the negative prefix *maa*- as: ‘not’. They serve two functions: first, they establish a kind of reference event, and second, they indicate that the narrated event did not occur at such a reference event. Strictly speaking, the first expression, *chi maaaa-ic* is an prepositional phrase headed by the preposition *chi*. It indicates that there is not a single reference event (or reference interval) at which the narrated event occurs. It may be glossed ‘not once’, or ‘at no instance’. The second expression, *maaa-jarak waa ‘not one time; not one’*, is similar. The expression *maaa-jarak* indicates that for all time (any reference event you choose), the narrated event does not occur. In contrast to *maaa-jarak*, the expression *maaa-jarak tana chih* (perhaps not ever again) indicates that though the narrated event has occurred before the reference event, it will no longer occur at any possible reference event after that reference event. Compare *inik’s chih ‘no longer’*, discussed above. The *tana* in this phrase marks affective status, ‘perhaps’, ‘possibly’, indicating that the speaker is not fully committed to the proposition. In general, *tana* (tana) has scope over polarity (maaa-), which has scope over aspect. Finally, the expression *maaa-ic ‘no way; in no manner’* is on the boundary of this category. It seems to indicate that there was no means or manner by which the narrated event could occur, but it may also be glossed as ‘never’ in certain contexts—it seems to do for possibility (in no world) what *maaa-jarak* does for temporality (at no time).

The last three items in table 4, *to*, *joq’e*, and *na*, are clause-initial particles that indicate that the narrated event denoted by the clause in question is a reference event to which another more focal narrated event is related. Clauses introduced by these particles usually function as the first clause in the following kind of construction: ‘when X was happening, Y happened’, where X is the relatively foregrounded event headed by the particle and Y is the relatively backgrounded event. In particular, the particles *joq’e* and *na* mark relatively standard ‘when’ constructions. The particle *joq’e* also functions as a wh-word, and *na* as a full-clause complementizer (“that”) and, following the dative marker *-e*, a purposeful (‘in order that’). (These other functions of *na* are not counted among the tokens in table 4.) In short, the main function of all three of these particles is interclausal—the relatively backgrounded clause, headed by the particle in question, is a reference event at which time, or during which time, the relatively foregrounded clause is said to occur.

As seen in table 4, *to* is by far the most frequently used of these particles. Its meaning is likewise the most complex and variable, and thus it deserves a more detailed discussion. It may head a background clause (*Be*) that precedes a foregrounded clause (*Be*), indicating that the second event occurred at the same time as the first event (or within an interval established by the first event). In this usage, it is most similar to *joq’e* and *na* and is glossed ‘when’. See, for example, scenes 2, 3, 19a, 25, and 26.

The particle *to* may also head a backgrounded clause (*Be*) that follows a foregrounded clause (*Be*). In this usage, it may be glossed as ‘but’ or ‘still’, inasmuch as the backgrounded clause explains why the event denoted by the foregrounded clause did not occur; see, for example, scenes 15, 17b, and 18. In some sense, *to* implies that the previous narrated event occurred while the *to*-headed narrated event was still happening, and thus could not happen; he asked her to go, but (at that time of asking) she was (still) scared (scene 15).

The particle *to* may head a clause that is not syntactically related to another clause, but instead relates to a presupposed reference event (usually the narrated event denoted by the previous utterance). In such a function, it is often best glossed as ‘but’, ‘still’, ‘but still’, or ‘however’. In scene 16, for example, it has scope over the subsequent *naq’s* ‘now’ that encodes the relation between the reference event and the speech event (indicating that they are simultaneous, or that the reference event contains the speech event), and *to* uses the reference event established by *naq’s* to set the time of the narrated event established by the narrative: ‘so now (finally, after all that) let’s get’.

Finally, *to* may establish a reference world or commitment event relative to which a narrated world could occur; in this case, it interacts with the grammatical category of status in contrastual conditions. (A commitment event is the world in which one is committed to the truth of an assertion.) In such a usage, *to* is glossed as ‘unless’ or ‘or not if’. In scene 10, for example, it specifies what would have to be the case for the consequent not to occur: ‘I would die from the cold, unless I were wrapped in the threads of the coil of rope’. In other words, rather than establishing the time at which something occurs, it establishes the world in which something occurs. Compare the contrast, discussed above, between *maaa-ic and maaa-jarak*. Here again, we see the underlying similarity between the three-event nature of tense and aspect and the three-event nature of mood and status (Kockelman 2006).

6. Temporality: from linguistic encoding to cultural framing. The previous three sections were analytic, focusing on individual categories from the standpoint of grammatical structure. The next three sections are synthetic, focusing on co-occurring categories within an ongoing narrative. My purpose is not to exhaustively interpret each sentence or scene in the text. Rather, I take several relatively interesting examples and walk the reader through their nexus of forms, features, and functions. Some of these examples are important because they are replicates, occurring again and again throughout the narrative, while others are important because they are singularities, occurring only once in the narrative to special effect. All have been chosen for their relevance to the
four themes mentioned in the introduction: temporality, intensionality, ontology, and causality.

More specifically, the next three sections discuss the transformations that Po undergoes in moving from being the daughter of Truntaita to the wife of B'alamq'e. This is, in some sense, both a transformation in social status that drives the entire narrative, and a transformation in physical state (from human entity to celestial divinity) that creates the cosmos. To support this claim, I argue for and analyze the following set of parallels: first, the spatial movements of B'alamq'e parallel the narrative's day-to-day and twenty-day-long temporal development; less overtly, the transformations that Po undergoes parallel the changing phase of the moon. In other words, the temporal background relative to which all narrated events unfold is itself grounded in the movements and transformations of two narrated figures. Second, solar temporal phases parallel types of actions undertaken, such as activities at night that attempt to deceive and activities during the day that attempt to remedy such deceptions once they are discovered at dawn. Third, hierarchies of experiential horizons (such as those relating narrator, addressees, and nonparticipants) parallel techniques of reference (such as the use of proper names, identifying descriptions, and status designators). This point is less complex than it sounds; it simply means that, for example, only the speaker (but not the addressees) is privy to certain events; or that only one actor (but not other actors) is privy to other events. The transformations undergone by Po are shown to take place in relation to such a temporal backdrop, brought about by such deceitful or deceit-remedying actions, and as figured by such referential techniques.

In the next three sections, I analyze three parts of this text in detail: Po being seen by B'alamq'e; Po being killed by her uncle; and Po being reborn as the moon and taken up into the sky by B'alamq'e.

7. Inalienable possessions and the tension between containers and contents. Scenes 3-6 describe the initial sighting of Po by B'alamq'e, and it is especially at this end of the section of the narrative (scene 6) that the movement of B'alamq'e's first seen to parallel that of the sun, bough by their daily habitualness and in their diurnal and nocturnal phases. B'alamq'e passes by Po's house each day, ostentatiously carrying what seems to be a real goat, and he moves into the darkness of the forest each night to hide what is actually a goatkin.

The daily actions of Po resonate with the daily movements of B'alamq'e—his watchful passing by the house where she sits weaving during the day, and his hiding the fake goat inside the darkness of the forest at night (scenes 3–6). Predicates of both these sequences are inflectionally marked with the prefix naá– (i.e., unmarked and typically present-habitual). This is in accordance with the day-to-day habitualness of these activities, the backgrounds of these scenes relative to the punctuated events that follow, and the fact that the twenty-days of narrative development has not yet begun. In contrast, most other events (such as the initial sighting of Po by B'alamq'e in scene 4) are intensionally marked with the prefix ki– as perfect aspect and indirectly known experience (usually characterized as remote past). It is only after Po sees B'alamq'e, tells her father how much he pleases her, and the suspicious father and trusting daughter together lay a trap that reveals that what seems to be a goat is merely a goatkin, that the temporal unfolding of the narrative begins. Until then, there is simply an undifferentiated passing of days, parallel to B'alamq'e's passing by Po's house, parallel to the sun's daily journey.

Carrying a stuffed goatkin is part of B'alamq'e's disguise as a hunter (scene 4). This is only his first attempt to deceive other characters, either by means of personal disguises or altered equipment. Later, he wraps himself in the feathers of a hummingbird, then reveals himself to be a man to Po. Still later, he enlists Po's help in sabotaging both her father's mirror (by covering its face with smoke) and her father's blowgun (by stuffing chilli inside it). We are introduced, then, to a key trope, itself grounded in solar phases—the distinction between inside and outside, light and dark, appearance and essence, day and night, or, to phrase this distinction in less metaphysical terms, the tension between containers and contents. Such a distinction maps directly onto the three main characters. B'alamq'e is essentially deceitful (by altering appearances, and shifting between dark and light); Po is essentially gullible (by believing appearances, and seeing only the light); and her father is essentially suspicious (by distrusting appearances, and peering into the dark). Indeed, looking at the narrative as a whole, there are at least ten such incidents of deception and disguise. In scenes 5 and 6, there is the goatkin and the hunter disguise. In scene 10, B'alamq'e borrows the feathers of a bird so he can disguise himself. In scene 15, the surface of a mirror is smoked so that it can no longer be used to see. In scene 16, a blowgun is stuffed with chilli so that the user will inhale it upon use. In scene 20, the shells of a turtle and armadillo are borrowed to hide in. In scene 19, Raag wraps himself in clouds, disguising himself as the weather. In scene 23, the bloody remains of Po, which have been put into jars, come alive, but nobody can see what is causing the sounds emanating from them. In scene 28, Po is found to be hiding in the remaining jar. And, in scene 27, a woodcutter gets curious about the jars and opens them up, thereby allowing the poisonous animals that are hiding inside to escape.

Many of these essence-appearances or contents-containers incidents turn on inalienable possessions. In Q'eqchi', inalienable possessions are a class of nouns comprising some body parts, most kinship terms, and words like 'name', 'shadow', 'clothing', and 'place'. Such words have an extra morpheme (-k' or -e) when not possessed, and are typically possessed by humans (Kockelman 2007). In some sense, then, the treachery or trickery is even more insidious, for characters are donning the inalienable possessions of other creatures and
they can—to the edge of the sea, or the end of land—when Kaq catches up with them (in scene 20). And it is precisely their failure to cleanly escape that affects the transformations that help constitute the heavens.

Of the many characters in this text, Po is the only one introduced and explicitly named—i.e., the one whose name is asserted rather than assumed (in scene 2). In contrast to B’alâm’s, her proper name is explicitly the same lexeme that is usually used to refer to the moon. In other words, she is immediately referred to as what she is not yet, whereas B’alâm’s is never referred to as what he already is (except infrequently as his proper name, ‘deceiver’ or ‘hidden sun’, tells us that he is not what he seems).

Po is also the only character whose physical and social characteristics are extensively described. This is usually done by means of identifying descriptions. She is alternately referred to as a daughter (scene 2), an unmarried girl (scene 3, 5, inter alia), and a virgin or maiden (scene 7). Such characterizations foreground her age, gender, civil status, and humaneness. In later scenes, when she is the discursive theme, she will be referred to as ‘iy po, a combination of status-designator (used with girls or young women) and proper name (scene 7).

When she is not the discursive theme, she is often referred to by way of her kinship to whoever currently is—for example, ‘his daughter’ (scene 19) or ‘my wife’ (scene 4). In still later scenes, when she has begun to physically transform, she will be referred to simply as ‘iy po (that moon), with a demonstrative and no status-designator (scene 30b). She is also referred to as ‘rahom’ his desired one, both when B’alâm’s is plotting to get back to her (after his great skin ruse has been revealed), and when B’alâm’s sees her blood on the water after she has been killed by Kaq (scenes 10 and 24a, respectively). At the end of the narrative when she has completed her transformations and is taken up into the sky to be B’alâm’s wife (the celestial version of consummation), she will be referred to as ‘qasa’ po, a combination of new status-designator qasa’ (lit., ‘our mother’, used with married and older women) and her old proper name. This transformation accords with her being first introduced by the narrator as her father’s daughter (scene 2), and shortly thereafter referred to as ‘my woman’ or ‘my wife’ in the reported speech and optative-mood construction of B’alâm’s (scene 4). In short, she is caught up in both the demands of her father (to care for him) and the desires of B’alâm’s (to marry her). From the very first scene, then, Po’s future transformations from daughter to wife and from earthbound human to celestial entity have been explicitly figured.

It is worthwhile describing this set of kinship relations in more detail. As elaborated in scenes 1 and 2, Po is the daughter of Tsuuijaq’s and about to become the wife of B’alâm’s. Moreover, in the opening metatopical scene, Tsuuijaq’s is also referred to as qamasu’a ‘our grandfather’ and Po is referred to as qasa’ ‘our mother’. To be sure, these terms are just as often used as status-designators (our ‘lord’ and ‘our lady’) as kinship determiners, but it is not difficult to thereby relate the main characters in the narrated event to
participants in the speech event, the latter having Po as their mother (and, we assume, B'alamq'e as their father), and Truitaqa's as their grandfather. Kasaq is the brother of Truitaqa’s and thus the uncle of Po (and hence the great-uncle of the participants in the speech event). In short, the union described here not only brings into being the heavens (through bringing into being their most salient denizens, the sun and moon), it also brings into being the speaker’s and addresses’ parents. These relations are shown in figure 1. If, as we are told in scene 2, all of these narrated events occurred “when not a single man was yet born on earth”, they also serve to explain where men and women would eventually come from. In short, with the separation of earth and sky comes the condition of possibility for people. This text, then, describes the events that inaugurate a new age, or mode of temporality—the time of men.

![Figure 1. Kinship relations referred to in the text.](image)

Finally, these early scenes are fundamental for the mapping of motivation onto kinship relations. In scene 3, for example, we learn that Po spends her day caring for (ch’oolelq’u) her father. Only when she finishes the work associated with this does she take out her weaving equipment and sit in front of the house where B’alamq’e can see her. The predicate ch’oolelq’u is derived from the inalienable possession ch’ooleq’ ‘heart’, and is used to describe parents caring for children, people caring for domestic animals, and nurses caring for patients. Clearly, Truitaqa’s has good reasons for not wanting Po, whom we have learned is ‘his only companion’ (scene 2), to go. Reciprocally, in scene 4, once B’alamq’e has seen Po, he says to himself, ‘she’s nice’ and then, ‘would that I could take her as my wife’. B’alamq’e’s thoughts about taking Po as his wife are precisely that, words he says inside his heart or thoughts he has about what constitutes his object of desire (r-a)-om [B,3,8-desire-NOM, lit., ‘his desired one’]. Such motivations provide reasons for the events that are about to take place—a father’s need for his daughter’s care, a husband’s desire for a wife. It is the tension between the most basic consanguineal and affinal kinship relations, each itself an inalienable possession, that constitutes the cosmos.

8. Sun and Moon as both narrated figures and temporal grounds.

Table 6 shows the temporal outline of the entire narrative. It consists of twenty days of narrated events, framed by relatively periodic events that came before (Po caring for her father) and after (the moon following the sun in the sky). These are akin to a prologue and epilogue, respectively, and will be referred to as such in what follows. The twenty days between these bookends constitute the majority of narrated events in the text. There are some days that receive very little description, such as the third and fourth day, when B’alamq’e is at home planning, and the eighth through nineteenth days when B’alamq’e has left the scene and something is coming alive inside the jars that once held Po’s remains. Finally, two major events take place at night rather than during the day—B’alamq’e and Po escaping from her house and sabotaging her father’s instruments, and Kasaq catching up with them and killing Po for what they did to her father. Both crime and retribution, cause and effect of cosmological proportions, occur at night.

![Table 6. Day-by-Day Breakdown of Narrated Events](image)
This table was constructed using the relevant temporal constructions from the text (compare table 4). For example, the prologue and epilogue are marked off by the two metatextual constructions, 'in olden days... and 'since then...'. Important shifts between relatively descriptive, periodic events and relatively narrative, sequential events correspond to shifts from nuk-iui-present-habitual or unmarked) to hi- (perfect aspect and unexperienced evidential). The number of days—especially the three days that B'alamq'e schemed and brooded at home and the thirteen days that Po was dead—are defined by prepositional phrases such as 'after three days' and relative clauses such as 'when thirteen days had passed'. Solar phases are marked by adverbs and prepositional phrases such as 'during the day' and 'at night'. The passing of one day (the first day after the pre-time) is not marked explicitly, but rather is implied by scenes 3-8. Once Po notices B'alamq'e and informs her father of her interest in him, Tsukuaq's has her set a trap for the next time he passes, which should be the next day, given what we have been told of his daily travels.

There is certainly some story to be told about the nature of the two key numbers—thirteen and twenty—and the Mayan calendar. The "sacred almanac of 260 days," as Sharer calls it, involved a succession of 260 days, each of which was uniquely assigned one of thirteen numbers and one of twenty day names; some have noted that this period corresponds, more or less, to human gestation (Sharer 1994:590). Thirteen is certainly a number that plays a role in this text—it is the number of days (tutaj) that B'alamq'e is absent and Po is dead, and things develop in the jars, and it is also the number of jars and of the taxa of deadly creatures that emerge from them. And gestation is also a key trope—the deadly creatures are said to be 'born' in the jars (scene 23) and, at the end of these thirteen days (scene 30a), we are told that Po was 'born again' (two constructions that will be further discussed in the next section). There are many interesting questions that arise, then, when these narrated events are related to what we know about Mesoamerican calendars. Here I can only note those questions.

Although the focus of table 6 is on solar phases as they relate to narrated events, there are also some moon-centered phases. In particular, just as B'alamq'e passes by her house each day and disappears into the forest at night, Po disappears for thirteen days. (Interestingly, those thirteen days constitute the greatest single cohesive interval of time in the text, yet contain the smallest number of narrated events. In effect, it is the one time span in the text during which each of the two main characters disappears completely from the scene.) When she does appear again (scene 30a), she is referred to as ak'po 'new moon', the standard construction for referring to a moon just beginning to wax. Finally, after her reappearance, B'alamq'e acts to make her large and whole again—not just purified, but full. Indeed, it is only then that he pronounces her good and takes her up into the sky (scene 30).

Moreover, earlier in the text (scenes 22 and 24c), after B'alamq'e disappears into the sea and Po is killed by Kaaq, her blood is seen on the surface of the sea. The construction used at the end of scene 22 is kaaq kaaq hah'le 'iik' vel sa 't'oken ha' pulaq 'red red flowed her blood on top of the sea'. One might think of the color of the sea at sunset, which is when she is killed (right before B'alamq'e rolls into the sea), or at sunrise, when B'alamq'e leaves the sea and discovers her remains. It is these bloody remains that B'alamq'e collects into jars and it is from these remains that all the poisonous species of creatures are born. Thus, it is not an unreasonable conceptual leap to relate these events to menstruation. In this way, somewhat more tenuously, just as the man's curiosity causes all the poisonous animals to populate the earth, Po's neglect of her care for her father (and elopement with B'alamq'e) leads to her bloody death and eventual purified resurrection. In short, the repercussions of B'alamq'e's trickery and Po's assistance are vast indeed—sunsets and sunrises, menstrual cycles and lunar phases, all are explained.

We may return to sun-centered events, in particular to the sixth day and the description of Po's death. As noted above, it is late afternoon and Po has fled from her father's house with B'alamq'e until they arrive the edge of the earth where the seas begin. (I assume it is the western edge, for in what other direction could the sun rise?) Seeing the approaching storm clouds, they infer that her father has sent his brother to kill them (scene 20), and they hide themselves in the shell of a turtle and an armadillo. Po's uncle, Kaaq, throws his axes down on them in the form of lightning bolts. Po is not a swimmer, alas, and she is killed by her uncle's axe. This is described in scenes 32-34.

Immediately after we learn of her death, scene 23 begins, now told from the standpoint of B'alamq'e rather than Po. Unaware of the death of his beloved, B'alamq'e rolls himself into the sea to escape Kaaq's axes. Following the first two sentences with B'alamq'e as their topic, we learn that 'the sun was extinguished and darkness was lowered on the earth'. This is the first time in the narrative that the word saye's 'sun' is used, and the relation between the second and third sentences is a brilliant, albeit noncanonical, example of Mayan parallelism. In canonical Mayan parallelism, as described by Norman (1990) for K'iche', two adjacent lines are identical in all but one respect, and the nonidentical parts form a pair of terms that are said to act as a single lexical unit with a single metaphorical interpretation (see also Hanke 1989). Recall the Nahua construction aalaepetl ('water-mountain', i.e., 'town'), and compare the relation between the second and third sentences of scene 21 (Lard Sun during the day, Lady Moon during the night'). In scene 23, in contrast, the two utterances describe relatively sequential, topically chained events, the first from the standpoint of B'alamq'e (as narrated participant) and the second from the standpoint of solar events (as temporal background).

This particular parallelism should be discussed in detail (compare Holting [1986], who analyzes a similar trope in Ixat Maya narratives). First, notice
that this sequence (the second and third sentences of scene 23) is narrated using the inflectional form hit, which is marked for perfect aspect. The narrated events stand in a relationship of temporal sequencing, not of simultaneity, nor of foreground to background. Second, the initial sentence of scene 23 is the first time in the narrative that a new discursive theme is explicitly topicalized (marked in Qeqqu by clause-initial positioning). To be thematically cohesive, the four sentences of this scene should therefore share the same discursive theme, even though the noun phrases used to refer to this theme change from B'alamq's (the human being) to assq (the stellar object).

Notice that there is no syntactic parallelism at work here. The second sentence consists of a derived transitive predicate used reflexively, along with a prepositional phrase and a dependent clause (functioning as a purposive "in order to"), and the third sentence consists of a passivized predicate with no adjuncts. Notice as well that there is no semantic parallelism—the events referred to are temporally consecutive. There is only thematic cohesion and, if B'alamq's is indeed the sun, logical ordering. It is as if there are two parallel worlds, a narrated one of B'alamq's and his movements and an indexed one of the sun and its position. Here, near the middle of the text, just when Po's death begins the process that will transform her into the moon, the indexed world is for a brief moment referentially figured, only to fade to temporal background again.

9. People and things in relation to identifying descriptions and intentional horizons. After Po's death, her father and uncle (her only consanguineal and lineal kin) are never mentioned again. Nor is she ever referred to by the identifying descriptions used in the first section (which themselves presuppose a human referent), nor by her proper name and a status designator. She has lost her social identity, to the extent that it had been expressed through such referential techniques. From now on she will be referred to as merely po (the) moon', and the qualities predicated of her—round, white, large, and pure—will slowly come into accordance with her new identifying descriptions. In short, until the last scene of the text when she has finally been perfected by the actions of B'alamq's, her name no longer functions as a proper noun, but is reduced to functioning as a common noun—a true movement from person to thing, one that correlates with her reduced topicality (she is much less frequently mentioned) and her semantic role (when she is referred to, it is usually as patient rather than agent).

Let us return to the narrated events, taking up where we left off in the last section. It is the morning of the seventh day and B'alamq's has just discovered what has happened to Po (scene 24a). With the aid of some dragonflies, he has her blood and remains gathered and put into thirteen jars (scene 24b). These he places under the eaves of a woman's house at the edge of the sea, and he

...
Whine or cry constantly'. The intransitive ones frequently occur with other predicates, altering the aspectual qualities of the main predicate; hence, they are often caught up in interclausal relations, functioning almost like adverbs. They exist in many Mayan languages, though those in Q'eqchi' have received little attention.

In this text, predicates suffixed with these morphemes often occur in clusters; rarely does only one such predicate occur at a time. Rather, a series of events is recounted, each described by a predicate containing such a derivational morpheme. This happens about six times in the text (scenes 12a, 17c, 19, 21, 26, and 29c). Partly because of their meaning and partly because they are unmarked for tense-aspect (present-habitual) and person-number (third-singular), they have an "experience-near" flavor, as if drawing the participants of the speech event into the sensory details of the narrated event. Table 7 provides a preliminary overview of the features that these derivational morphemes seem to encode, along with the numbers of the scenes in which they occur. I think many predicates containing such morphemes have relatively idiosyncratic, or nonproductive, meanings—partly as a function of the semantics of the root they attach to, and partly as a function of the actual character of the narrated event they draw an addressee's attention to (on the fly and in the wild, as it were).

Such constructions are used to narrate the following kinds of situations: the frustrated movements of B'al'meqe when, disguised as a bird, he is trapped in the outhouse (scene 13a); the coughing fits of Tzoyk'a when he inhales the chili in the agave pond (scene 17c); the lights and sounds of Kaaw when he returns after B'al'meqe and Po in the guise of stormy weather (scenes 19 and 21); and, mentioned above, the sounds of the poisonous animals when they are born inside the jars (scene 25) as well as their movements when they escape (29c).

All foreground marked movements and sounds and all index relations between containers and containers, performers and characters, or facts and beliefs. In the case of the last two events, for example, we learn that the containers contain something, first by hearing the sounds that emanate from them, then later by the sight of the creatures' movements when they escape.

We may now resume consideration of the progression of events. When he returns on the twentieth day, B'al'meqe opens up the jars one by one. The first two contain relatively dangerous and disgusting creatures (snakes, spiders, scorpions, wasps, lizards, and so forth). These animals, then, are what were making the noises. The constructions used to refer to them provide some of the most difficult words in this text to gloss; they essentially constitute a list, or enumeration, of poisonous creatures of relatively disparate taxonomic origin (scene 27). In this way, physical space (jars), gestation period (days), and taxa (species) are numerically linked. Space, time, and ontology are not only treated as isomorphic to each other, they are also represented in terms of contents and containers.

### Table 7: Ancestral Sexual Derivational Morphemes

<table>
<thead>
<tr>
<th>Derivational Morpheme</th>
<th>Example</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>-b'ax-axel</td>
<td>var.</td>
<td>'action done to many objects, one by one'</td>
</tr>
<tr>
<td>-b'ax-axel-re</td>
<td>var.</td>
<td>'action done constantly, every now and then'</td>
</tr>
<tr>
<td>-b'ax-axel-p</td>
<td>var.</td>
<td>'action done with struggle'</td>
</tr>
<tr>
<td>-b'ax-axel-p-sNT</td>
<td>var.</td>
<td>'action done with struggle, little by little'</td>
</tr>
<tr>
<td>-b'ax-axel-p-an</td>
<td>var.</td>
<td>'action done over and over again'</td>
</tr>
<tr>
<td>-b'ax-axel-p-sNT-an</td>
<td>var.</td>
<td>'action done over and over again, little by little'</td>
</tr>
</tbody>
</table>

*The suffix -an means 'little by little'.*
None of the first twelve jars contain any trace of Po's remains. We learn that she is hiding herself because 'it is not pleasing to her that the sun could be her husband' (scene 26), and we hear the lamentations of B'alamanq's that 'never again perhaps will I see the face of my loved one'. Then, he opens the thirteenth jar and there, at last, is the moon. Two (in)visible possessions are involved in her description: her covering (size) is brilliant, and her body (ta'q'wad) is white. Everything about her, we are told, is beautiful and good. The state of the moon, then, is in stark contrast to the nature of the dangerous and disgusting animals just discussed. Indeed, we are told that she is the true or complete one (ta'isqal). She is even referred to as qana' po 'our mother moon', just as she was in the opening scene and just as she will be in the closing scene.

In scene 29, B'alamanq summons the woodcutter to throw the jars into the sea. While he is doing this, the woodcutter becomes curious about what is inside, thinks he will not be seen again, saying these words 'inside his heart', and uses his finger to lift up the lid and see what is moving. A snake slithers out across his arm, he screams, drops the jars, and they burst open, letting all the species of dangerous and disgusting animals escape over the surface of the earth. We are told that this is the fault (x-mak) of the man because he did not believe the words or obey the command of B'alamanq. Again, a key trope arises—the man, curious about something he cannot see (due to an inference he has made about what he can hear), attempts to discover what is inside the containers and inadvertently releases the contents. A human motivation, grounded in a container-contents distinction, itself located in mythic time, leads to lasting consequences for the present time.

Only after this escape of the creatures are we told that 'the new moon was born again' (scene 30a). Not only is she white and pure, she is also larger—as if moving from new moon to full moon, a process caused by all the little events we have been discussing. Still, her transformation is not yet finished. In a somewhat opaque series of events (scenes 30b–30d), B'alamanq enlists the help of a goat and a deer in order to enlarge the hole between her legs with their legs and horns. After some effort, they are successful. Sweet-smelling froth shoots forth, but B'alamanq's is not yet pleased, so he has a rat urinate there, and only then is he satisfied. Her transformation finally complete, he pronounces her good and takes her by the hand, leading her up into the sky to be his wife.

In the last scene of the text (scene 31), itself metatopical, B'alamanq is referred to with a status designator in conjunction with the word sa=q 'sun', here being used as his proper name. He has finally referentially become what he has always been indelibly. In a syntactically parallel fashion, Po takes on the new status designator of a mature woman with her old proper name. In tune with their new natures, it is to watch over the earth during the day and
### Table 8. Techniques of Reference and Horizons of Intentionality in the Case of the Sun

<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>ARABIC</th>
<th>TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;secret&quot;</td>
<td>&quot;q'asas&quot;</td>
<td>secret</td>
</tr>
</tbody>
</table>

The original manuscript had a Spanish orthography adapted to Q'eqchi' phonology. I have straightforwardly converted this into the current standard Q'eqchi' transcription. Punctuation from the original manuscript has been removed, and sentence breaks have often been changed. The text has been divided into unnumbered sentences, and each sentence is followed by its connected English (but still fairly literal) translation. I have also divided the text into scenes, numbered as "1," "1a," "1b," etc. Some breaks are a bit subjective; they occur at points where significant changes in location, time, actor, or topic occur. In many cases, there are initial and final clauses that indicate a break, such as chi j'e k'a'n (as such; and so it was), or a full noun phrase introducing (or reestablishing) a topic. Parenthesized expressions in the translation are substantive context added to fill out ellipses in the original text. In the interlinear translation, proper names on their first occurrences are segmentated into their component morphemes and given a literal gloss, and also noted as "[PN];" thereafter, they are left unsegmented and simply glossed as "PN."

Parentheses () indicate a phoneme or character added to the text, and square brackets [ ] indicate a phoneme or character removed from the text. In the interlinear glosses and the connected translations, a parenthesized question mark (?) indicates that I am unsure of the meaning of the word in question.

1. ix na'-leb' qaasas' b'alum-q'e
   R.3.S know-NOM SD hidden-division[PN]

   (This is) the character of Lord B'alum'eq'e.

   chuoru chi eli'ni-n'il b'ul-a'(s)/ni jo' r-inaq'il qe'pa po
   how PREP steel-FRT INF.R.3.8,3.8,3.8-unite PART R.2.8,3.8-wife SD P4[PN]

   (u)-rab'en qa-mama' qaasas' trans-aj'a
   R.3.8 daughter R.1.1-grandfather SD mountain-valley[PN]

   jo' ci' ra-hil-al mact'ch'il b'ul-b'il-li-d-al
   PART PART piel-inf-abs (?) RENAL-v-FRT-UMN.A.3.8 R.3.R-3-HN-FLR

   How, by theft of her, he united with his wife Ledy P'un, (thus) daughter (of) our
   grandfather Ledy P'unileq'e, as well (as how) suffering was received by them.

2. sa' mayer kisian tej maan jun maq'qino bi-a-yo'la chi r-ul(j)
   PREP old day PART NDO-one man INF.4.3.8-be-born PREP R.3.8-RN
   chi ch'zech'
   PREP earth

   sa'-in x-ix(i) nin-la-b'-i-che'-b'sal sa' jun chasb'il r-cohoch
   PREP-DIR R.3.8-RN large-SP-many-of-NOM PREP one good R.3.8-house
In olden days, (when) not a single man was yet born on earth here in the center of (a) large mountain, inside a good cave, there lived our grandfather Lord Tumilqa's.

He was a daughter of his companion.

Po is k'as'g'a's
Po is her name.

It was this unmarried girl who cared for her father.

When she finished her work, she carries her weaving equipment (into) the house's shadow (eaves).

And she sits down to weave.
A man who sees a goat in the woods

He had sewed it well in order that it look like a real animal.

"A man who sees a goat in the woods"

He hides it in the darkness beneath the forest inside of which he goes during the day and from which he returns.

Each (day) he carries his goat inside his bag.

7. As-chii (cf. an as-chii) is poj yer as poa

"Sir," says Po to her father.

"Look at this man.

A man as Po DM SD hunter

"He is a hunter.

Jo' na-adulak chi wo-oo jo' en na-ad-num-a'ila

PART UNM-3.5-arrive PREP E.3.5-EN when UNM-3.5-pass-PW

"How much he pleases me when he passes!

San-ad-gi jun chi yah k'um-an-pu-ad-gi is b'q'a

be-UNM-3.5 one PREP goat carry-PW-(UNM-3.5) E.3.5 RN

"Is there a goat carried by him?"

Ah hon, hom ama yah is as' ki-ad-chaaq'en qenaar' tunulja's

INTERJ INTERJ INTERJ INTERJ NEG goat in DM UNM-3.5-respond SD FN

"Mmm, that's not a goat" responded Lord Tunulja's.
na-sa-hlw/htu-hok
cha k'um chaq-i-xaq chaq sa' b'c
UNM.A.S-scatter-DEPSON ash grass dry-HS-leaf pine PREP road
Ashes, grass, dried leaves, (and) pine scatters onto the road.

jumped hi-sa-sok
ra'l'
quickly INF.A.S-B.S.gather E.S-BPLX
Quickly he gathered himself (up).

nim-la-nuqan r-ech'
large-HS-shame E.S-feeling
Very shameful is his feeling.

'as'-ij() hi-sa-se'ce
(x) b'na's/naxq'al
what-part INF.A.S-he.laughed at E.S-EN girl
So much he was laughed at by the girl.

jun ch'in-a-ch'la sa' r'uub' k'li-cha' yoo-3i di
r-eji/xi/kept-il
one small-HS-bird PREP E.S-top many tree be-UNM.A.S.B.S.E.S.ridicule-NOM
A small bird in the top (fingers) of the forest is making fun of him.

ma x-sa-aau-il i yuk
INF PREP.A.S.E.S-see IMM goat
"Did you see the goat?"

ma x-sa-aau-il i yuk h'am-k'w°-d-s
INF PREP.A.S.E.S-see IMM goat carry-PRET-UNM.A.S.S
"Did you see the goat (that) was carried?"

sa' al/nax b'k-xawak sa' r-ochoch s-baq'-b'a1 r-ib'
PREP fun INF.A.S-arrive PREP E.S-home E.S-hide-NOM E.S-BPLX
Running, he arrived at his house (in order to) hide himself.

S. toj sa' cha hi-sa-hi-e' um-n-sa tana jun r-u
PART PREP ash INF.A.S-scatter-FRV be-UNM.A.S.S AF one E.S-EN
saq-il may
white-ANS seed
But inside the ashes (that) were scattered there must have been a seed of white tobacco.

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a'mn hin-a-muq chi r-e r-oq ha' r-ochoch
IMF INF.A.S-germinate PREP E.S-EN E.S-foot water E.S-home
qaas' tanaq'a' s'd
PN
That (seed) germinated along the river (to the) house of Lord Tanitaq's.

ki-sa-nimok
INF.A.S-enlarge
It grew.

ki-sa-eji ix raq
INF.A.S-leave E.S-leaf
Its leaves went out.

nim-la-nuqal x-sa-b'laflak
large-HS-leaf/brash PREP.A.S.S-arrive
Much foliage came out.

ki-sa-ok chi a'ta-lunok
INF.A.S-enter PREP flower
It began to flower.

ki-sa-hi-e' a'ta'um
INF.A.S-scatter-FRV flower
Flowers were scattered.

k'i' x-sa-fi-k'e
many PREP.A.S.S-E.S-give
So many it gave.

10. qaas' balas'q' (ix'-s' aj' r'i' x-sa-fi-lunok) ix
PN NBO PART PART PREP.A.S.S-E.S-leave E.S-S
b'k-xawak-il ix r'a-uni
think-NOM E.S-love-NOM
Lord B'alas'q' did not stop thinking about his loved one.
kl-Ś-a-á-ak' is b-eg-líli chanu ma-á-wac'hok wi' chik INF.A.3.8-E.3.8-search E.3.8 read-ABS how UNN-A.3.8-near PART PART r-ak'ún E.3.8-BN

He looked for a way that he could get near to her again.

chi r-u a-tis' iman kl-á-wiw-č(q)u'/ jun chi'in-a-tu'unun PREP E.3.8-BN three day INF.A.3.8-E.3.8-call one small-sr-hummingbird

After three days he called a small hummingbird.

tu'unun tu'unun chin(w)i-ku-á-ak' r-e hummingbird hummingbird say-UNN-A.3.8 E.3.8-BN

"Hummingbird, hummingbird," he says to it.

ch-á-wa(a)t-a(w)a(n)ku is ká(a)-lapu/ uaman w-e OPT.A.3.8-E.3.8-do in four-ten favor E.1.8-BN

"Would that you do a great favor for me!

ch-á-wa(a)t-a(w)a(n) ku ts e OPT.A.3.8-E.3.8-give RE.1.8-BN

"Would that you give (them) to me!

ch-ik-to'óni sa-w-ag(?) OPT.A.1.8-be-joined E.2.8-clothing

"Would that you be joined your feathers!

t-ii-in-k'e raj chi wi-ix PUT.A.3.8-E.1.8-give CF PREP E.1.8-BN

"I would like to put them on me."

maa-sín tana chan naq kl-á-č'equ'nch a čh-in-a-tú'k NEG-PART AP how COMP INF.A.3.8-respond DM small-af-bird

"That would be impossible," responded the small bird.

t-in-k'a(a)nq raj (s)~b'a(a)n ku nj t-in-b'a-at-wa'q ea' PUT.A.1.8-die CF E.3.8-BN old PART PUT.A.1.8-wrap-PFLV PREP E.3.8-die-ABS cerba

"I would die because of cold, unless I were wrapped in the threads of a cebra tree."

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s-pusb'-che

u-e

r-i'm

l-as

pusb'-che


"Shoot it for me then with your blowgun!

timil

r-sa-k't

r-ental

slowly PUT-A.3.3.S.E.2.3.Give 3.3.S-sign

"You will aim slowly.

n-3-sa-kamei

NMP-A.3.3.S.E.2.3.kill

"Don't kill it!"

12b. ki-phi-k'man

is

pusb'-che'

a

mama'

INF-A.3.3.S.B.3.3.Give E.3.3 gun-tree DM.3.3 old

That old one (her father) took his blowgun.

ki-phi-ka-chya

INF-A.3.3.S.E.3.3-watch

He aimed it (the blowgun).

ki-phi-r-apu

INF-A.3.3.S.B.3.3.blow

He blew it.

ki-phi-la-ram

chi

ch'ooh'

a

ta'ah

INF-A.3.3.S.E.3.3.cast PREP ground DM.3.3 bird

He cast that bird onto the ground.

beta-chy-s

beta-chy-s

chao-phi


"Pinch it, pinch it!" he says.

12c. ki-phi-sa-k'ek

a

s'an

li

iq

INF-A.3.3.S-collect.PRV E.3.3-EN DM woman

(The bird) was collected by the woman.

ki-phi-sa-huj

chi

(3)-a

is

reel

li

na-phi-sa-k'uhnal

INF-A.3.3.S.B.3.3.place PREP E.3.3-EN 3.3.S guard DM UNM-A.3.3.E.3.3-keep

au

r-ela

reel

PART E.3.3-extra E.3.3-thread

She put him inside her gourd where she keeps her extra thread.

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ut

na-phi-chuwa

au

chi

ch'uh

hemoj

PART UNM-A.3.3-eat PART PART PREP weave

And she sits again weaving.

ki'i(3)-la

r-u

yo-phi

chi

n-kuh'-h'al

chi

(3)-a

many-SF E.3.3-face be-UNM-A.3.3 PREP E.3.3-give-NOM PREP E.3.3-EN

x-kem-om

jo

r-ental-il

chi

jum-il

ki'a'-aig

r-u

E.3.3-weave-NOM PART E.3.3-sign-ABS PREP one-ABS what-NS E.3.3-EN

ki-phi-chuk

a-kuh

INF-A.3.3.S-happen PREP-A.3.3-leave-PRV day

Many (are the) faces/figures she is putting into what she weaves, as signs of everything that happened (as) the day passed.

13a. s'i

tu

nun

ink'ha

na-phi-kejuah

chi

r-u

najah

DM hummingbird NEG UNM-A.3.3-arrive PREP E.3.3-EN be

au

sfa

PREP guard

It does not please the hummingbird to be inside the guard.

ink'ha

na-phi-chila

NEG UNM-A.3.3-rest

He does not rest.

na-phi-chy-chu

UNM-A.3.3-pinch-DEOPHON

He nips.

na-phi-chw-lik

UNM-A.3.3-scratch-DEOPHON

He scratches (constantly).

na-phi-chw-lik

UNM-A.3.3-circle-DEOPHON

He circles around (constantly).

yoo-phi

chi

ch'wa

luh

BE-UNM-A.3.3 PREP move always

He is always moving.
13b. jo-'a:n in ki-\$-chaq
Because of this he grabbed him.

ki-\$-s-hoj r-em'i is po'ot
She put him beneath her huiqil (bougan).

ara\$ ki-\$-chi\$'a
there INF-A.3.S-become.calm
There he was calmed.

\$t x-\$-\$-ya a\$n ah ara\$ na-\$-hu\$'a\$ chi
r-em\$ wa\$al\$h
E.S-3-EN be
And she said, "Aah, here it pleases him to be."

(In the) evening she gathered her weaving utensils.

ki-\$-ok chi wa\$al\$h su\$a\$ kah
INF-A.3.S-enter PREP be PREP house
She went to sleep inside the house.

ki-\$-ya\$\$Ma\$ chi r-u ix cha\$\$ast
She lay down on her bed.

ke\$-b'j-\$-\$-b\$ il tx'un\$\$ chi r-e ix macah'
The hummingbird is tied next to her chest.

tuq-\$-\$-\$-\$-\$
be.tranquil-\$PRT-UNM-A.3.S
He is tranquil.

15. q-q\$\$ q\$ ch\$a\$m q\$ ki-\$-\$-\$-\$-\$-\$-\$ darkness 3N PN INF-A.3.S-E.S-display E.3.S man-ABS-ABS
(In the) darkness Lord H'alamq'e displayed his manliness.
"In a moment we would be discovered."

"Smoke the mirror!" he says to Pa.

Like this she did it.

"Let's go now!" he says to Pa.

"My father has a blowgun.

"With it he will shoot (inhale) smother us.

"He will cause us to wheeze (suffocate).

"There's no way we'll be saved from him.

"At once he will kill the two of us."
"Bring the blue gum like this!" says B'alamu'q'e to her.

Quickly she gave pieces (of) chili (powdered chili).

Quickly she gave pieces of chili to him.

B'alamu'q'e put them inside the blue gum.

Now good say-UNM-4,3,8

"Now (it's) good," he says.

Stand it again in the place where you found it!

Past now say-HIR prePS-3,8-2,3,8-find PART

"But now let's go quickly!"

Like this (it was done), and they fled from that place.

Lord Thuulauq's awoke early.
At once he snatched up his mirror so that he could spy inside of it.

But that mirror could no longer see because the thickness of the copal smoke had obscured its face.

Only inside the corner of that mirror, where (it) was held by the fingers, a little clarity remained.

There something moves.

"It is them," he says.

Immediately he grabbed his blowgun.

He looked through it.

He aimed it.
18. nait t'eni-t'en-4'la-3-0 chi j'i-ke-men

kung fel-tet-UNM-3-3S PREP PART-DM

(For a long time he remained fallen like this.

kqas-r(a)-u1 bi-3-0-0'alaun

red-pain-ABS INF-3-ABS-arrive 3-0-heart

Every/anger/pain came to his heart.

13-4'la-3-0 bi-3-0-0 mol

k'a-r-lb

E-3S-final-NOM INF-3-ABS-3-3S-gather (?) E-3S-REFLX

(All the end he gathered himself.

chi ra chi sa bi-3-0-0aqii b'ya chi

PREP pain PREP pleasure INF-3-ABS-stand.up PART PART

With difficulty he stood up again.

15'la chi jula discern NEG PART remember E-3S-EN E-3S-EN E-3S gift-ABS

No longer did he remember the gift he received (i.e., his daughter?).

bi-3-0-bq r-kek qassor-3-0 kaqas r-e 3-0

INF-4-ABS-3-ABS-call E-3S-uncle SO thunder E-3S-EN E-3S

kaqas-r(a)-l il chi zerin-bi 3-0-0

aj ealed chi kill-NOM PREP proportion-PROH-UNM-3-ABS SO fugitives PREP

x-3-0-b'-3chal-ebT

E-3S-ABS-root-PLR

He called her uncle Lord Kaqas in order to kill into pieces the two fugitives together.

10. nait a'nis nish ru bi-3-0-aj

PART DM NDO INF-3-ABS-3-ABS-want

But he didn’t want to (kill her).

a'nis (3)-reb'na 3-0 Taruliga's

DM E-3S-daughter DM FN

(Father the was) the daughter of Taruliga's.

10. aki bi-3-0-0'alaun chi ru is na'-3-4'la-3-0

PART PART PERF-3-ABS-3-ABS-explode PREP E-3S-EN E-3S

But when he had explained to him their characters/deeds.

h'a'ru x-3-0-e-b'su

r-e qassor-3-0 tuuliga's 3-0-0 nim-ei

is what PERF-3-ABS-3-ABS-occur 3-0-ABS FYE PART-large-ABS 3-0-ABS

yi'0'la 3-0-0 ni r-e bi-3-0-0-0'ala

ugly-NOM DM E-3S-EN INF-3-ABS-occur E-3S-EN E-3S-EN-PLR

What they had done to Lord ‘Tsuliga’s, (and) how great was the ugliness that occurred to him because of them.

j'o-ke-men bi-3-0-0-sume

PART-DM INF-3-ABS-3-ABS-accept

Then he agreed.

19. qassor-3-0 kaqas bi-3-0-0-0'ak

ix naal

E-3S thunder INF-3-ABS-3-ABS-gather E-3S axe

Lord Kaqas grabbed his axe.

bi-3-0-0'ak r-lb

sa' qiy-i-chooj

INF-3-ABS-3-ABS-wrap E-3S-REFLX PREP black-3S-cloud

He wrapped himself in black clouds.

naa-3-3-0-0

UNM-3-ABS-3-go-quickly-DEFINITION

He rushes (constantly).

naa-3-0-0

UNM-3-ABS-3-flash-DEFINITION

He flashes (constantly).

naa-3-0-0-0

UNM-3-ABS-3-crash-DEFINITION

He crashes (constantly).

a is xeb-3chig

chi r-3-0-0 3-0-iq

DM E-3S go-NOM PREP E-3S-EN-PLR PREP wind

(Like this) is his going behind them in the wind.

20. nait ah wan-3-0-0'alaun qassor-3-0 3-0-cham-ei in pu

PART be-UNM-3-ABS-3-ABS SO FN E-3S-EN SO moon

Already far are Lord ‘Balun’s accompanied by Pu.
PART become evening E.S.S.-SN
Already it has become evening.

huwlaah-eb' re chi re palaw
arrive-PLN E.S.S.-SN PREP E.S.S.-SN lake/sea
Already they have arrived at the edge of the sea.

yeo-b-eb' r-ar baa'il kaaaq jo' wi' r-il-bal
be-UNS-1.S PL.3女 bear-NOM hailstone PART PART E.S.S-see-NOM
kasaq sa' qi'q-i-chiel yoo-d-eb
E.S.3-nale lightning-NOM thunder PREP black-SF cloud be-UNS-1.S
chi nach'ok
PREP approach
They are hoarding the wind (hurricane), as well as seeing the lightning flashes of Kaasq in black clouds (which) are approaching.

ak naq(3) r-e'(3) hub
PART begin E.S.S-see-RAIN
Already it has started to rain.

206. anaquqen z-co-ano' chuq-l-eb' ix po
now PREP-A.1.S-be finished say-UNS-3.3 SD moon
"Now we are finished," says Po.

l-in yuwa' bi-fi-o-taqqua li w-kam qaassa'-chi(j)ua
DM-E.1.S father-INF-3.3.3-choose and E.1.S-uncle SD-UNS
kasaq chi qa-haaaq-ta-il
thunder PREP E.1.P-kill-NOM
"My father must have sent my uncle (Kasq) to kill us."

ix ye-l-bal b'ar ta i-e'(3)-ok
E.S.3 say-NOM where in PREP-PLP-enter
Her saying, "Wherever could we enter?"

b'ar ta t-oo-qa-naq q-l'eb' chi r-wi sa' yaq-yaq
where in PREP-3.3.3-choose E.1.P-see E.S.3-see PREP flat-PL
"Wherever could we cover ourselves on its barren face?"
22. is po sa' r-in anib\*i
SD noon PREP E.3.8-NN armadillo
Pu (was) inside the shell of the armadillo.

mas-sa' aj numa
NBO-be SD swim
She is not a swimmer.

hi-d-ta'll x-b'-an (a)-naa\*i kaq
INF-A.3.8-be.found E.3.8-NN E.3.8-axe thunder
She was found by the axe of Kaq.

b'oh' xal bi-d-xar-e' x-b'-em u(l)u
little piece INF-A.3.8-proportion-PV E.3.8-NN surface
Little pieces of (the) were divided on the surface (of the sea).

kaq kaq hi-d-sub\*a'[q]' x is hik'a'en sa' x-b'-em ha' palaw
red red INF-A.3.8-be.lowered E.3.8 blood-ABS PREP E.3.8-NN water sea
Red red was lowered (flowed) her blood on top of the water (of the sea).

23. qaawa' b'alam\*e's sa' r-in kok
SD PN PREP E.3.8-NN turtle
Lord B'alam\*e's (was) inside the shell of the turtle.

hi-d-ta'h[k[u]'i sa' r-chi sa' palaw chi x-kol-b'ar' r-chi'
INF-A.3.8-E.3.8-VOL E.3.8-EXPL PREP sea E.3.8-save-ABS E.3.8-EXPL
sa' maq-a(qi)
PREP hide/bury-ABS
He rolled himself into the sea in order to save himself by hiding (in the depths).

hi-d-chup saq'e
INF-A.3.8-be.extinguished sun
The sun was extinguished.

q'u[p']i[l]i hi-d-sub\*e' chi r-u(u) chi ch'och'
darkness INF-A.3.8-be.lowered PREP E.3.8-NN PREP ground
Darkness lowered on the earth.

24b. bi-d-x-b'eq aj tuub\*a[bi]\*
INF-A.3.8-E.3.8-call SD dragonfly
He called the dragonflies.

maq-om-aj-a' he a x-mal ha' ju(')q[a]' aj ui'
gather-PRE-PRES-A.3.8 cold E.3.8-blood water PART PART PART
rek' rek' ta ch-d-ee-lek chi jun-il a hi' ch'ol-d-\*
good good (1 OPT-A.3.8-E.3.8-collect PREP ONE ABS IMM blood SAY-A.3.8-A.3.8
"Gather that cold water's floaters, also collect all the blood very well," he says.

aj tuub\*a x-t-ch'ar\*a'he' r-il'i r-e is b'ama\*-\*
SD dragonfly PREP-A.3.8-E.3.8-follow E.3.8-EXPL E.3.8-NN E.3.8-de-ABS
The dragonflies gathered themselves in order to do it.

iuk\*i as yoo-b'eb' chi leheh
BE BE (7) be-UNM-A.3.8-PF PREP collect
Spill splash they are collecting.

iuk\*i is b'u-b'a'\*e' sa' mur
BE BE E.3.8-fill-ABS PREP jar
Spill splash (they are) filling jars.
concatenate x-e'-nq'c' r-ik'ìn
quickly PREP.A.3.S-finish-PSV E.S.S-BN
At once they were finished with it.

co-lajù kak bi-ba-sujak (aj)c' b'ašarw-eb' three-ten-jar INF.A.3.B-be-filled E.S.S-BN-PLR
Thirteen jars were filled by them.

24c. x'am x-e'-x-k'ob' sa' ix mu kab'í sa' r-ochoch DM PREP.A.3.S-E.S.S-place PREP.E.S-shadow house PREP.E.S-house
jün teli lagi wau-θ-θ wî' chi r-e p'alas one old-ABS woman be-UNM.A.3.S PART PREP.E.S-BN sea
He places them under the eaves of an old woman's house, which is located on the edge of the sea.

r-e aj eechal kab'í E.S.S-BN SD owner house
"There (it is that) they are," says Lord B'alamq'è to the owner of the house.

tej sa(') co-lajù kutan in chag chi r-il-b'ãl PART PREP three-ten-day A.1.S PART PREP E.S.S-see-NOM
"But in thirteen days I (will be) here to see them."

25. tej maas-natwlak ix uik-iq qaaw'í sa' eb' a' kak uj PART NEG-distance E.S.S go-NOM SD PREP PLR DM jar PART
k'ás-aq r-u bi-ba-yw'í what-NB E.S.S-BN INF.A.3.S-be-born
But not long after the going away of Lord (B'alamq'è), inside of those jars something is born.

yaa-θ-θ chi eek'afašk be-UNM.A.3.S PREP move
It is moving,
timil bi-ba-tikla slow INF.A.3.B-begin
Slowly it starts up.
26. *hak'inn-aq ix ch'oaol aj seehan iha'!
   small-NS E.S.8 heart SD owner house.
The owner of the house is timid (her heart is small).

*nash-a-nawah
UNM-A.1.8-be-scared
She is scared.

*to'a' hi-fo-nim'x' ox-loju kusio hi-fo-r'il
PART-INF-A.1.5-pass-PST three-ten day INF-A.1.8-see
*nash-nach'ek qasaas' b'alamaq'e
UNM-A.1.8-see SD PF
When thirteen days had passed, she saw Lord B'alamq'e approaching.

hi-fo-s-jag-i(n)
INF-4.3.8-2.2.5-call-GROPOHON E.3.8-EN
She called to him,

*b-lol'ox's-n ak'aw-i(n)
INF-4.3.8-2.2.5-call-EN-STN,LF
"Hurry up!"

*to'a-ak-ina
*lakal yib' aj laku sa' junpamst
INF-A.1.5-2.2.6-removes DM-2.8 ugly SD jar PREP quickly
"You will remove your ugly jar quickly.

k'or'ux x-fo-ak'e
u-e chi b'asalalalch chi r-u
what PREP-A.1.8-3.2.6-give E.1.8-EN PREP guard PREP E.3.8-EN
b'ol'ka-la-kusio jo'ui
q'aploq'il
much-of-day PART PART darkness
"What did you give to me to guard for so many days and nights?

*ok'ui chik x-fo-huk'e
l-in uso x-b'asa l-in-in
NEG PART PREP-A.1.5-be-lowered DM-2.1.8 sleep E.2.8-EN DM-2.1.8 fear
"No longer do I sleep because of my fear."

27. *qasaas' b'alamaq'e hi-fo-ek
s-wu iha'
SD IN INF-A.1.8-enter E.3.8-shadow house
Lord B'alamaq'e entered the corridor.
"Never again perhaps will I see the face of my loved one," he says.
He would like to know whatever is moving inside the jar.

"Not now will I be seen," he says inside his heart.

Slowly he put his finger to raise a little the top (of the jar).

Sast jun chi nim-la (uq)/b'ulay ki (s) el
Sast! a large fer-de-lance went out.

It passes over his arm.

"Joy!" he yelled because of his fear (yelled his mouth?).

(7) throw PREP ground
(And throws it) onto the ground.

There is a breaking, a bursting (of his cargo).

Many pieces are scattered on the road.
The image contains text in a language that appears to be a form of Chinese or another East Asian language. The text is not clearly visible due to the quality of the image. However, it appears to be a page from a book or a document discussing linguistic, possibly anthropological, or cultural topics.

The text seems to include verbs, nouns, and possibly dialogues or narratives. Without clearer visibility or a transcription, it is challenging to provide a precise translation or analysis of the content.
prefixes. He calls it "future definite," and says that it "indicates (1) a non-immediate future time as opposed to an action which will take place immediately, and/or (2) an aspect of definiteness or certainty of the action, but no indication of intention or purpose on the part of the agent of the verb" (1988:75). He calls mail the "present habitual," and says that it "indicates (1) actions which are true at, but not limited to, the present time in that those actions have a quality of stability, and/or (2) actions which are habitual and customary" (1988:75). He calls the "recent past," and says that it is "perfective" and "indicates (1) that the action took place no later than yesterday, and (2) that the action was completed" (1988:75). He calls the "remote past," and says that it indicates (1) actions which took place in the more remote past, and (2) that action that is completed" (1988:75). He calls the "optative/imperative," saying that "in terms of time this inflection indicates that the action is just about to occur or begins at the moment of speaking, thus dividing future time with the prefix [in]-" (1988:76). He also thinks that it indicates "an immediate desire on the part of the speaker mixed with an element of doubt that the desire will be fulfilled, and in this sense may be said to be optative or imperative" (1988:76). Finally, he calls mi- the "negative optative/imperative," and thinks it has the same functions as chi-, only negative (1988:76).

5. It should be emphasized that chank is the only static predicate that is semantically more like a perfective action. In some Mayan languages, the verb of reported speech is highly defective as a verb (Lucy 1988) and is almost a particle (undergoing little if any inflection or derivation). And so it may be that chank is just a defective verb and only looks like a member of the stative class. Also included here is the class of copulas. This is the unmarked predicate, having no lexical content at all. Copulas and constructions are often zero-state events ("John is a man"), but they may also be one-state events ("John is happy"). In the latter case, a tense-aspect suffix may occur on the predicking noun or adjective in question, as with any stative predicate, either -e or -al.

6. The suffix -oj also occurs with optative mood, and -q might function to mark not so much that the reference event is after the speech event, but rather that the reference event is in the speaker's view of the world than the speech event, as in one tense-aspect construction that indicates a real-time difference between the speaker and the event, as in the reference event and the speech event.

7. The prospective aspect marker ta- is similar in form and function to the (irregular
status class) yi in, which has the usual location and movement of the modal clitics. There are nine tokens (all within passages of reported speech). Twice it occurs with negation particles (meh, man), functioning as negation with scope over the enclosed constituent—man yu h2 ta 'not a goat' (scene 7) and meh-i tseg tseg yi ta 'not a real hummingbird' (scene 17a). Four times it occurs with imperatives or optatives (in scenes 4, 10, 346). It occurs once in a rhetorical question (scene 17a), and twice with the wh-word in an indirect manner to mean 'wherever' (both occurrences in scene 206). It also occurs in the adverbic marker ta-.

8. Although the auxiliary predicate yor of such progressive aspect constructions can be inflected with either -e or -al, there are no tokens of the latter. I assume that such a construction would mark future tense and progressive aspect.

9. The word k- is often related to tiklak, the predicate 'to begin,' and it is tempting to say that it indicates that the beginning of the current action happened on the heels of the end of the last action. Thus, it is rather similar to yal. jun. Perhaps yal jun is short for yal jun pass 'in only an instant.'

10. My sense is that the suffix -er 'ago' is deictic (E'/E") and the suffix -ey in (an amount of time) is nondeictic (E'/E") of the latter does get a deictic reading as 'future' via its relationship with -er. But, as revealed by the fact that -er is suffixed onto -ey, it is not that the latter marks future and the former marks past, but rather that the latter is aspectual and the former tensed.

11. Whenever one has negation interacting with another operator, one has to deal with issues of scope. For example, is the issue that for any E' E" is false? Or is the issue that there is no E' for which E" is true (or, if the clause is marked with future tense or prospective aspect, that there is no E' such that, after E', E" will be true). Here we are assuming that it is the latter: negation taking scope over E'.

12. There is also a variant, toja', that may be a concretion of the deictic a 'on that' and to. If this is right, one could explain the meaning of toja' as follows: It establishes the last narrated event (anaphorically), or the current speech event (exophorically).

13. Finally, toja' may even mark a spatial relation, as in scenes 9 and 98.

14. All of the constructions just discussed are morphosyntactic in nature, and it is not terribly difficult to argue that they encode features that turn on temporal relations, either E'/E" or E'/E". One additional aspect of narrative structure, interclausal relations, should be mentioned, inasmuch as it is used in the text and might plausibly be considered temporal. Indeed, the simplest temporal ordering is that, as one utterance follows another utterance (in the speech world), one event follows another event (in the narrated world)—'he walked into the kitchen and greeted his mother'. This is the unmarked case and, in some sense, the entire narrative turns on it. Q.e.g. also has a variety of explicit grammatical markers of interclausal relations (or features belonging to the grammatical category of tense), such as conjunctions ('and', 'or', 'but'), complementizers ('but'), and a variety of other means (in order to', 'because of', 'while', 'as', and so forth). Many of these markers indicate how coherently related two events are—more or less close in time, more or less done by the same actor, more or less causally implicated. The most important of these are discussed in the present section. Modes of construction that involve complementation ('that' constructions), coordinate constructions ('to' constructions), and interclausal relations in the most narrow sense are described in Kockelman (2000). Tokens of other such constructions that explicitly mark event boundaries and ends of narrated events (similar in function to the first type of adverb shown in table 5) are marked 'to finish' (scenes 3, 24), 'to begin' (scenes 9, 14), hanaah 'to stop' (scene 10), chooy 'to finish' (scene 17), and tiklak 'to start up' (scene 56).

15. The word laax (as a noun meaning 'day' in the first section of scene 4) is phonetically similar to k'tuun (as a predicate meaning 'to appear' in the third sentence of scene 4). Similarly, the predicate most often used in this text is lik'b to 'see'.


17. Scene 17c has only a single token of a predicate with one of these suffixes (pox-tik l'ay'ouj), but the other predicates around it are in passive voice or reflexive voice. This is common for precessal clauses that occur with idiosyncratic predicates that occur with idiosyncratic predicates. Other types of grammatical markers that occur with idiosyncratic progressive and aspectual, temporal, and sound and motion predicates.

18. Probably the same referent as mancon in Nahautl or maquaque in Spanish. The word wawl in the text is probably a variant form of wawal 'type of bee'.

19. The meaning of the word k'tuun is not known, but k'tuun is a stem meaning 'biting, sting'.

20. The word k'ax-phe in the text here would literally mean 'fast-rock', and is so glossed here, but in the context, it seems more likely that k'a is a mispronunciation or variant form of k'ale 'thorn'.
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