KAROK TEXTS

by JAIME DE ANGULO and L. S. FREELAND.

INTRODUCTION.

The texts that we give here were all recorded during a trip through northern California in the summer of 1927. They are all narratives, but narratives of three quite distinct types.

Three of them (the "Pleiades", "How Salmon Was Given to Mankind", and "Bluejay, Medicine-man") are "myths". That is, they are stories of events that are supposed to have taken place on earth in the early days before the arrival of humanity. Such stories are of course familiar to all the people of the tribe, and have been repeated innumerable times. They begin with a special introductory word, "uknii--", which is never found anywhere else, and they show throughout quite a sophisticated literary style.¹

The second type of story is a bit less formal. It is illustrated by "The Land of the Dead", which is said to be a true account of the search of two human girls for their dead lovers.

Finally, the "Three Adventures" are impromptu anecdotes of hunting trips and the like. They make no literary pretensions and should follow quite closely the speech of every day.

"Bluejay, Medicine-man" was told us by Frank Reuben of Orleans and his wife, Nettie. The others are the work of Mrs. Margaret Harrie, a Karok woman who is now living in Quartz Valley. "Three Adventures" was recounted by Mrs. Harrie's son, Benonie.

¹ See the introductory note to the free translation of the "Pleiades".

To all these stories, the strange Karok country forms a conspicuous background. The Karok live along the Klamath River from Happy Camp to above Weitchpec. The river runs in a deep canyon between two walls of uninhabitable mountains. The settlements are all close to the river, wherever there happened to be a flat large enough to build a village. The mountains beyond provide only a hunting ground. The whole drama of Karok life takes place in a world of river and ridges. They move in terms of "up-ridge" and "down-ridge", "up-stream" and "down-stream", and have no concern with "north" "south" "east" and "west". Even their linguistic concepts seem to reflect the nature of the land they live in!

BRIEF GRAMMATICAL SKETCH.

Since Karok is a fairly intricate language, a few hints as to its morphology and a few lists of forms for reference may be of help in reading the texts.

Most of the business of the language goes on within the verb¹. The nouns that represent the actors in the sentence are interspersed between the verbs without syntactic cases or fixed order to show their relations. Elements in the verb refer to them, but they themselves are not ticketed. Even their

¹ Karok nouns and adverbs are sometimes long, and involve derivational processes too complex to be discussed here. There are numerous suffixes and compounding is frequent. There are also internal changes, which might be found to express a variety of concepts: for example, a diminutive of nouns is formed by changing r to n; as taczka, pole; taczaka, little pole, stick; virucur, bear; virucuna, cub."
number, singular, dual, plural, is expressed for them by the verb. As though we were to say for “The trees stand there...”, “There they-stand, tree...” Or for “I will take the children”, “I-will-take-them, the-child”. (“Land of the Dead”, sentences 13 and 26.)

In addition to conveying the concrete meaning inherent in its radical, the Karok verb has three functions; (1) to designate by number and person the actors in the sentence; subject, or subject and object, or subject and object and indirect object; (2) to express tense, a category which here, as in so many languages, is a combination of time, mode, and aspect; (3) to express any one (or more than one) of a vast number of directional and locative ideas, ranging widely from the fairly abstract to the quite concrete, viz. “up”, “down”, “up stream”, “down stream”, “in relation to fire”, “in relation to water”, “inside the house”, etc.

We find in Karok four series of morphological changes:

1. The affixed pronouns.
2. The double-radical verbs.
3. The system of tense changes.
4. The adverbial suffixes.

We will describe these four systems briefly.

1. The Affixed Pronouns.

These are prefixes, in the main, but many are double elements with a prefixed and a suffixed portion. They refer to subject and object together. A curious peculiarity is that some of the forms are different for negative statements.

A few nouns, most of which denote persons, and a few adjectives have plural forms. The plurals are formed by a suffix -ac, -ca, sometimes also a change of stem, as in “good”, singular yâ-yâc, plural yeipca; “small”, sing. ni-namíte, plur. tupîcâc.

<table>
<thead>
<tr>
<th>Subject-Object</th>
<th>Positive:</th>
<th>Negative:</th>
</tr>
</thead>
<tbody>
<tr>
<td>he-him</td>
<td>u-Stem</td>
<td>-Stem-ara</td>
</tr>
<tr>
<td>he-them</td>
<td>kin-Stem</td>
<td>kin-Stem-apa</td>
</tr>
<tr>
<td>he-thee</td>
<td>i-Stem-apa</td>
<td></td>
</tr>
<tr>
<td>he-you</td>
<td>kih-Stem-apa</td>
<td></td>
</tr>
<tr>
<td>he-me</td>
<td>na-Stem</td>
<td>na-Stem-ara</td>
</tr>
<tr>
<td>he-us</td>
<td>kin-Stem</td>
<td></td>
</tr>
<tr>
<td>they-him</td>
<td>kun-Stem</td>
<td>Stem-apa</td>
</tr>
<tr>
<td>they-them</td>
<td>kin-Stem</td>
<td>Stem-apa</td>
</tr>
<tr>
<td>they-thee</td>
<td>e-Stem-apa</td>
<td></td>
</tr>
<tr>
<td>they-you</td>
<td>kih-Stem-apa</td>
<td></td>
</tr>
<tr>
<td>they-me</td>
<td>kana-Stem</td>
<td>kana-Stem-apa</td>
</tr>
<tr>
<td>thou-him</td>
<td>i-Stem</td>
<td>i-Stem-ara</td>
</tr>
<tr>
<td>thou-them</td>
<td>kana-Stem</td>
<td></td>
</tr>
<tr>
<td>thou-me</td>
<td>na-Stem</td>
<td></td>
</tr>
<tr>
<td>thou-us</td>
<td>kin-Stem</td>
<td>Stem-apa</td>
</tr>
<tr>
<td>ye-him</td>
<td>ku-Stem</td>
<td>Stem-apa</td>
</tr>
<tr>
<td>ye-them</td>
<td>ku-Stem</td>
<td></td>
</tr>
<tr>
<td>ye-me</td>
<td>kana-Stem</td>
<td></td>
</tr>
<tr>
<td>ye-us</td>
<td>kin-Stem</td>
<td>kin-Stem-apa</td>
</tr>
<tr>
<td>I-him</td>
<td>ni-Stem</td>
<td>na-Stem-ara</td>
</tr>
<tr>
<td>I-them</td>
<td>ni-Stem</td>
<td>na-Stem-ara</td>
</tr>
<tr>
<td>I-thee</td>
<td>nu-Stem</td>
<td></td>
</tr>
<tr>
<td>I-you</td>
<td>kih-Stem-apa</td>
<td></td>
</tr>
<tr>
<td>we-him</td>
<td>nu-Stem</td>
<td>kin-Stem-ara</td>
</tr>
<tr>
<td>we-them</td>
<td>nu-Stem</td>
<td></td>
</tr>
<tr>
<td>we-thee</td>
<td>nu-Stem</td>
<td></td>
</tr>
<tr>
<td>we-you</td>
<td>kih-Stem-apa</td>
<td></td>
</tr>
</tbody>
</table>

Any of these pronominal forms may be proceeded by an element t-, or ta-, thus; he-him, tu-; he-them, takin-. The meaning of this is not quite clear. It is not a quotation, but has some feeling of uncertainty of evidence, or perhaps a subjective judgement on the part of the speaker, “It looks as though...”

Neuter verbs, “sleep”, “run”, etc., have the same pronominal forms as the transitive verbs with the object “him”; he, u-; they, kun-, etc.

There are special pronominal forms for use in the imperative.

The suffixed portions of the Pronominal Affixes, i.e. -ap and -ara, come at the end of the verb, following the Adverbial Suffixes (when these occur), and the Tense Suffixes. There is only one exception to this rule. In the past time, the tense suffix is -at, and in that case the -ara disappears entirely, and the -ap precedes the -at.
Imperative Forms.

Singular   Plural
Stem  
ki(k)-Stem

The above lists give the predicative pronominal affixes. The following are the possessive pronominal affixes.

Possessive Forms.

his  um(u)-  thy  im(i)-  my  nan(i)-
their  mukun-  your  mikun-  our  nanu-

For comparison, we include the independent pronouns.

Independent Pronouns.

he  um  thou  im  I  na
they  umkun  you  imkun  us  nu

2. The Double-Radical Verbs.

There are many verbs in Karok which use a different radical in the singular and in the plural (and also, but to a less extent, in the dual). Here is a partial list of them:

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>sit, live</td>
<td>kirii</td>
<td>in</td>
</tr>
<tr>
<td>die</td>
<td>iivi</td>
<td>taanva</td>
</tr>
<tr>
<td>walk, go</td>
<td>arih-</td>
<td>iru-, inu-</td>
</tr>
<tr>
<td>go away</td>
<td>um</td>
<td>yaaram</td>
</tr>
<tr>
<td>walk, travel</td>
<td>itpma</td>
<td>axoo</td>
</tr>
<tr>
<td>arrive thither</td>
<td>itpak</td>
<td>vayamkpa</td>
</tr>
<tr>
<td>arrive hither</td>
<td>viic</td>
<td>iriuwic</td>
</tr>
<tr>
<td>arrive down</td>
<td>kuirip</td>
<td>swiriip</td>
</tr>
<tr>
<td>run</td>
<td>puap-</td>
<td>kyuv</td>
</tr>
<tr>
<td>fall</td>
<td>xayrei</td>
<td>huniak</td>
</tr>
<tr>
<td>stand</td>
<td>voom</td>
<td>iruwnu'ak</td>
</tr>
<tr>
<td>perch</td>
<td>ikfikuc</td>
<td>if'ukk</td>
</tr>
<tr>
<td>crawl</td>
<td>cxei, ei</td>
<td>ak'i</td>
</tr>
<tr>
<td>climb</td>
<td>pus, san</td>
<td>cain</td>
</tr>
<tr>
<td>take</td>
<td>purip, iphirup</td>
<td>pcanu'p</td>
</tr>
<tr>
<td>pick up</td>
<td>peiicip</td>
<td>pifiik</td>
</tr>
<tr>
<td>give</td>
<td>cxei, ei</td>
<td>ak'i</td>
</tr>
<tr>
<td>take</td>
<td>pus, san</td>
<td>cain</td>
</tr>
</tbody>
</table>
| pack       | is, eis | cai-
| bring      | eis-ma  | cai-
| take, hold | avik    | cai-
| fix        | kyav    | cai-
| split      | taxaxara| cai-
| kill       | ik'ar   | cai-

3. The System of Tense Changes.

There are five fundamental distinctions of tense. They really express mode and aspect as much as time. They are formed mainly by suffixes. Here is a list of them as they occur in four simple verbs:

<table>
<thead>
<tr>
<th></th>
<th>to hit</th>
<th>to eat</th>
<th>to skin an</th>
<th>to give animal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indefinite Time   iih</td>
<td>av</td>
<td>icfiri</td>
<td>ei</td>
<td></td>
</tr>
<tr>
<td>Imperative        iiki</td>
<td>am</td>
<td>icfin</td>
<td>eih</td>
<td></td>
</tr>
<tr>
<td>Future            iheci</td>
<td>avai</td>
<td>icfiriic</td>
<td>eiheic</td>
<td></td>
</tr>
<tr>
<td>Past1             iikat</td>
<td>avat</td>
<td>icfriat</td>
<td>eihat</td>
<td></td>
</tr>
<tr>
<td>Continuative      ikvuti</td>
<td>amti</td>
<td>icfinti</td>
<td>eithi</td>
<td></td>
</tr>
</tbody>
</table>

The use of these suffixes often involves some sound variation of the end of the stem, such as that in the verb av, given above, which becomes am-li in the continuative. Sometimes sound-variation alone serves to indicate a tense-change, as in the changes from av to am, and from icfiri to icfin for the imperative.

All the above forms are for the singular. Rather cumbersome and irregular plural forms of the tense changes are found. Usually they are used only with verbs that have no plural form for the radical. The following lists are examples of different types of plurals in the tenses:

<table>
<thead>
<tr>
<th></th>
<th>par, to bite</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Plural</td>
</tr>
<tr>
<td>Indefinite Time   par</td>
<td>paranaa</td>
</tr>
<tr>
<td>Imperative        par</td>
<td>paranaa</td>
</tr>
<tr>
<td>Future            pariic</td>
<td>paraneic</td>
</tr>
<tr>
<td>Past              parat</td>
<td>paranat</td>
</tr>
<tr>
<td>Continuative      pari</td>
<td>paranaati</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>virax, to lick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Plural</td>
</tr>
<tr>
<td>Indefinite Time   virax</td>
<td>virasvunaia</td>
</tr>
<tr>
<td>Imperative        viraxi</td>
<td>virasvuna</td>
</tr>
<tr>
<td>Future            viraxieic</td>
<td>virasvunaivic</td>
</tr>
<tr>
<td>Past              viraxat</td>
<td>virasvunaat</td>
</tr>
</tbody>
</table>

1 Instead of -at, sometimes -ahen is suffixed to indicate past time. It seems to be a less formal term than -at.
4. The Adverbial Suffixes.

These adverbial suffixes are placed immediately after the radical of the verb. They serve to modify the primary meaning of the verb in an adverbial way, usually directional or at least locative, “hither”, “thither”, “along”, “up”, “down”, “in connection with fire”, “inside the house”, etc. They have the peculiarity of undergoing modifications, not according to person, but according to tense and number. That is, the tense suffixes follow them and play changes upon them in the same way that they do upon the verb radicals in the lists just given. Thus the suffix -ci¢ modifies the verb in the sense of “up”. This remains -ci¢ for all persons, whether I, thou, or he. But it becomes -cipriv¢ in the Imperative, -cipriv¢ in the Future, -cipriv¢ in the Past, etc. Moreover, -ci¢ becomes -ciprivna in the plural, and -cipriv¢ becomes -ciprivni¢, -cipriv¢ becomes -ciprivni¢, etc.

There are a great many of these adverbial suffixes. We give here partial lists of tense changes for some of the more common ones (for each adverbial suffix has a pattern of its own). In addition to the five tenses already discussed, there are also iterative and habituative forms which are made by modifying or combining the simpler suffixes. They serve to make more evident the close relation of the plural forms to those expressing iterative and continuative ideas.

1. to go to do

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indefinite</td>
<td>-(v)ar1</td>
<td>-(v)anwa</td>
<td>-(v)anwa</td>
</tr>
<tr>
<td>Imperative</td>
<td>-(v)ar1</td>
<td>-(v)anwi</td>
<td>-(v)anwi</td>
</tr>
<tr>
<td>Future</td>
<td>-(v)arici¢</td>
<td>-(v)anweic</td>
<td>-(v)anweic</td>
</tr>
<tr>
<td>Past</td>
<td>-(v)arat</td>
<td>-(v)anwat</td>
<td>-(v)anwat</td>
</tr>
<tr>
<td>Continuative</td>
<td>-(v)anti</td>
<td>-(v)anvati</td>
<td>-(v)anvati</td>
</tr>
<tr>
<td>Iterative</td>
<td>-(v)ankooti</td>
<td>-(v)anunkaat</td>
<td>-(v)anunkaat</td>
</tr>
</tbody>
</table>

2. to do “along”,

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>to be doing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indefinite</td>
<td>-(v)a</td>
<td>-(v)anaa</td>
<td>-(v)anaa</td>
</tr>
<tr>
<td>Imperative</td>
<td>-(v)i</td>
<td>-(v)unwa</td>
<td>-(v)unwa</td>
</tr>
<tr>
<td>Future</td>
<td>-(v)eic</td>
<td>-(v)unweic</td>
<td>-(v)unweic</td>
</tr>
<tr>
<td>Past</td>
<td>-(v)at</td>
<td>-(v)unat</td>
<td>-(v)unat</td>
</tr>
<tr>
<td>Continuative</td>
<td>-(v)uti</td>
<td>-(v)unuti</td>
<td>-(v)unuti</td>
</tr>
<tr>
<td>Iterative</td>
<td>-(v)ooti</td>
<td>-(v)unooti</td>
<td>-(v)unooti</td>
</tr>
<tr>
<td>Habitulative</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future</td>
<td>-(v)uiti¢</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Habitulative</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Past</td>
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</table>

3. up

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Indefinite</td>
<td>-cip, -cipri</td>
<td>-ciprivna</td>
<td>-ciprivna</td>
</tr>
<tr>
<td>Imperative</td>
<td>-cip, -cipri</td>
<td>-ciprivni¢</td>
<td>-ciprivni¢</td>
</tr>
<tr>
<td>Future</td>
<td>-cipriv¢</td>
<td>-ciprivni¢</td>
<td>-ciprivni¢</td>
</tr>
<tr>
<td>Past</td>
<td>-ciprevi</td>
<td>-ciprinat</td>
<td>-ciprinat</td>
</tr>
<tr>
<td>Continuative</td>
<td>-cipreit</td>
<td>-ciprinati</td>
<td>-ciprinati</td>
</tr>
</tbody>
</table>

1 The parenthesis indicates that the v-element is not present in every case.
<table>
<thead>
<tr>
<th>4. down</th>
<th>4. down</th>
<th>4. down</th>
<th>4. down</th>
<th>4. down</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indefinite</td>
<td>-ic, -iceri</td>
<td>Dual</td>
<td>-icrihiva</td>
<td>Plural</td>
</tr>
<tr>
<td>Imperative</td>
<td>-iceriki</td>
<td>-icrihovic</td>
<td>-icrihovic</td>
<td></td>
</tr>
<tr>
<td>Future</td>
<td>-icerieic</td>
<td>-icrihovic</td>
<td>-icrihovic</td>
<td></td>
</tr>
<tr>
<td>Past</td>
<td>-iceriat</td>
<td>-icrihovat</td>
<td>-icrihovat</td>
<td></td>
</tr>
<tr>
<td>Continuative</td>
<td>-icerihi</td>
<td>-icrihovi</td>
<td>-icrihovi</td>
<td></td>
</tr>
<tr>
<td>Habituative Future</td>
<td>-icrihvitheic</td>
<td>-icrihovati</td>
<td>-icrihovati</td>
<td></td>
</tr>
<tr>
<td>Habituative Past</td>
<td>-icrihvitihat</td>
<td>-icrihovuti</td>
<td>-icrihovuti</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>5. through</th>
<th>5. through</th>
<th>5. through</th>
<th>5. through</th>
<th>5. through</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indefinite</td>
<td>-rin</td>
<td>Dual</td>
<td>-riini</td>
<td>Plural</td>
</tr>
<tr>
<td>Imperative</td>
<td>-rini</td>
<td>-rihveic</td>
<td>-rihveic</td>
<td></td>
</tr>
<tr>
<td>Future</td>
<td>-riniel, -riavic</td>
<td>-rihveic</td>
<td>-rihveic</td>
<td></td>
</tr>
<tr>
<td>Past</td>
<td>-rinat</td>
<td>-rihvat</td>
<td>-rihvat</td>
<td></td>
</tr>
<tr>
<td>Continuative</td>
<td>-rinati</td>
<td>-rihvuti</td>
<td>-rihvuti</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Indefinite</td>
<td>-be, -ka</td>
<td>Dual</td>
<td>-kaan</td>
<td>Plural</td>
</tr>
<tr>
<td>Imperative</td>
<td>-ki</td>
<td>-kunat</td>
<td>-kunat</td>
<td></td>
</tr>
<tr>
<td>Future</td>
<td>-keic, -kavic</td>
<td>-kunaati</td>
<td>-kunaati</td>
<td></td>
</tr>
<tr>
<td>Past</td>
<td>-kat</td>
<td>-kunavat</td>
<td>-kunavat</td>
<td></td>
</tr>
<tr>
<td>Continuative</td>
<td>-kati, -kati</td>
<td>-kunaati</td>
<td>-kunaati</td>
<td></td>
</tr>
<tr>
<td>Iterative</td>
<td>-kooti</td>
<td>-kanaati</td>
<td>-kanaati</td>
<td></td>
</tr>
<tr>
<td>Habituative Future</td>
<td>-kootihov</td>
<td>-kunavati</td>
<td>-kunavati</td>
<td></td>
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Other Adverbial Suffixes.

- upuk out
- ricuk out
- furuk into the house
- kuri in water, in
- kiri in fire
- (v)way around, in different places
- asuk around as in "around the hill"
- hirak at the house of, in the place where
- ramunaa self (reflexive, same for sing. and plur.)
- waan self (interchangeable with -ramunaa)
- nimika from someone
- arimka for someone

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Grammatical Categories.

These four systems express as grammatical categories: person, case, number, tense-aspect, and spatial orientation.

1. **PERSON** is expressed in the verb by system 1 (the pronominal affixes). Only six actual differences of person are recognized in Karok; there are no dual forms, nor are there distinctions of exclusive and inclusive in the first person plural. However, the pronominal affixes represent in the main not simply person, but personal relations, “1-acting-upon-them”, “He acting upon you”, etc., so that there are actually as many distinctions as there are combination of persons.

2. **Cases**, that is the syntactic relations of the actors, are quite fully expressed in the verb, in systems 1, 2, and 3. Three relations are indicated, that of subject, that of object, and that of indirect object, in the following ways: the pronominal affixes refer in terms of person to the subject and to one object, giving the relation between them (v. g. thou-me, na-; I-thee, nu-), while a third object is referred to in terms of number, either in the radical or in the tense affix, (thus, kana-ei, they give it to me; but, kana-ak-i, they give them to me. For ei means “to give one object”, ak-i, “to give more than one”).

3. **Number** is expressed in three of the morphological systems that we have outlined: the pronominal affixes, the changing radicals, and the tense changes. In the pronominal affixes, it is simply incidental to person (here only the singular and the plural are distinguished, not the dual). In the radicals and the tense affixes, number seems to be a development from ideas of iteration and continuity (here there is often a dual form as well as singular and plural).

These number distinctions refer to the actors in the sentence. Sometimes simply to the subject of the verb, and sometimes to subject and object, and sometimes to subject and object and indirect object.

a. In the neuter verbs, where there is no question of an object, the reference is to the subject only. In these neuter verbs, the number of the subject, which is always implied in the pronominal affix, may be re-expressed in the radical or in the tense affix, thus, I go, ni-u-um; we go, nu-vyim, where ni and uum are both of them singular in implication, nu and vyim both of them plural; or I am eating, ni-am-ti, we are eating, nu-am-vunaati, where because the radical am itself is the same for singular and plural, a plural form of the tense affix is used.

b. In verbs that have an object, however, the number reference in the pronominal affix is applied only to the subject. That in the radical or tense affix is transferred to the object. The fact of plurality of the object, then, may be indicated in three ways: in the pronominal affix (he sees him, u-muuc; he sees them, kin-muuc), in the radical (I pick him up, ni-pus-cip; I pick them up, ni-caan-cip), or in the tense affix, (I am lifting it, ni-klam-ciprimti; I am lifting them, ni-klam-ciprinati). All three ways would not ordinarily be used at once to refer to the object. There is no feeling of establishing a concordance between the different elements, rather one method is a substitute for another. If the radical possesses a plural form, this is used to represent the plural object, the tense form will remain singular, and the pronominal object as well, wherever this is of the third person. Where the object is plural and also in the second or first person, however, its plurality will be expressed in the pronominal affix, even though it may also be expressed in the form of the radical; for instance in the example above ni-caan-cip, I pick them up, (I-him, pick plurality, up), the plurality of the object is indicated only in caan, but in kin-caan-cip, thou pickest us up, the plurality of “us” is shown both by caan and by kin, thou-us.

c. Where a verb has both a direct and an indirect object, the number-reference in the radical or in the tense affix is reserved for
the direct object, and the indirect object is indicated in the pronominal affix, kana-eti, they give it to me; kana-ak'i, they give them to me (kana-, they-me).

4. Tense-aspect is expressed in the systems of tense changes and adverbal suffixes.

5. Spatial orientation is expressed in the system of adverbal suffixes.

**Phonetic Transcription.**

The values of the phonetic symbols that we use are substantially those assigned to them in the system of the American Anthropological Association. A few modifications have been made so that the texts may be as readable as possible. The following points should be noted.

The plosives, p, t, and k, are intermediates.

The vowels i, e, o, u, are fairly open in quality. There is no functional distinction between open and closed vowels

a, as in French patte

o, as in shoe

x, as in German ach

r, a tip-alveolar multiple trill

v, a bilabial fricative

a', vowel stressed and raised in pitch

a', long vowel

'a, "glottal catch"

In part of the material the stems of the words have been enclosed in brackets.

Two peculiar points in Karok phonology are interesting as showing probable English influence. In the case of both s and v there is a difference between the speech of the older and the younger generation.

v, with the elders, while distinct from w, is nevertheless very close to it. It differs in having slightly more labialization and less of the guttural component. The younger people widen the difference between the two sounds by making the v entirely labial, sometimes dento-labial or even surd, like a true English f.

In the same way, s and c as spoken by the older people, though functionally distinct, are almost indistinguishable. The younger people make much more difference between the sounds. With them the s is very close to English th.

**Prosodic Features.**

Karok is not a tonal language, that is, it does not make use of pitch tone as a functional device (nor does it even use it semantically). This is interesting because the nearest neighbor of Karok to the east is Shasta, which uses pitch to a moderate extent, while to the east of Shasta lies Achumawi, which uses pitch to a very marked degree. To the west and south of Karok lie Yurok and Hupa, which are reported not to have tone.

However one often gets the illusion of “pitch accent” in Karok. This is due to the fact that a stressed syllable (which is also high in tone) is frequently followed by a long but unstressed syllable (low in tone), an effect not often found in our languages. Take as an example the word uta'chni:vur, “It is rolling off”. Here, the syllable ta’k is on a high tone because it is stressed; the following syllable is long, but not raised above the ordinary pitch. It therefore appears strikingly low to our ears, which are accustomed to hear duration associated with high pitch.

Long vowels and long consonants both occur. Double vowels are extremely frequent. They are easily confused with the long vowels, but ideally are probably distinct, since, in careful articulation, a glottal closure is often interpolated. Thus the suffix meaning “place of”, sometimes recorded -ra:m, is more properly -ra’am, or even -ra’am.

A most conspicuous phonetic peculiarity of Karok is the presence of whispered endings accompanied by a great deal of aspiration. There is considerable variability in this. Some individuals tend to whisper much less than others, and in repeating a word will often voice the whole. In general,
however, the last two or even three syllables of a word (where these are not part of the stem) may be whispered. In final position all such suffixes as -ara, -ap, -vura, -hiti, etc. are normally whispered.

TEXT WITH ANALYSIS.

xac nia’k’unvarat | karexac ma’ruk
Then I went hunting. And then uphill
kaanxac nima’harav | tai’tam
there I find a track leading out. Finally

xac, a frequent introductory word for sentences in narrative. karexac in the next sentence is a derivative of it. Instead of using the same introductory word in every sentence, as so many Indian languages tend to do, Karok uses a variety of adverbs, tai’tam, finally, tca’vura, at last, te’imiva, it happened that, ya’nava, behold!

ni-a’k’un-varat; ni-, first person singular pronominal affix, “I”, or “I-him”; a’khun, to hunt, radical the same for singular and plural; -varat, past tense of -var, the adverbial affix which means “to go do”. The plural of this expression, “we went hunting”, would be ma’a-k’un-varat.

ma’ruk; one of the four directions, which replace the points of the compass in Karok, ka’ruk, up river; ya’ruk, down river; ma’ruk, up hill; ca’ruk, down hill.

ni-ma’ha-rav; ni-, “I”; ma’ha, to find tracks, the same for singular and plural; -rav, indefinite tense of the adverbial affix rav, “out”. The plural of rav is raamva, thus, “I find tracks of many animals”, ni-ma’ha-raamva.

nisi’ravahe’n | to’imiva
I tracked him out. As it happened,
piri’criik cu’u nips’ramkuri | brush patch into I track him in.
kaanxac u’arikhicp | ca’ruk
There he jumps up. Down hill
ukvi’rumpi | tai’tam ni’aharamane’n
he runs down. Then I took after him.

ni-si’-ravahe’n; ni-, “I”; si, to follow tracks, same for singular and plural; -ravahe’n (or rava) is the past of -rav. “I tracked many out”, ni-si’-raamwunahen, or ni-si’-raamwunat.
p’ric, brush; -rih, collective suffix to nouns.
i-p’si’ram-kuri; ni-, “I”; -p-, one of a broken down series of derivational prefixes to verb radicals, that probably expressed aspect, or mode. The -p- seems to indicate sometimes imperative, sometimes momentaneous action. si, to track; -rav, -ram, out; -kuri, into. -kuri is the adverbial affix which is usually given in the meaning of “in water”, “into the water”, in contrast to -kiri, “into fire”. -kuri, however, often occurs where no notion of “water” is involved, meaning simply “in”, or “into”;
uc’ru’ku-kuri-va, “There is a hole in it”.

u’arikh-ctp; u-, “he”; a’rikh, to jump, singular radical; -ctp, adverbial affix “up”, indefinite tense. The plural of a’rikh is iruxa’, the dual is iruxa’-xap, hence the forms, kun-iruxa’-pcp. They all jump up; kun-iruxa’-xap, two jump up.
u-kvi’rumpi; u-, “he”; kvi’rump, to run, singular; -un’, adverbial affix “down hill”, indefinite time, singular. The dual of kvi’rump is svirump and the plural is hmanda. kunsvi’rumpi, two run down; kun’hirumpi, several run down.

ni’a’ha-ra-mahe’n; ni-, “I”; a’ha, to pursue, singular and plural; mahe’n (or -mat), past tense of the adverbial suffix -m, -ma, thither.

ni’a’ha-munahen, I took after two or more.

HOW SALMON WAS GIVEN TO MANKIND.

(1) u’kniii .... amweykyar’aam a’x’ak
(2) unkunwu’rakitic a’ma kun’-a’am-ti xac waka’-n kim-mu’can-
ko’o-ti (3) kiri nu- a’pun-ma hoy ku-ma’a’-ti
(4) pu’xayu’ra a-p’nuwu-ti-hap paho’y
ku-ma’a’-ti (5) panp’i ta-kin-i’cei ta-
kun-a’v xac ta-kun’vi’star (6) tca’u’ra pan’pai
xac katimini yis’a u’-kuri pa i’kxareeyav

HOW SALMON WAS GIVEN TO MANKIND.

(1)—At Amweykyara /two/ women/lived.
(2) They only / salmon / eat / and / there / (people) visit them (and say,) (3) “We wish / we find out / where / you get it.”
(4) Not / they find out / where / they get it.
(5) Meanwhile / they gave them / they eat it / and / they like it. (6) And then / meanwhile / and / at Katimin / one / he
(7) xac u-xu‘c ti’kan-vaa’arami yeexieik vu’ranaa ni’a-pun-meic pahoy kun-ma’at’i pa’ama (8) karexa’c u-vaa’aramu-a’ka-va’k’ir u-pisua’-cip (9) xac u’tiaha-pixc’a-hnamiick tu-a’ho (10) kanxac e’paax u’-kuru’cur (11) xac ya’amaic vura-u’-kya’v mu-a’kava’k’ir u’yurnammi (12) karexa’c u’-a’ririhip xac yu’m u’um (13) taxye’ma’k’a ya’nava kun-i’ini (14) xac kun-i’peere ti’mi i’nak-wa’an-furuk-i (15) xac i’nak-pa-u’-turaay-va (16) ya’nava u-ta’ahit pa’ama (17) i’juti ta’a’lam kun-immi’c-kiri-va-keen-i pa’ama (18) xac ta’a’lam kun-d’o-akheen (19) xac pa’-pa ku’um-an-hat (20) mu-a’kava’k’ir-a’k u-p-akrana’mi (21) xac u-p’i’pa ti’nakuru na’ni-amki’niva kan-am (22) xac pa’-pa’n-imiic-ti ti’cixma’ay ama u-u’ripi (23) karexa’c u’-tav (24) puraa’n kilc-kun-p’miic-ti (25) pa-mu-k’ci’taan xa’kaan pa’-pa’n-xu’c-hoy-to-ma (26) xac popa’ma’aro xac ika’um u-pikri’ic (27) karexa’c pa-mu-k’co’taan xa’kaan kun-i’picyupa kun-p’i’p hoy jo’oma pa’a’ama (28) k’a’uma mit-nu-xu’c-caat pu’akara-ka’ru’a’pun-miic-hara (29) xacka’n vura-kwee-iic i’pa-ku’um-an-hat (30) xac kun-i’peer ihmahata’ic-raam ik i’-ac’iw-eic (31) xac u-p’i’pa’pu’hana naavura o-k-i’nak ni’-ac’i’-eic (32) xac kun-p’i’pa’ici’mi (33) xac ta’-i’vura a’xup kun-san-juruk’va pa aci’ktavan’ca (34) xac kun-d’iscrii-vuana (35) a’pap tu’-s-ivi pa-pa’-ku-a’hoon-hat (36) xac-tix-ta-xac kun-p’i’p na’ni-xu-ti nikto-kwi’ixaxa (37) ayta’co a’xham nik-ta-kun-yav pu’-aywu’ra-ke’ena’-ti-hara (38) xac yi’s’a u-von-cip xac mu’mama u-cnd k’a-c’pa’-хиivar (39) karexa’c ta’cakar u-cip xac u-kuru’ku’ruk (40) viri-pa’i’caha pa’u’-x’ak pa’a-kuru’ku’ru (41) pa’ama ya-u’-lcsu’tcu’su’ha (42) xac kun-p’i’pa a’x’ak-va’i-kyoo karexa’c lives / a / spirit-man (7) and / he thinks, / “I had better go, / certainly / I myself / I will find out / where / they get / the / salmon.” (8) Then / he went / his quiver / he put on his back (9) and / at Utiaha-pixcahnaamitec / he arrived (10) and / alder-bark / he chipped off (11) and / good / he fixed it / his quiver / he put it in, (12) and then / he went down stream / and / he got there. (13) At Taxyemakka / behold / they live (14) and / they told him, / “You had better / inside crawl / into the house,” (15) and when inside he looked around. (16) Lo and behold / there they are / the salmon (17) and then / finally / they got started cooking it / the / salmon / (18) and / finally / they ate (19) and / the one who / came / (20) his quiver into / he reached into (21) and / he said, / “Me too, / my lunch / I eat;” (22) and / while they look at him / then / salmon / he took out. (23) Then / he eats, (24) at each other / they are looking. (25) The her sister / both of them / they wonder where he got it (26) and / when he got through eating / and / outside / he sits down. (27) And then / the her sister / both of them / they talk / they say, / “Where / does he get / the / salmon? (28) Alas! / we thought / nobody else find out.” (29) And then / he will stay all night / the one who came (30) and / they told him, / “Sweat-house into, / (intensifier) / thou shall sleep,” (31) and / he said, / “No, indeed / I myself / here in / I will sleep,” (32) And / they said, / “All right.” (33) And / lots / wood / they brought it in into the house / the women. (34) And / they went to bed. (35) One side (of the fire) / he sleep / the one who had come. (36) Bye-and-bye / they said, / “I think / he is really asleep,” (37) because / a big fire / they surely did build / but he does not move. (38) And / one (of the girls) / got up / and then / at her back / she pushed aside a plank from the wall / (39) and then / a pole / she picked up / and / she poked around. (40) Well, and the water / made a noise / when she poked around. (41) the / salmon / made a splashing. (42) Then / they
kun-i'ruvo'on-uptuk (43) xac kun-i'ruvo'on-uptuk yu'm situmik'naamitik nanxacik kun-i'phi'rur-raveic pa'ama (44) xac i'pa'i nak-u'-krein-hat karevu'ra u-ar'i-ri-cip i'pa ta-kun-i'ruvo'on-uptuk-hat u-u'-ciip pa' ta-char (45) karexac u-kuru ku'ruk vi'ru'ra u'-xyara pa'ama pa-kun-i'-hmara-ri-cik kam xa-vicara'su't kun-i'-hmara-kuri (46) xac a'ma icheic ku'n-i-hmara-kuri (47) xac pa'aci'klaavan-sa kun-xuc xa'tala-tui'ni pa'i cahu u'-xaak-ti (48) xac i'naak kun-i'pma ya'nava ta-u-p-va arama-heene ipa-i'nak-u'-[krein]-hat (49) xac pa'-kun-p-[i'miuc] ya-mukun-[amekyara] ya'nava ta'a-nunyakahat (50) xac kun-[xu'-uc] ijkya'rim ta'-kin-[kupe'kiiaha] pa'ta'-kin-[laya'r]-ari'mka (51) pa mi liva-n-[xu'e]-bi-hat pu-ha-ra-[a'pum]-meic-ara pa-nuwo-ho'yu-nu-[ma'a]-ti pa-aama (52) tciim-xa'atik-nu-p-[ke'i']-icrii (53) karexac tciman-xa'atik pa'-yaca'ra u-[i'n]-iirci-hak va-kun-[d'am]-ti [pa'a']ma pa-[i'cicle]ak ta-kun-[i'vii]-kuri pa'aama (54) karexac mukun-[aruc] kic'l-kun-yip-[caan]-ciip ica'ruk kun-i'r'kara (55) xac yu's pa-i'kuro'-ah'i'-han kun-[i'ruk]-urraa (56) xac yu'ruk kun-[i'nuhup] (57) karexak kun-[i'in]-ic (58) carruk kun-i'p-[sitii]mi]-jak-wui [waki'tc-pu-[a'aku'ri]-hiti yaca'ra tu-[i'in]-ic (59) xac pa-mu'kun-[aruc] kun-[pisxup]-a'rarin-aan (60) xac kun-[pi:p] oo'pa ni'ta'-nun-p-[ke'i']-etc (61) ka'ru'um ka'ti'mi'in tu-i'pma pa'mi'a'-i'ne kin-[ta'ivar]-ari'mka-hat (62) hinupa'i u'm-vakuma'ii pa'-u-[tyawa'r]-ari'mkunaa-ti pa-u-[xuuc]-ti ki'ri-naa-kuru pa-nani'-i'ne a'm ni-ka'i'-ti (63) va'ura pa'ayem ku-[ma'-heic] fac'-a'-lakus u-ve'rive a'xak pa-ka'n-kun-i-[kei']-icrii-a'nik pa'aci'klaavan-ca (64) kupa'nananac.

said, "Two are enough," and then they went out. (43) Then they went out. thither (down stream) to Situmuknaamitc and there they will take two out of the water) salmon. (44) Then he who was lying inside there and then he jumped up the moment they had gone out he pick up the pole. (45) And then he poke around and then it overflows, the salmon (does), and they ran out upstream to Xavicarasuf Creek they ran into it. (46) Then salmon (into the river) they ran into it. (47) And the girls they think, "What's the matter? / The water is making noise." (48) Then inside they go, Lo and behold! he is already gone the one who had been inside. (49) And when they looked (at) their fish-place, lo and behold! it is empty. (50) And they thought, "How cruelly he has hurt us! He has spoiled it for us! (51) Alas, we were thinking, that no one will find out where we do get the salmon! (52) We had better decide to transform ourselves." (53) And then they decided that the people (when) they come hither to live let them be eating the salmon which in the river they live in water the salmon. (54) And then their baskets they just picked them up across the river they went (55) and downstream ward (westwards) up onto a long ridge they climb (56) and downstream ward (westwards) they travelled (57) and finally they stopped. (58) Down hill they could hear nothing but the noise they make the people who have come to live. (59) Then their baskets (with) they covered themselves, (60) and they said, "Right here we will turn into something!" (61) That man to Katimin he returned, the one who had spoiled it for them. (62) Well, the reason why he has spoiled it for them (is) that he is thinking, "Would that I myself (in) my falls salmon I get!" (63) Right to this day you can see white rocks it stands two right there where they turned themselves into them the women. (64) That's all.
Free Translation.

(Humanity has not yet arrived upon the scene of this world. There are people living about, but they are half-men and half-gods, the precursors of mankind, still animals. It is also to be born in mind that "salmon", their chief food, is equivalent to our "bread." )

At Amweykyara ("salmon-fishing-place") there lived two girls.

These girls always had plenty of salmon to eat. People were always visiting them. "Where do you get your fish?" They would have liked to know, but they never could find out. The girls gave their visitors salmon, and the guests relished it.

Meanwhile, at Katimin (the center of the Karok world) there lived a spirit-man. He thought, "I think I had better go there and find out where they get their salmon ... I am sure I'll find out!" So he started. He slung his quiver on his back. He arrived at Utiha-pishahnaamitch ("Where-they-wash-flint"). There he got some alder-bark. He chipped it off (the inner bark, when exposed to the air, looks red or salmon colour), he fixed the pieces nicely and put them in his quiver. Then he started down the river.

He got to Tahye'maka. That's where the two girls had their house. They called out to him, "Come in!" and when he got in he looked, and lo and behold! all around there were slabs of salmon hanging.

Well, and finally they cooked some salmon, and then they ate.

Then the one who had come he reached into his quiver, and he said, "I also will eat my lunch!" and as they were looking at him he took out his salmon and ate it.

They looked at each other, the two sisters. They were wondering where he got it. When he got through eating, he went and sat down outside. The girls started to talk, "Where do you suppose he gets this salmon? Oh! and we thought that no one would ever find out!"

Then he decided that he was going to stop there that night. So they said to him, "All right, you can sleep over there in the sweat-house (the man's club)." But he said, "No indeed! I'll sleep right here!" So they said, "All right!", and they went and brought in lots of wood for the fire. Then they all went to bed. He who had come, he slept on one side of the fire.

After a while one of the girls said, "I do think he is asleep for good!" They had built a roaring fire and he never moved. Then one of them got up. She removed a plank from the wall, she picked up a pole and she poked around for a while. She poked around and the water made a splashing noise. It was the salmon. Then they said, "It's enough with two!" Then they went out. They went down to Situmuknaamitch ("mice-pond"), and there they took two salmon out of the water.

But he who was lying inside, the moment they went out he jumped up. He picked up the pole. He poked around. He poked and poked. The salmon were overflowing. They flowed over. They ran out upstream to Havisharasuf Creek. From there they escaped into the Klamath River.

And the girls they were wondering, "What's the matter? The water is making so much noise!" They came back and went in, and lo and behold! he who had come he was already gone. And when they looked into their fishing-place it was empty as well. Then they thought, "How mean of him to have spoiled it thus for us! And we who thought that no one would ever find out where we got the salmon. Well, then, we had better metamorphose ourselves."

And then they decided, "When humanity arrives, let them feed on the salmon that are now swarming in the Klamath River."
Then they picked up their large storing-baskets and they went across the river. They climbed up onto a long ridge, and they travelled along the ridge, down stream and at last they stopped.

From downhill they could hear the confused noise of humanity who had come to live. Then they covered themselves with their huge baskets, and they cried, "Right here we are going to metamorphose ourselves. That man, he is already back at Katimin, he who spoiled it for us."

He had spoilt it for them because he was thinking, "Salmon I want for myself in my own Falls" (at Katimin, the center of the world).

And to this day you can see the two white rocks standing right there where they metamorphosed themselves, the girls.

That's all.

THE TEN YOUNG MEN WHO BECAME THE PLEIADES.

(1) u'kniini kan-kun'a-raaraa-hit itra'hyar mu-tu'noiv ava'ncam mu'rax (2) mahi'tnihalc ta-kun-iyvi'hi-rupuk ta-kun'a-d'kuvanwa (3) ikxuar ta-kun-pa'vyihuk ko:vura ic-ca'mahic pa-mu'kun-pu'fic (4) xac mu'-yi'vmusic karu niku-a-raar-ahi'ti a'xak ye'ripaxwu-ca kan-kun-i'ini (5) xac pa avanc mukun-i'kri'vraam wasti'kham u-cu'-rivup-rinahi'ti waka'n kun-sun-fu'ruk-vuti pa pu'jite (6) um-pa-pihntic-ilc wu'rakic it'i han i'nak u'-kuri a' u-kia'-ti (7) karu u'-mniic-li pa-kun-a'v-iec pa'-kun-pa'iwihih-ahak (8) karexac pa'-yeripa'xwuca kin-i'pe'er (9) tic'vaxkuk-kik-umi kirivaka'n-ku'i'ni kir'i'va-mukun-a'van if-pu'itic-ik'a'raan-ca (10) xac kun-i'yaaram kan kun-uuum (11) pa pihnli'ic pa'toeic u'-krii (12) xac-ta'i'kxuar-ixma'y mak'am u-xak (13) ka'rumba ta-ip-kun-[pi'kyaar]-at pa-xun (14) itra'hyar pa asi'p'ptca karu wa-koho i'mvaram pi'tca ka'ru itra'hyar si'ki (15) ko:wura pa-xunava'kxam pa-imova'ram-muk ta'-kun-pi'sxwpuwa (16) xac pa-pu'jite ta-kun-sa'syur u'jwunkwa ma'ku'kam (17) xac u-pi'p'i' loi'mik-kik'i'tcumi si'pu'k-an kik-i'ruwa'a-ram-nihi (18) xac yi'sa u-pi'p'i' sal-kuma'i pa-nu'i'icunue'ic (19) xac yi'sa u-pi'p'i' xatik-nu'i'icunua (20) xac kun-pa-ivi'furuk

THE TEN YOUNG MEN WHO BECAME THE PLEIADES.

(1) — There lived a couple (who had) / ten / children / men / all. (2) Early in the morning / they go out / they go hunting. (3) In the evening / they return / all of them / each one / with his deer. (4) And / a little ways off / people / also are living / two / daughters / there they live. (5) And / the / men / their house / back of the house / there was a hole / where / they always put / the / deer. (6) As for the little old man / alone / always / inside / he stays / fire / he is tending / also / does the cooking / so that they will eat / when they come home. (8) And then / the girls / were told, (9) "Go there to live / we wish you would live there / you ought to marry / such good deer-hunters!" (10) So they went / and / they got there. (11) The old man / alone / he sat. (12) And along in the evening / (they heard) back of the house / something making a noise. (13) Already / they had finished (cooking) / the acorn-mush. (14) Ten (were) / the / bowls / new / and also / as many / plates / new / and also / ten / spoons, (15) all / the (bowls) of acorn-mush — on top of them / by the plates / they were covered. (16) Then / the deer / they dragged into the house / at the back. (17) But (the old man) he said, / "You had better hide, / the storage basket / get into!" (18) And / one (of them) / said, / "What for / must we hide?" (19) And / the other / said, / "We had better hide!" (20) Then (the young
(21) xac u-pi’p pu’xara a’vanca kipum vup u-tca’fic- ti (22) xac u-pa’kuri- hiva

su’nunuk a’ni-nak ki-ya’n.ei
naa’ pu’va’fic na-va’tea’n- ti- hara
(23) wup kilic-kip-ni-tec’ic-te-ti

(24) xac u-pi’p pihim’tc sara’mpuk aya- ic’ara i-kiya’-he’e ne (25) xac u-pi’p payxac- i’p-napa’kya’t (26) xac yi’s’a pa-mu-xu’n-ak i’f-uni u-m-a’ (27) xac u-pi’p pihim’tc i’f-uni ax’ara’-f’cara pa-mi’-f’uni (28) xac u-pi’p vu- pa’riv ta-kuruk-rivan-hisahin ip- na’-pa’kni- cu’runat (29) karum’a vura-mi’k pu-fiuc’ic’-hapa (30) xac pa’-kun-pa’m- var kuni’-yiviri-hupa’k (31) ikmahc’-tc-rahamp ku’kun-pa’-iviih-ma (32) xac kun-i’kvi’l- inaha (33) xac pa’pihim’tc u-pi’p tcimci’-kik- piru’o’nicukih (34) xac ku’-turu-wo’n- icuk (35) xac yi’s’a u-pi’p utkuma’ei ta-la- kini’tcunva (36) xay-iak’-ku’kun nu’-ticunva (37) aya’tc pa pihim’tc to-u-pi’p ku’kum mahi’tinhatc ku’-tcunveic pa-tcimci kun-pa’- ivihi’-furuk-c’ak (38) xac mahi’tinhatc kun- iru-voon-ci p xac kun-i’mnic xun (39) tak- kun-sara’mpuk (40) xac ku’n-pa’-iviru’furuk ko’wura taka’ret pa’-kun-a’vcic (41) xac kun-i’pe’rer pa’pihim’tc i’p-nik nu-xu’c- aat sara’mpuk aya’-ic’ara (42) pa’-xay-wu’ra- tcup-hisahara (43) xac pa-kun-pa’mwaraar kun-a’kunva’na (44) xac pa’- keha’tan-cana karu a’xup ta’kun-turar (45) kwari’pan a’xup kun-in’iri’c (46) karexci xac ku’nla- kxur’ar kun-i’mnic-aheeni (47) karu kun- sa’rampuk (48) axma’y makiku’kan u’-x’ak (49) xac wa’kan kun-sa’syur-u’furuk-wa pa-mu’kun-pu’fic siira’hyar xac kun’-a’wun (50) kun-pa’mwar kun-i’iviri-rupuk ikmara- men) came in, / and / they said, / “Here, old man / here is your liver!” (21) But / he answered, / “No, indeed! / men / always / the neck / they always chew!” (22) And / he sang, /

“Secretly / tra-la-la
I / not the liver / I don’t like it,
(23) the neck / is what I want to chew!”

(24) And (one of the young men) said, /
“Old man, / you cooked the acorn-mush / awfully well / you fixed it!” (25) And / he answered, / “Oh, I was just lucky with it, that’s all!” (26) And one (of the young men) / in his mush / a hair / he found. (27) And / he said, / “Old man! / hair / very long indeed / your hair!” (28) And / (the old man) answered, “From the back of my neck / where it is so curly / I pulled it off!” (29) However / indeed / they would not believe him. (30) And when they got through eating / they went out. (31) To the club-house / they went forth. (32) And / they went to sleep (33) And / the old man / he said, (to the girls), / “Come out!” (34) And / they came out. (35) And / one of them / said, / “What for / did you hide us? (36) Next time no more we hide!” (33) That was because / the / old man / he had said, / “Again / to-morrow morning / you must hide / before / they come into the house.” (38) So, / early next morning / they both got up / and / they cooked / acorn-mush, (39) they cooked it. (40) Then / they came into the house / all / all ready / to eat. (41) And / they said to / the / old man, / “Indeed! / We thought / a cook / most excellent (you are).” (42) He never said a word. (43) When / they got through eating / they went hunting. (44) Then / the / women / they / fire-wood / they went to fetch. (45) Madrono / wood / they fetched. (46) And then / again / in the evening / they cooked. (47) They, / they cooked. (48) Suddenly / at the back of the house / there was a noise. (49) And / right there / they dragged it into the house / their deer / ten / and / they ate. (50) They got through eating / they
tcranam ta'-kun-a'siv-a'nwa (51) kukuam-mahi't
nihatic ta'-kun-a'kunwanwe pa'-ta'-kun-pa'-
mwar (52) xac yi's'a u-pi'p na'ma ta-ni-
ye're ti ni mi-piyaarami (53) xac yi's'a u-pi'p pu-hara yâ xatci pa'pihni'tc nu-pê'ene
ta-nu-piya-rami (54) xac kun-i'pe'er ta'-nu-
piyaaram (55) xac u-pi'p xa'y-fat okwu'ra
kik- i'ni (56) xac kun-pi'p tca'mi (57) xac
ikwu'rar kun-pa'-ivihiuk pa'a'vanca (58) xac
pa'pihni'tc u-pi'p tci'ni-nu-i'hu-k-wunaa
(59) ka'ruma tu-yevi'p ha'ye'eri'p-a'xwu
(60) xac kun-pi'p ho'yyi'f (61) xac u-pi'p
wura nu-i'hu-kew'na'vi'c (62) xac kun-pi'p
nu nu-se'ite pa'vako'k a-pa'kuri (63) xac
u-pi'p mink-nani'sap-ti (64) xac kun-
pi'p tca'mimana (65) xac i'kam keitc
we'a-pa'kun-ta'luycer (66) xac a'xam
kun-i'kyav (67) xac kun-i'kyacip pa'-i'hu-
wunaa (68) xac pa'pihni'tc u-pi'p na-nik
pa-ni-pa'kuri-veic (69) xac u-pa'kuri

yi'vura nu-syu'ru-veic

tcwâ'ra pa-i-namu'-a'vaxkam kun-
isyu'ru-va (71) xac pa-i-namu'-a'vaxkam
a'ciipyâ'k ta'-kun-isyu'ruwa (72) nik-u-pi'-ti
pa'-pihni'tc

(73) ta-ni-myâ'humar tci'mi-a'pun

(74) pu'-xay-fuh'i-tihap (75) aya'tc kin-
xu'p-hunici t-i pa u-sun'litath va'-i'hub
ka-kun-isyu'ru-varak pa-mu-trax kilc-ta'-kun-
da'hu-ti (76) xac pa'pihni'tc xac u-pi'p

(77) ta-ne-ni-a'humar tci'mi-a'pun

(78) xac kun-pa'kuri

(79) yi'-wura nu-syu'ru-veic
tci'mi-a'pun ta-ni-myâ'humar

went out / (to their) club-house / they went
to sleep. (56) Again early in the morning /
they went hunting / when they got through
eating. (52) Then one (of the girls) / said, /
"As for me, / I am menstruating, / let's go
home!" (53) But / the other / said, / "No! /
It is better / the / old man / we tell / (that)
we are going." (54) And / they said (to
him), / "We are going home." (55) Then / he
said, / "Don't! / Right here / you stay!"
(56) And / they said, / "All right!" (57) Then
in the evening / they came home / the men.
(58) Then / the / old man / said, / "Let's
have a puberty dance!" (59) Now / she is
menstruating / that girl." / (60) And / they
said, / "Nonsense!" (61) Then / he
said, / "Indeed, / we will have to dance!"
(62) Then / they said, / "We, / we don't
know / how / to sing!" (63) But / he
answered, / "I myself I know how!" (64) Then
they said, / "All right!" (65) Then / outside
the platform / they swept nicely. (66) and
a big fire / they built. (67) Then / they
started / to dance (68) Then / the / old
man / he said, / "I myself / I will sing the
song!" (69) And / he sang,

"A long ways / we will drag (her)!

(70) And then indeed / up into the sky /
they dragged them. (71) And / into the sky /
right into the middle of it / they dragged him
(along). (72) And he would say / the old
man,[SONG:]

(73) "I am tired, / let me down!"

(74) They didn't mind him, (75) That was
because / they were mad at him / he who had
wanted / to dance / they dragged him / his
arms / only they were carrying, (they upheld
him under his arm-pits) (76) and / the / old
man / and / kept saying, / [SONG]

(77) "I am tired, let me down!"

(78) And / they sang,

(79) "Far away we will drag you, /
let me down, / I am tired, /
let me down, / I am defecating all over myself, /
let me down, / I am urinating all over myself, /
let me down!"

(80) And / the / old man / then / he said,
(81) "As long as / people / they will live / so long / long ago [always] / every night / my children / right here / they shall pass!
(82) The people, / they who live, / they will see them." (83) Then / he / turtle / the old man (84) also / the / children / they metamorphosed themselves into little stars.
(85) That's all.

Free Translation.1

Ukniiii... There lived some people who had ten children, all of them boys. Early in the morning they go out hunting. In the evening they return, each one with his deer.

And close by there were some other people living, who had two daughters.

Now, those boys, they always dragged in their deer through a hole in the wall at the back of their house. Their old man he always sat inside, tending the fire, doing the cooking so they should find their meal ready when they came home.

Well, then, the girls'people told them,

"Go over there to live! That's where we want you to live! You had better marry those boys, they are such good hunters!" So they went and they got there.

They found the old man sitting alone. And when evening came they heard a noise at the back of the house. Already they had cooked the acorn-mush. There were ten new bowls, and also ten new plates, and also ten spoons. And each bowl was covered with its plate.

Then they dragged in the deer through the hole in the wall at the back of the house.

different. We would describe the girls going to visit the old man, then his agreeing to their staying, provided they cook in his stead, then their cooking, and then, and then only, we would mention the noise at the back of the house which presages the entrance of the boys. Generally speaking, we should not stress the points they do, and on the other hand we feel a strong desire to describe fully that which they omit. The Indian story gives it, to our sense, out of time. It may be of course only the result of faulty conditions in recording the tale (slow dictation, etc.). But it probably is a real manifestation of a particular literary technique. All this is only mentioned en passant, to give a sense of the direction in which a literary investigation of Indian tales might give profitable results.

It will repay students to compare the literal translation.
But the old man had said, "You had better hide! Get into the storage basket, quick!" And one of the girls asked, "What for do we have to hide?" But the other said, "Yes, we had better hide!"

And then the ten young men came in, and they said, "Here, old man, here is your liver, nice and tender!" But he answered, "No, indeed! Men always chew the neck!" And he started singing,

"In secret ... Tra-la-la... I dont like liver, the neck is what I want to chew!"

One of the boys said, "Old man, that's awfully good mush you fixed to-day!" And he answered, "Oh! I just had luck with it, that's all!" Then one of the boys found a hair in his mush, and he said, "Old man! what long hair you have!" And the old man answered, "I pulled it off out of the back of my neck where the hair is so curly, you know." But they didn't believe a word of it, and when they got through eating they went out. They went out to the club-house, and they went to sleep.

Now the old man said to the girls, "Come out now!" They crawled out, and one of them said, "What for did you hide us? We won't hide again!" Because the old man had said, "You must hide again to-morrow morning before they come into the house." So, early the next morning, they got up and cooked the acorn-mush.

Then all the boys came into the house all ready to eat. And one of them said, "Old man, we have been talking about what a good cook you are!" But he never answered anything. And when they got through eating they went out to hunt. Then the girls went out to fetch fire-wood. They brought in madroño. And then again in the afternoon they cooked.

That's the way they did. They cooked. They heard a noise at the back of the house. They dragged in their deer into the house and they ate. When they got through eating, they went out to their club-house to sleep.

And again in the early morning, they went forth to hunt.

Then, one day, one of the girls said, "Listen, I am menstruating, let's go home!" But the other said, "No, It is better to tell the old man before we go." So they went and said to him, "We are going home." But he said, "Don't do that! Stay right here!" So they said, "All right!"

And in the evening when the ten boys came in the old man said, "Let us have a puberty dance!" And then he told them that the girl was menstruating. And they said, "Ah! Nonsense!" Then he said, "Indeed! We will have to dance!" Then they said, "But we dont know how to sing!" And he said, "I know how!" Then they said, "All right!"

Then they swept the outside platform nicely and they built a big fire. Then they started to dance. And the old man said, "I myself will sing the song!" And he sang:

"We will all lead her in the dance."

And then indeed up into the sky they led them. And right up into the middle of the sky they dragged him along, too. And the old man was crying, [SONG]

"I am tired, let me down!"

But they didn't mind him. That was because they were mad at him because he had wanted to dance. They held him up under his arm-pits, and the old man kept crying,

"I am tired, let me down!".

And they sang to his tune:

"We will all lead you in the dance. Let me down, I am tired! Let me down, I am defecating all over myself, let me down, please! I am urinating all over myself, Let me down!".
And the old man then he said, "As long as people live, always every night my children right here they will pass, and the people, they who live, they will see them!" Then the old man he changed himself into a turtle. His children changed into little stars . . . Kupa'knaatc.

BLUEJAY, MEDICINE-MAN.

(1) u'kniit u-áha' ricwura u-yi' k'hi-t'ti u'mu'v'ra mahnu'vanic (2) karexac ká'tcaká'atc kú'pi'rá't'ra (3) cúna'í's'i kuni'-cyav-ci'píri'mti (4) karexac xu'uc-u'-w'um (5) karexac u-pí'p pu'xayvu-rawa'ara'-ará'ilíxk'an-hivas'é'ic-ara pu'xayvu-ráfhu'n-axay-heic]-hara (6) karexac u-pí'p xanptuc'i niicve'nic kik'-pi'k'ya'-an (7) karexac xu'ic-k'un'-w'um (8) karexac u-ará'ilíxk'an (9) kú'pi'-p mini'k xu'uc-ta'nu'-w'um (10) karexac tu-u'-u'-v'ra yav-a mini'k to-u-ará'ilíxk'an (11) xac-ka'ri ku-kum u'-k'un'-h'pa (12) karexac kú'n'-w'um (13) karexac kú'kum xu'uc-u'-w'um (14) cúna'í's'i kuni'-cyav-ci'píri'mti cúna'í's'i da'acara (15) karexac xu'uc-u'-w'um (16) karexac u-pí'p pu'xayvu-ráfhu'n-axay-heic]-hara tcimi aku'ýkici ki'-pi'-k'ya'-an (17) karexac ku'-pi'-tcimi ku'k'un'-vùra ki'-ki'-pi'-k'ya'-an xanptuc'i niicve'nic (18) karexac ku'-pí'yar (19) karexac tu'-á-xoo (20) karexac xu'uc-u'-w'um (21) karexac ka'tcaká'atc a'd'pun-u'-ikiri'-ic (22) karexac xanptuc'i niicve'nic umw'ra ma'cma'-u'-vùli (23) karexac ka'tcaká'atc a'd'pun'-u'-píri'-u'-xu'ic (24) karexac xanptuc'i niicve'nic [SONG]

u-ma'cma'-u'-vùli (26) karexac u-pí'-p naav'ra nap'ma'n an'a'mahá-to-hiti (27) karexac ka'tcaká'atc u-pí'-p ha'áaatax pála'maké'i'ic kí'tc'ra u-pé'er-eic (28) xac xanptuc'i niicve'nic u-pí'-p ka'tcaká'atc mu'a'-p'uron u'-píni'-nu' viti (29) karexac u-pí'-p hato-kat-kat-kat-kat xac a'ak-tcanca'ak-cur-ak 'árih-i-ru'puk

BLUEJAY, MEDICINE-MAN.

(1) — All the time he is sick / that fellow / Chipmunk. (2) So, / Bluejay / they went to fetch. (3) Chestnuts / they always pay him (for doctoring). (4) So, / he was doctoring. (5) Then / he said, / "I can't cure him! / "I can't do anything more for him!" (6) Then he said, / "Hummingbird / go and fetch him!" (7) Then / they doctored (Bluejay and Hummingbird together). (8) Then / he got well, (9) and they said, / "Pretty hard / we doctor him!" (10) Then / he was up and around, / nicely he was getting well. (11) And then / again / he got sick. (12) So / they said, / "Better / again / go and fetch / Bluejay." (13) Then / again / he doctors him. (14) Chestnuts / they pay him / chestnuts / a panful. (15) So / he doctors him. (16) Then / he said, / "I cannot do anything more for him, / better / someone else / you fetch!" (17) Then / they said, / "Better / once more / you fetch him / Hummingbird." (18) Then / they fetched him. (19) Then / he came. (20) And / he doctored him. (21) Then / Bluejay / sat down. (22) Then / Hummingbird / that fellow / he is dancing (doctor's dance). (23) But / Blue Jay / he kept on sitting down. (24) And then / Hummingbird,

(25) "Some time ago / it was done by trickery,"

he was dancing. (26) Then / he said, / "I myself / my mouth / it is small!" (27) Then / Bluejay / he said, / "By Jove! / He is just as likely / something / he will say!" (28) Then / Hummingbird / he said, / "Bluejay / his medicine / he doesn't know!" (29) Then / he said, / "Katch-katch-katch-katch," / and / up through the smoke-hole / he flew out of
(30) hinup’a’ ye apunko’-ti pa-mahnu’-vanite
(31) karexac hinu’-pai u-vi’ctan-ти cuny’u’i
   a’acara (32) va-ak’ u’ pa apunkoo mahnu’vanac
(32) unt’ai mu-cuny’u’i a’acara u-cav-ci’p-
   irina (34) va-k’ma’i’-pa-apunko’-ti (35)
   ku’pa’nakananac

U’kniiii... Chipmunk was sick all the time.
So they went to fetch Bluejay. They always
paid him with chestnuts. So he was treating
him. Then he said, “I cannot cure him!
I can’t do any more for him!” Then he said,
“Go and fetch Hummingbird!” Then Blue-
jay and Hummingbird were treating him
together. He got well, and they said, “We
treated him quite hard.” Now he was up
and around, he was getting well nicely. Then
he got sick again. So they said, “You had
better go and fetch Bluejay again.” Again
he treated him. They paid him with
chestnuts, a panful of chestnuts. So he
treated him. Then he said, “I cannot do any
more for him, you better fetch someone
else!” They said, “You had better call
Hummingbird again!” Then they fetched
him. He came. He treated him. Then
Bluejay sat down. Now that fellow Hum-
mingbird was dancing the medicine dance,
but Bluejay was still sitting there. Then
Hummingbird sang,

“Some time ago it was done by trickery,”
as he was dancing. Then he said, “My
mouth is small!” Then Bluejay said,
“Indeed! Maybe he will say something!”
Then Hummingbird said, “Bluejay does not
know his medicine!” Then he said, “katch-
katch-katch-katch-katch,” and up through the
smokehole he flew out of the house. That
one kept on poisoning Chipmunk, because
he liked chestnut mush. Therefore he
poisoned Chipmunk. He was paid much
chestnut mush for treating him. Therefore
he poisoned him. That is all.

Free Translation.

The Land of the Dead.

(1) kat’mi’n kun-i’-anik a’xak pu’xv’ilc
   ikwu’ip-uruay-va-n ye’ipca (2) kun-i’-anik
   ma’hini’va xa’kan-vura-va itca’-m-mahic mu-
   kun keici’kyav (3) xa’c-va kun-k’-ha pa
   ’davac-ac xa’c-a’xak-vura kun-la’anu (4) ac-
vura pu’xvitc kun’i-sowy-xa-va (5) xacva-
mu’-kun-p’imatch mit u’-i’-vat pu’xwara-
ve’nik vura kemnikite pu’yi-mvura (6) la-
kun-d’xup-u-’sun-ati (7) axmayvura u-p’i’p
   tci’mi kwa’-eis-ru’puk-i i’kam (8) xa’c
   i’-kam pa-kun-’sa-ric xac u-p’i’p ku-mahic-hum
   is-yaruk paikyuk pa-kun-vhu’h-ina-ts

The Land of the Dead.

(1) [At] Katimin / they lived, / two
   very / flint-bearers / good. (2) They lived /
   [at] Ma’nina, / both of them / one each /
   their / sweethearts. (3) Then / they fell ill, /
   the / men, / and / both of them / they died.
   (4) Then / very much / they grieved for them.
   (5) And there, / near their (home), / once /
   (someone) died / not long before, / an / old
   woman, / extremely (old). (6) It seems they
   are carrying her about on a stretcher.
   (7) All at once she says, / “Better / you
   carry me / outside.” (8) Then / outside / when
   they set her down / then / she says, /
   “Do you see / across / right there / that they
are dancing the deer-skin dance?” (9) Then / she says / that, / “They are starting / up the ridge.” (10) Soon / all at once / it rose / fog / where she lies / across from / up the ridge / it floats up. (11) (Ten times / she had been priestess, / such [was] / the / old woman.) (12) Then / they, / this / they do, / the / women, / next day / very early / they go out, / they go to fetch (wood) / at Top-of-the-Bank. (13) There / stand / their / “trimmed trees” / which had belonged to / their / lovers. (14) And there / they always go to cry, / as / they look at / their / “trimmed trees.” (15) And / at last / August / is here, / it was winter / when they died. (16) Well, / one day / early in the morning / there / they are crying / where / always / they are accustomed to go. (17) While / trimmed trees / they are looking at, / all at once / (someone) spoke to them. (18) And / said to them, / “Very /? / do you grieve for / your / lovers?” (19) And / they say, / “Yes.” (20) Then / he says, / “Well, / better that / I will take you. (21) I only / there / I am accustomed to go / where / they / there / they live.” (22) And / they say, / “All right,” (23) “But / you will see them only, / not they / will come back. (24) But / I feel pity for you, / always / I watch you / when / here / you are crying.” (25) And / he says, / “Ten / days, / then / you will be ready / when / it is early morning, / Rock-Hill-Ridge / you will come. (26) Then / my / children / I / as well / thither / I will take them.” (27) Then / they count / enough / ten / days / ago / that he had told them / to be ready. (28) Then / (when it is) still dark, / they call, / his / children. (29) Then / they also / immediate start / they make. (30) Then / there / then / they sit down Rock-Hill-Ridge. (31) Just / a short time / they sit / when / they call, / his / children, / when / above them / they pass. (32) Then / he said to them, / “Along / beneath us / you will go travelling on.” (33) Then / three / up the ridge / they climb. (34) At last / a long way / that one same / ridge it is / which they are travelling.
ru-umkun ka'ru-uru'ara 'davakhm kun-s'ru'n'aa (36) tca'vura ta-y'wi'karexac ca'ruh-ku'n'ic pa-kun'vyh-unih-tyi (37) xac pa mu'kun'-davakhm ik'run'aa-ti'han-ca kun-pi'ip tci'mi'nu-vyi'h-meic (38) viri pa-kun-tura'ray-va vavu'ra-hic kook po-pi'ric-hiti pa yu'xac pon-i'kyun'i'vha vavu'ra-hic pon-i'pa'ha-hiti (39) xac pa-kun'vyh-ic-ticiri yd'ana'kaan i'cke'ic u-vu'un-tyi (40) viriva u-kun'-hi'iti pe-thiri'viram'-davakhm a mtaapku'n'ic pa-kun-inruk'nta'k-uu pa'va'kumaa tco'i'v pa-kun-kok'an-hiti (41) i'vu'ra puxay-vura-puxay kini'-muuc-tyi-hap pa a'raara i'n (42) va'kaan-vura tk'ira'nu'mi'na'm ci ta-kun-iru'veih-i'c ka'ru'-umkun ik'ri'virm-a'vakhm ta-kun-inru'k'nta'k-ic (43) xac i'pa-kun-ko'kan-hiti i'n kini'-peer xa'ya'tik ku'-uyuk karu xa'ya'tik ku'ta'ray-vuti (44) xacvura ta-kun-ta'ray-va (45) vura-umk ko'o'ovura-kun-e'xhi'vha nuxi'vha-arah-hiti (46) xac pa-te'ykxvari ayma'y a'xham kuni'-kayav i'kam (47) vura-wum yama'atc niiinc ut-tay-cur-ah-hiti (48) xac pa'ku-kok'akan-hiti u-pi'ip va'kaan-xaci'k pa-ku-ah-ecic pa-mi'ku keici'kayav (49) tci'mi' kun-vu'hu'veh-i'cna'vcic viri xa'karari-ik ku-iru'veih-ici-heic (50) va' kun-i'kviip-va'ray-veic pa-mi'kun keici'kayav (51) xac xa'karari kun-iru'veih-i'cma (52) tali'am kun-vu'hu'veh-i'cna'vcic viri xa'karari-ik ku-iru'veih-ici-heic (53) tali'am kun-i'kviip-va'ray-va-her viri niki'k kuuk ta-kun'am-a'kma ta'kun-xwi'c kirih-nu'a-ric (54) pura-pa't-uru'ra ta-'a'fic-icar kar'u'ma'-vura nik kun-ma'h-tyi (55) tca'vura tci'mi'ku kn-kol'o'hic pa-kun-vu'hu'veh-inaiyi (56) ti'im xa'karari ta-kun-piru'veih-i'c pa i'kviip-va'ray-va-um-va (57) xac yi'sa'umu-vu'ra umuku'c ku'kku tu-um (58) to-xuc kiri-ni-tecu'pumei (59) karexac u-tecu'pumei karexac u'peere (60) huit kuma'ir pa-pu-kin-tecu'pumei uti-hap (61) i'mkun kuma'iri koo yi'v tu-nu-

(35) They also, as well, above they are journeying. (36) Finally, it seems a long way, then, down hill apparently as they are going down, (37) then the above them, travellers they say, "We are nearly there." (38) And when they look around, that the only kind of brush which there is, the elderberry, down the ridges which there are, that the only tree which there is. (39) Then, as they go down, behold there, river it is flowing. (40) And it looks, the house roof, grey, where they are perched, that same kind of bird that they are with. (41) Alas, no one even looks at them, the people, them. (42) Right there, near the eaves they stand, the others upon the house they perch. (43) Then, the one they had been with, he says to them, "Don't you go around, and don't you be looking about." (44) But they look about. (45) And there are all kinds of games, that are being played. (46) Then, when night comes, suddenly a big fire they make outside. (47) There is a good place, it is all swept off. (48) Then the one they were with, he said, "Right there only it is that you will see your lovers. (49) They are going to dance the deer-skin dance, and at both ends you will stand. (50) There, they will carry the flints, your lovers." (51) Then at both ends they stood. (52) At last, they danced the deer-skin dance, and at both ends they sit, those who had been, their lovers. (53) At last, they were carrying the flints, and in that direction they reach their hands, they think, "Would that I might touch thee." (54) Nothing, they touch, but only they see. (55) Finally, they are about to stop, the deer-skin dance. (56) On the edge at both ends they take their stand, the flint-carriers, and one of them close toward them he came. (58) She thought, "Would that I might speak to him." (59) Then she spoke, then she said, (60) "What is the reason that you do not speak to us?" (61) You, /
that is the reason / so / far / we come, / that we are thinking of you. Would that we might come to you.” (62) Then, they say, / “Now / I will not speak to you.” (63) Tomorrow / I will speak to you.” (64) Then / when they have stopped / the / dance, / toward that place / they go / where before / first / they have stood. (65) Then / right there / down / they sit. (66) At last / it is day, / still / there / they sit. (67) They are hungry, / where / they sit / no-one / speaks to them. (68) At last / the sun is shining, / behold / where they are sitting / it is / the place in front of a house. (69) Old woman / she is sitting. (70) Suddenly / she / the / old woman / she says, (71) “Are you [those of whom] / I have already heard? / They said, / ‘Ones having bones, / they come.” (72) Then / they say, / “Yes.” (73) Then / she says, / “Where [is it] / that you come from?” (74) Then / they say, / “Katimin.” (75) Then / she says, / “Well, / I also, / there [it is] / that I come from.” (76) Then / she says, / I [am] that one / who before / ten times / I was priestess, / and then / up Rock-Hill-Ridge / in [a] little fog / I floated up.” (77) Then / they say, / “We also, / [did] that / when we came.” (78) Then / they tell, / they say, / “We, / the / bird, / he / he is bringing us.” (79) Then / she says to them, / “What / is the reason / that / here / you come?” (80) Then / they say, / “Our / former lovers / two, / once, / the flint-carriers, / and that / is why / here we come, (81) that, / that we always think, / “Would that we might talk with them.” (82) Then / the / old woman, / she says, / “That / probably / impossible / you will do,” / she says, (83) “It is very sad for / you / that / for this reason / so / far / you come. (84) And also, / only two [nights] / indeed / you can camp here. (85) All of them / they / do not like you. / You / have bones.” (86) Then / everything / she questions them about — — / Katimin, / the country — — (87) “Does it still / look the same?” (88) Then / she says, / “Lunch / I will make for you / when you go away,”
yā'rama-hak (89) xac kun-pī'ip təd'mi (90) xacva-vura isacu'pa ā pa ke'nihih tko'ovun kun-'a'raara-hiti (91) kā'rumā paw-o'okum ña-mu'kun xa'k arari u'm-pa'va'ra koo kū'm-e-xiivha pā'-u-xiivhara-hiti (92) tuxayvura va'xuuk u'mti-hap (93) xac ku'kunum pō-u'xar'am-ha axmay ku'kunum a'skam kuni'-kyav va'kaan (94) ta'-kun- tatu'y-cu'na-yate-ha (95) xac ku'kunum pā tiv'i-v i'n ki'ni'-pe'ere (96) va ikyān xa'k arari ku'iri'veyhi-iheic pa-vu'hu'ha t-u'i'c'ip va pa-kun-i-kii'ip va'ray-veic pa- mi'hkun keici'kyav (97) xac va'kaan kun- irwehiheic kā'rum-kun va'kaan ta-kun-i'niic pa'-mukun keici'kyav (98) kuni'-muuc-ti ta-kun-i-kii'ip-vara y-vu (99) tcavu'ra pa tici'kun-kō'o-heic ti'im xa'k arari ta-kun-p irwehi-i'ciiri (100) xac xukuum yis'a va'kaan u-icu'phu'unic xac u-pī'ip hoy-pā'ku-f'in (1) xac u-pī'ip ka-ke'mihihce m'u'kiri'viram cuk'ukitic pā-nu'i'in (2) xac u-pī'ip va'kaan nik-nu'u'meic va'pā'pā nu'ko'o-hak (3) xac pa'kaun-kō'o-ha pā 'aicktavan va'kuku kuni'ipma pā'kini'vnam-ću'n'ukitic (4) yā'nu're ta'm a'kaan kun-u'umu pā'a'vanc-ac (5) xac kun-pī'ip ke'matcōc i'mkun vu'rawa-koo yī'v ta'-ku'umu-ta'nnma (6) i'mkun pu k'ara-vu'ra kin'-a'jic-eic-af i'mkun i'pihar (7) vī'ri-va'vu'ra ko'-mahtic pā-la-kī'i-lu'cu'p hu'unic-af (8) xac ta'-kun-eissi' pā'mitva kun-kupēyya'ara-μu'hat pā' va'kaan kun ixar-ā'n-kooti kuni'-muuc-ti pā mu'kun i'kiisar (9) xac kun-pī'ip va'umum to'mi'iki-kyō'o-hi pa'-va'ku-kup-iti (10) nouwurā pxayvuraxaxay kin'-i'p'ipec-ara nunima iπih-iπ'pu'xta-ca (11) kā'rum'avura ni'k puxwic tāki'-koohi'maic-v-af (12) viru xa'yatxara oon ku'jiin (13) i'mkun i'pihar-ac (14) karu xa'yat'ix' ku-av xat khi-k'di-hap (15) xac ki'ni'pe'ere to'mi'mi kuya'apho xa'yat'i-kin'i'vunti (16) nu o'kura va'kicu nu-kup-i'xi pa-nu'-kii'ip va'ray-vuti (17) xac kun-pī'ip to'mi'mi mini'k (89) and / they say, / “All right.” (90) Then / one day / the / old woman / thus / they stay / with. (91) But / right there / of them / on both sides, / there are / all / kinds of games / that are being played. (92) Not / there / near / they go. (93) Then / again, / when it is night, / suddenly / again / big fire / they make / there. (94) They sweep it off well. (95) Then / again / the / bird, / he / says to them, (96) “There / on both ends / you must go and stand, / when the dance / is strung out / there, / when they will carry the flints, / your / lovers.” (97) Then / there / they stand, / and they also, / there / they sit down, / their / lovers. (98) They watch them / as they carry the flints. (99) At last / when they are about to stop, / at the edge / on both ends, / they stand up. (100) Then / again / one of them / there, he spoke, / and / he said, “Where are you staying?” (1) Then / she said, / “The old woman, / her house / under the eaves, / that's where we're staying.” (2) Then / he said, / “There / we will come, / when we stop.” (3) Then / when they stop, / the / women, / back there / they go to / the / house-eaves. (4) Not long [it is] / before / there / they come, / the / men. (5) Then / they say, / “A great pity / you / very / far / you come for nothing. (6) You, / not even / you will touch us. / You / have bones. (7) And that [is] / all / that we say to you.” (8) Then / they told / how / they had come there, / how / there / they always go and cry / [as] they look at / the / their / trees. (9) Then / they say, / “That, / better / you stop / that that you do. (10) We / never / will go back, / We have come / to have no bones. (11) Nevertheless / very much / we pity you. (12) But / don't / long / here / you stay. / (13) You / have bones. (14) And / don't / you eat, / even if / they give to you.” (15) Then / they say, / “Good bye, / Don't / you cry for us. (16) We / here / this only / we do, / that we always carry the flints.” (17) Then / they say, / “Better / that / we will go away. (18) And / not / we will eat, / even if / they give to us.”
nu-pi'-ya'ara-meic (18) ka'ru nik p'u' 'kin-
'a'v-eic-ara xa't kin-a'k'i (19) karexac pa
'd'vanc ac yi'varii kun-i'tpa ma (20) xac
mahi'tnihat xac pa' to'v u-p'i'p to'ni'-ik
ku-ka'ri-hic to'i'ni' nu-p'd vi'iici'i-revic (21)ka-
rexac pa ke'vnixic kuni-pe'er to'ni'i nu-
p'a'vi'iici'i-revic (22) karexac pa ke'vnixic u-
ki' card pa'amk'i'nva (23) pi'ric u-ho'nak-
im'a'-yaalc-ha (24) xac u-p'i'p xa'ya't-ik
ku-pa'nt-cur (25) pa-ku-i'tpa ma-hak pa-hu-
m'a'ak 'd'rar tu-yi'g karexac 'i'kua'pay
ampa'n-tiiimiic ku'-you'ruk-ic (26) viri pa-
xarivari-xa va'pay u-p'i'p hak karexac te-
vura 'a'ra u-p'-i'-vivic (27) u'ma v'aravahari
t-u-p'-i'mtav pa' va'pay ampa'n-tiiimiic ta-
k'u'-you'ru-tak (28) karexac ta-kuni'-
ku'ya'apku pa kye'vnixic (29) xac kun-
p'a'vi'iici'i (30) u'm k'o'vura kaa too-
comk'i rina pa-mu tu'nuviv (31) va'ya'te-oua kun-
ku'pa' pi'rurvaha pari la kuu't-onu 
(32) 'a'vakham u-kxii'-pi' pa to'viv (33) te-
vura vura ta-yi'v a'xmai-yi'ura ku'k'um va:
ku'ku'ru xa ca'ruk-ku'iic pa-kuni'-yoi'h-un-i-ti
(34) axma'y-u'ra-xac kun-p'i'var'muk udc-
ka'amti'iimiic karexac kun-xuci'ok ta-nu-
i'p'ak (35) 'a'c'a-uy-i'kura kun-p'i'-svi'ri-
vi'n'i katu'mi' nut-i'tpa ma (36) ya'n'avaru'ru-
num ta-kin-pa'pi' ru'ra-umk'o'ka'nnay
kuni-xa'xana-tii-kic (37) kin-xu'c'einti ta-
k'in-xu'nu'i-cri (38) xac-vu'ra-xum punxi'ic
kun-i'sku'wi'riv pa-kun-i'tpa ma (39) ka'ru'nu 
pa to'viv d'uu'pi'pa'nu kuuk tu'-i'tpa va'kani
u'm-ka'ru-mu kiri'vivaam (40) a'k'nejichan
u'-svu'-hiti (41) xac va' pa-kun-ca'x-ma puva-
xa'nahicile va'ka'nan 'a'rar u'-i'v mukin-
i'p'mac (42) xac va' kuni'xouruk ampa'n-
tiimiic pam'to'a kin-a'k'i-hat u-k'u'm-
tav (43) hin'upa-oura-um va to'ni' u-k'u'p-
hi'i-heic (44) pa yu'ruk-ou'ra yi'i'ko'ka'x-
iniy-vura pa'x-ru'-i'm-ti va kuni-yu'ruk-
ti kari tu'-i'mtav (45) ka'ruhu-vura pa
karuk-ni'nyay va kuni'-xouruk kari ta-kun-
i'tpa ma (46) te'vura pa camvarin'anc va-
kun-axanyi'pa' pa 'd'rar'a ta-kun-i'tcovy
(19) Then / the / men, / away / they go.
(20) Then / in the early morning, / then, / the / bird / he says, / “Better that / you will
get ready, / we are going to leave.” (21) Then / the / old woman / they told her, / “We
are going to leave.” (22) Then / the / old
woman, / she ties up / the / lunch. [With]
brace she wraps it well. (24) Then / she
says, / “Don’t / you lose it. (25) When you
get back, / when you see / a person / he dies, / then / this / mouth-edge / you will rub on,
(26) and / whenever / this / is gone, / then / indeed a person will die again. (27) But / at
once / he will come to life / when / this / mouth-edge / you rub on. (28) Then / they
bid good-bye to / the / old woman. (29) Then
/ they leave. (30) He / all / there / he leaves
behind / his / children. (31) That same
way / they make / journey back / which
before / there / they have travelled. (32) Above
/ he flies, / the / bird. (33) At last / it is
very far, / suddenly / again / when / it comes
about / as though down hill / that / they are
going. (34) Suddenly then / they look out
over / The-Farthest-Out, / and then / they
think, / “Here / we come back.” (35) Rock-
Hill-Ridge / they start running down, / Katimin / they reach. (36) Behold, / they
are seeking them / every-where, / they are
crying even. (37) They think / that they
have been killed. (38) Then indeed / ex-
ceedingly / they are surprised / when they
arrived. (39) But / the / bird, / the hill
/ top / toward / he goes, / that place / his
home. (40) “He who lives on high” / he is
called. (41) Then / that / which they bring — not long after / there / a person
/ dies / near their (home). (42) Then / that / they
rub / mouth-edge / what previously / she gave
them, / and / he comes to life. (43) She it was
indeed [who had said] / this / it would do. (44)
that / down river / distant / everywhere / when
a person dies, / this / they rub on, / then / he
comes to life, (45) and also / when / up river
here and there / this / they rub on / and / they
come to life. (46) Finally / the / creeks /
they filled up / the / people / were [so]
(47) vi'rivura-u'um tayha'rinay xac ku'kuum pa' a'ra u-p'i'u pa' va' u-fi'ip-ha pami'ta kin-3'a-k-i-hat pa ke'vniiikte i'p' (48) pa' tevi' uum-vura payva'heem-vura k'ri pa-mu tu'niv paye m-vura-ka'ri va-kuk u-p-o-on-va-vo'oli pa-mu tu'niv a-ra-ta-an-ak-hiti-hi'rak (49) a'xak hiic-vura va-kaan pa'yv' heem-vura k'ri ka'an kun-i'in yi's'a a'vanca karu yi's'a acikta'van (50) ha'ri-nik-vura yi's'a kuni-i'ka'raa-li (51) a'xak tu-cu'p'aha-vura tama-i'k yi's'a ku'kuum u-a'xo (52) a'n'av pa-mu' iiska fa't-vura va kuma-yi'kiha pa-tu-vi'ray-va-hak (53) va' pa' ii'ska u-a'vi ke-vuti va'-ku'hihi-hara (54) va'-kuepa ha'ri kuni-ikya'raa-li

crowded. (47) Only / after many years, / then / again / the / person / he dies / when / that / is gone / which / she had given them, / the / old woman, / them. / (48) The / bird / himself / even now / still / his / children / at this time / there / he always takes them / his / children / to the home of the dead. (49) Two only there / even now / still / there / they live, / one / male / and / one / female. (50) Sometimes / one / they kill — (51) two days it is only / before / one / again / comes. (52) Sacred medicine, / their / feathers / any / kind of sickness / that is about. (53) That / the / feathers / he keeps / so that / he be not ill. (54) That is why / sometimes / they kill him.

Free Translation.

At Katimin they lived long ago, two very good flint carriers. And at Mahiniva each one had a sweetheart. Then both men got sick, and both of them died. The girls grieved very much.

Near their home, a very old woman had died not long before. They used to carry her around on a stretcher. All at once she said, "Carry me outside!" When they had put her down outside, she said, "Look over there across, they are dancing the Deer Dance, the dancers are dancing along the ridge ...." Then a fog rose where she had been lying, and it floated across, and up the side of the mountain ... That old woman had been priestess ten times.

Every morning early the two girls go out to gather wood. They go to Top-of-the-Bank. That is the place where they stand, the trimmed trees of their lovers. They

1 To be entrusted to carry the long obsidian knives in ceremonies is a great honor. Katimin is the most important village of the Karok, at the foot of their sacred mountain. The village is at the bottom of the canyon, on a small flat by the river.

2 The exact significance of the "trimmed trees" is somewhat in doubt. It is not clear whether such a tree was put up as a memorial to a departed relative or friend, or whether it was chosen by a man in his life-time and trimmed to serve as a personal landmark and trysting place. At any rate they were always first, trimmed of all branches but two, pointing west and east. They stood in exposed places easily seen from all around.

3 As appears in the rest of the story, he is a certain bird.
morning to Rock-Hill-Ridge. That is the time I take my children to that land and I will take you too.”

And then at last they counted that ten days had passed. It was the time that he had told them to be ready. While it was still dark, the Bird’s children began calling. When the girls heard them, they too set out at once. Then they sat down at Rock-Hill-Ridge. They had not been waiting long when they heard the Bird’s children calling, and saw them flying past overhead.

Then the Bird called down to them, “You keep travelling along below us!”

So they climbed the ridge. And finally at the top they could look far into the distance and see that it was one long ridge, the same as that on which they were walking. And those above them, too, were travelling along.

At last they had come a long way. Then it seemed as though they were going down. The ones who travelled above said to them, “We’re nearly there!” They looked and saw only side hills of brush all around. Elder-brush, it was the only kind there was. And when they reached the foot, they found a river flowing. And there was also a house. The roof of he house looked grey from all the birds that perched on it,

But no one looked at them. Close to the eaves of the house they stood, and the birds who had come with them perched on the roof.

He said to them, the Bird, “Don’t go around! Don’t go looking around!”

But they looked around. There were all kinds of gambling games going on around them. Then at dusk the people made a big fire outside. All around it was swept clean.

Then the one who had brought them, that one said, “This is the only way that you can see your lovers. They are going to dance the Deer-Dance. Go and stand there, one at each end of the line. There they will be carrying the flints, your lovers!” And at both ends of the line they went and stood.

Now they are dancing the Deer-Dance. At each end of the line they sit, those two who had been their lovers. Now they stand up, they hold their flints.

Toward them the women stretched their hands. They thought, “I should like to touch you!” They touched nothing. They could only see them. The dance is nearly over. They stand at the ends, the flint carriers. And one of them walked over. She thought, “I should like to speak to him!” And then she spoke to him, she said, “Why don’t you speak to us? We have come so far! We wanted to see you, we wanted you again.”

He said, “I can’t speak to you now. Tomorrow I will speak to you.”

So when the dance was over, they went back to where they had first been standing, and right there they sat down. At last it grew light. They were still there. They were hungry. No one had come to speak to them as they sat there. Finally the sun came up. They looked around and found themselves in front of a house, and saw that there was an old woman sitting there. Suddenly the old woman spoke.

“Are you the ones I’ve heard them speak of? The ones who came with bones?”

“Yes, we are,” they said.

Then she said, “Where do you come from?” And they said, “From Katimin!”

And she said, “I also came from there. I am the one who ten times was priestess. Then at Rock-Hill-Ridge I floated up as a fog.”

Then they said, “We too came the same way,” and they added, “The Bird brought us.”

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1 This was the Bird, speaking to them. He is supposed to live with his mate near the top of A’uy, the mysterious Sugar-Loaf-Hill near Katimin. Each year they raise a brood, and each year as soon as the young are old enough, one of the parent birds takes them to the Land of the Dead and leaves them there, and comes back alone to his mate.

i. e. living people.
Then she said to them, “What for did you come here?” Then they said, “They were our lovers, the two flint-carriers, that’s why we came here. We wanted to talk to them.”

Then the old woman said, “I don’t think you can do it. It’s a great pity for you that you have come so far for nothing. And for only two nights you can stay here. All of them, they don’t like you. You have bones!”

Then she questioned them about everything — — “Katimin, the country, does it still look the same?” Then she said, “I’ll make a lunch for you when you leave.”

They said, “All right.”

Then they stayed the day with the old woman. Right there all around them they were playing all kinds of gambling games. But they never went near. Then, when it got dark, again they made a big fire. They swept the ground well all around.

Then again the Bird told them, “Go and stand at the ends of the line when the dance is going on. There they, your lovers, will be carrying the flints!”

So there they stood, and also there they sat, the lovers. They watched them, carrying their flints.

At last, when they were almost ready to stop, as they were standing at the ends of the line, again one of them spoke.

He said, “Where are you staying?”

And she said, “Under the eaves of the old woman’s house, that’s where we’re staying.”

Then he said, “We will come there when we have finished.”

So when they had finished, the women went back to the house, and soon the men arrived.

Then they said, “It is a great pity that you have come so far for nothing! You can’t even touch us. You have bones! There is nothing more that we can say to you.”

Then the women told them how they had come there, how they used to go and cry while they looked at the trimmed trees. And then they said, “You should not do that any more. We can never go back there, we have come to have no bones! But nevertheless we feel very sad for you. And you must not stay here long. You have bones. And don’t eat any food, even if they give it to you.” Then they said good-bye to them. “And don’t grieve for us. We are flint-carriers here, and that is all.”

Then they said, “We will go back. And we won’t eat any food, even if they give us some.”

Then the men went away.

In the early morning the Bird said, “You must get ready. We are going to leave.”

Then they told the old woman, “We are going to leave.”

Then the old woman tied up the lunch. She wrapped it well with brush. Then she said, “Don’t lose it. When you get back, whenever you see someone dying, rub this on his lips. Only when this is gone, need anyone ever die again. Right away, people will get well when you rub this on their lips.”

Then they said good-bye to the old woman, and they started out. The Bird left all his children there. They travelled back the same way that they had come. Above them flew the Bird. At last when they had gone very far, again it seemed as though they were going down hill. Suddenly they looked over and saw Utshkamtiimitch, and they thought, “We are nearly there!” At Rock-Hill-Ridge they ran down and they came to Katimin.

The people had been looking for them everywhere. They were crying, they thought they had been killed. They were all amazed when they saw them coming home.

The Bird went back to the top of A’uy, (the Sugar Loaf). That is his home. He-Who-Lives-Above is his name.

As for what the women had brought back with them, before long, one died near their home, and they rubbed on his lips what had been given them. He came to life. And indeed, from that time on that’s

1 “Farthest-out-One”, a hill near Orleans.
the way it happened, down stream far away, everywhere when anyone died they rubbed it on, and he came to life. And also upstream, here and there, they rubbed that on and the people came to life. At least the land on every little creek was occupied and the people were crowded. It was many years before finally again a person died, and what the old woman had given them was all gone.

The Bird is there yet, and still he takes his children to the land where the spirits go. Only two of them, they live there, one male and one female. Sometimes people kill one of them. Then in only two days another will come to take its place. The feathers are medicine for any kind of sickness that may be around. People carry the feathers of the Bird, so that they won’t get sick. That’s why from time to time they kill one.

Three Adventures.

*pihne‘* fitc-tunve‘etcetc


Three Adventures.

Coyote Pups.

(1) Well, a while back / I went hunting.
(2) Then / in the hills / on a log / I am walking along up stream. (3) Suddenly, / he runs out, / I think, / “Bear cub / small.” (4) Behold, / coyote / small. (5) Then / I ran after him. (6) Down hill / I follow, / then / I head him off, / then / up hill / he starts to run up. (7) Luckily, / I overtake him. (8) Then / with my gun / I hold him down. (9) Then / by the head / I seize him, / then / in the sack / I put him. (10) Then / up hill / I pack him back. (11) Then / there / I sit / for a long time. (12) Then / down hill / I go down. (13) Then / suddenly / someone growls, then / I think / the / bitch / then / is somewhere about. (14) Behold! / log / there / is lying. (15) It is hollow. (16) Behold! / there / inside [it is] / that there is growling. (17) Then / in that direction / I go. (18) Behold! / inside / somewhere there [it is], / and / stick / I poke in. (19) Short / too much / the / stick. (20) Then / up hill / I climb up / there / and / long pole / I cut. (21) Then / as / down hill / I am looking back down, / just in time / inside / he runs back there again, / little coyote pup. (22) Then / I bring down / the / small pole, / there / I get back. (23) Behold! / my / little coyote / had sneaked away / that / I had been carrying. (24) Then / the / big pole / in / I poked. (25) To be heard / inside / they are growling. (26) Then / end / the / pole / I split. (27) Then
Not long ago I was out hunting in the hills. I was walking along on a log, when suddenly something ran out. At first I thought it was a little bear cub, but it turned out to be a coyote pup. I started after him, and followed him down hill at a run. I headed him off and he ran back up hill. I was lucky enough to catch up with him and I held him down with my gun. Then I grabbed him by the head and shoved him into a sack. I packed him back up the hill to that log, and there I sat down and waited a while. I was just starting down again when I heard a growl. I thought it must be the mother, but I didn't know where the sound came from. Then I saw that the log lyin
there was hollow and that the growling came from inside. I poked a stick in, but it was too short. I climbed on up the hill and there I cut a long pole. I looked back just in time to see a coyote pup running back into the log. I took my little pole and climbed down, and found the little pup I’d been packing had got away already. I stuck my pole into the hole and I could hear them growling. Then I split the end of the pole, and after poking around a good while, I caught one by the leg and twisted him out of the hole. I put him in the sack. Then after trying quite a while I had the luck to catch another and twist him through the hole. I put him in the sack too. Later I twisted out a third one and put him in the sack. The rest were growling inside, but I was getting tired and I was hungry besides. I took my hunting knife and began chiselling. Finally I made a hole through and I could see more pups inside. Good. I kept on and made the hole large enough so that I could pull one out. I put him in the sack with the rest. Then I dragged out another one and there was one more still inside. Then I pulled out that one too. There they were, six little coyotes!

It made a big load. It was late evening when I got back. Then I dumped them out inside the house and they ran around all over the floor. I put them in a big wooden box and kept them there two days. I thought I might be able to sell them alive, but it turned out that I couldn’t. No one wanted to buy them. Finally I clubbed them on the head with a stick. Then they bought just the heads from me. They would scarcely give me five dollars apiece for them. And even that money they haven’t paid me yet, and it’s almost a month since I killed them.

How I Found Gold.

(1) Isa’am nit mac’r’uk ca’mva’r’uk ni-[cxa’]-iti-hat (2) xac kaan ni-[ma’]-hat pie’ipva ir’i’-ri-raam (3) xac picya’vi’c va’kaan ni-[kve’]-iri’-hara (4) ciici’-mnu’ruk ni-[a’vik]-va (5) xac’ka’ri ni-[ka’m]-kuri’-va (6) yanava u-[cpu’ki]-a-hiti kaan (7) xackari’-rip-ar ni-[pa’ar]-ar (8) karexa’c ni-[i’rip]-kuri’-mat’e’ yu’-kuma ya’ya’c (9) tca’-vu’ra ca’-ta’ran-ak ni-[i’rip]-iiri’-ri (10) k’anaxac ke’i’c-ac pe’c’uk tca’vu’ra a’-ak ni-[ma’] (11) kuyura’-kini’ki ha’m-ahite’ kum-[i’svuoo]-hi (12) kara-ka’akum kuma tu’pi’tac’-ha’yatac-ac xakinivi’ki-itira’-hyara tca’vu’ra ni-[ma’] koovura (13) vi-riva pa’yoa’-heemvu’ra ka’ri’-kaan ni-pi’-[kam]-kuri’-va’-nu’-o’li (14) k’arivura ni-[xu’]-ti ku’kumvu’ra ikhite’ ni-[ma’]-hik ta’aye ho’-yvu’ra va’-ka’an

How I Found Gold.

(1) Once / up / creek / I was fishing. (2) Then / there / I saw / old / mine. (3) Then / autumn / there / I went camping. (4) Gold-pan / I took along. (5) Then / I was panning. (6) Behold! / there was gold / there. (7) Then / pick / I went to get. (8) Then / I dig down / all the while / becoming / better. (9) At last / to bed rock / I dug down. (10) Right there / big ones / the gold / at last / two / I find. (11) Eight [dollars] / apiece / they are named. (12) Some of them / are / smaller ones, / seventy / at last / I find / in all. (13) And / even now / that place / I make a practice of going panning. (14) Still / I think / again / maybe / I will find / a lot / somewhere / there.

1 He refers to the bounty paid by the county for coyote-scalps.
Free Translation.

Once I went up the creek, fishing with hook and line. There I saw an old mine. The next autumn I went back and camped there. I took a pan with me and started right in panning. I found there was gold there. Then I went after a pick. The farther down I dug the better luck I had. Finally I got down to bed-rock and right there I found two big gold nuggets. They were worth eight dollars apiece. Then there were a lot of smaller ones, so that in the end I had seventy dollars in all.

Even now I go back and pan at that place. I still think maybe I'll make a find again somewhere right there.

A Hunting Yarn.

(1) pa picya'vpi'c-mit ni-[a'k'un]-var-at
(2) xac macu'ruk camva'ruk ni-[kuvic]
(3) ima'n-kam xac mah'i'nihtac xac ni-[a'k'un]-var-at (4) karexa'c ma'ruk kaanxac ni-[ma'ha]-rav ta'tam ni-[si'-rau-a-heen]
(5) toi'miva piiri-ci-rulk cu'ni-[pi'-sa']-ramka'a
(6) kaanxac u-[ firearms]-cip ca'ruk u-[kwi'rip]-uni (7) ta'tam ni-[a'har]-a-ma-heen (8) ca'mvaro'o isya'ru-kiru-kam cuva ac u-[xaak]-ti isari'ip-i-rulk-vura ho'юрiva
(9) tea'vu'ra karexa'c ni-[ma'] (10) viriku'-navvara isya'ru-kiru-kam kuma'-vitikiri toi'mi ni-[kfu'k']-u-vraa-vic (11) ta'tam ni-[a'k']-cu'r-a-heen
(12) karexa'c cam u-pi'-ckyaa'-v karumu vu'ra-yiv (13) puwayuu'ra-xay na-a-xwi'-ti-hara kan-[kuyi']-mic (14) ta'tam kukuin ni-[a'k']-cu'r-a-heen toi'miva cu'rukam-kun'a ni-[pa']-cip tam u-[kca'k']-a-a'ra'a (15) karexa'c ku'uk ni-[suum]
(16) yi'sukam ya'novu ca'ruk to-u-[kwi'rip]-wii-heen (17) karexa'c ma'ruk ni-[kfuuk']-u-raa tea'vuura ma'ruk i'tpan ni-[kfu'k']-u-vra
(18) kaanxac ik'u'-ri-pa ak ni-[a'rih]-i-r'ip'a (19) puvara'at'avura pa mu'kun fi si (20) karexa'c ikiri'-rih-ak ni-[pua'-pi']-a-suk (21) kaan-xac ya'nava nani-ca'am u-xya'ni (22) ta'tam ni-[akun]-i-k'-ka-heen (23) ma'yu'rava caam cu'vu'rrava pa-pi'ric u'xaak-ti (24) karexa'c kuu'k ni-[suum]
(25) ya'nava kaan u-[sa'ni ke'ic-ic-ac ve'icuru (26) kaan nik ni-[cri'-pih'pi (27) karexa'c ta'tam ni-[ta'nuw'-a-heen

A Hunting Yarn.

(1) Last autumn / I went hunting. (2) Then / up / creek / I camp. (3) Next day / then / early in the morning / then / I went hunting. (4) Then / up hill / there / I found a track, / and then / I tracked him. (5) As it happened, / brush patch / in / I track him in. (6) There then / he leaped up, / down hill / he ran down.
(7) Finally / I chased after him. (8) Creek / on the other side of the water / could be heard / rocks / it sounds, / fir thicket / somewhere. (9) Finally / then / I saw him. (10) Just almost / on the other side of the creek / opposite ridge / he will climb over.
(11) Then / I shot at him. (12) Then / down hill / he jumped, / but / very far away.
(13) Not / I think not / I can hit there.
(14) And then / again / I shot at him, / but / under again / I shoot past / just as / he jumps over the ridge. (15) Then / in that direction / I go. (16) On the other side / behold! / down hill / he must have run down.
(17) Then / up hill / I climb up the ridge, / finally / up hill / top / I climb over. (18) Then / along the ridge / I went down stream. (19) Nowhere / the / their / tracks. (20) Then / on the steep side / I went around. (21) There, then, / behold! / below me / he stands. (22) Then at last / I shot him. (23) To be seen there / down below / to be heard there / the brush / is sounding. (24) Then / in that direction / I go. (25) Behold! / there / he lies, / very big ones / horn. (26) There / I tugged at it in vain. (27) Then / finally / I gutted him.
(28) karexaç vu'up-kw'na ni-[vw]-cur
(29) tai'tam ni-[is]-va-cip-iri-heen (30) vi'-ri'u umu'ra ni-[ça'-ha] (31) puxayvu'raxay hu'ut ko' ne-[is]-va-a-ra ta'ma a'apun (32) karexaç pa'n'pax xac kw'qum ni-p-[is]-va-cip (33) ma'te' y kuma'-ma'-as-kic (34) karexaç ni-[xu'-c] tosmi ka'n-[icijn] tai'tam n-[icij]-a-heen (35) karexaç pa 'ic-mu'na'hic i's'soa ni-[ky]'a'-a-heen (36) karexaç n-[is]-va-cip (37) unu'huya'atc hi'ru'va ku'ma u-[p'arih]-ic-iri pa na'n'i i's'soa viri na-[ta-knit]-cu'-oodi (38) fa'- takxac ta-nei-[ky]'v'-ic (39) xa'vveekua kw'qum ni-pi'-[kfuuk]-cip (40) tea'vura pa'n'pax ni-[yiru'-h]-u'n'i (41) ma'a'vu'ra va ca'ruk pa pi'ic-kiet u-[va-yvay]-hii (42) karexaç ni-[kw'i'-rip'-u]-ni (43) yanava ca'ruk-xac pi'ic-ak u-[sa'n]-ta-kik-va (44) karexaç ca'ruk n-[is]-yur-u'n'i vura (45) ta'-n-[is]-yu'ru'vi ta-pu'-va-a-[i's]-vu't-vara (46) ko'ova ta-ni-[e'ekwu']-ic tea'vura kw'qum ni-[yiru'h]-u'n'i tci'mi-ta s'po'ha u-[kuy]-va (47) karexaç u'-[crax] pa nani-pu'vic (48) ka'an ni-u'um tai'tam ni-[pi'-ik]-pi's-va-heen (49) pa'iic o'elemacap' y i's'-u-[sa'an]-ni (50) tea'vura vi'ri'u'mta ni-[pi'-ki]'pi'p (51) kw'qum ni-p-[ki'c-ap'] (52) karexaç tai'tam ku'kwum ni-[i's]-yu'ru'cip-iri-heen ca'ruk ni-p-[is]'s]-yur-u'n'i (53) ca'ruk ikuei-cri'hi-raam ni-[i'-ip]-ma vi'iriku'v'avura tci'mi u-[kxad'am]-hiic (54) ye'evi ri'i v ni-p-[i'-v']-uru ko'ova puxvile ni-[ikvu']-ic

(28) Then / neck also / I cut off. (29) Finally / I packed it on my back. (30) But scarcely / I got to my feet. (31) Not / any / distance / I could pack it, / when / down. (32) Then / after a while / then / again / I start to pack it. (33) As time goes on, / it is heavier. (34) Then / I think, / “I’d better skin him,” / finally / I skinned him. (35) Then / the / flesh only / pack / I made. (36) Then / I pack it. (37) Round / too much / becoming, / it brought it about / that / my / pack / just / kept rolling off me. (38) Somewhere / I fall flat. (39) By sheer luck / again / I scramble to my feet. (40) Finally / then / I rolled it down. (41) To be seen there, / down hill, / the / brush only / is moving. (42) Then / I ran down. (43) Behold! / down hill there / in the brush / it had got stuck. (44) Then / down hill / I dragged it down / simply. (45) Now I am dragging it, / now I am not packing it. (46) So much / now I am tired, / finally / again / I roll it down, / but / tree / it struck. (47) Then / it tears / the / my sack. (48) There / I go, / then / I gathered it up. (49) The / meat / here and there / one it lies. (50) At last / and barely / I collected it all. (51) Again / I tie it up. (52) Then / finally / again / I pulled it up, / down hill / I drag it down. (53) Down hill / camping place / I reach there / just becoming / soon / it will be dusk. (54) Really, / I am nearly dead, / so / much / I am tired.

Free Translation.

Last fall I went on a hunting trip. I made camp up the creek and next morning early I went hunting. Up the hill there I found deer tracks leading out, and I followed the tracks. As it happened, I tracked him into a patch of brush. There he jumped up. Down the hill he ran and I after him. On the other side of the creek I could hear the noise of rocks somewhere in a fir thicket. Finally I saw him. He had run nearly to the top of the opposite side on the other side of the creek. I took a shot at him. Then he gave a jump down. But it was very far away, I didn’t think that I could have hit him at that distance. Then I shot again, but under. My shot passed just as he jumped over the ridge. I found the place where he had run down, and I set out for the other side of the creek. Then up the hill I climbed on hands and knees, and finally at the top I scrambled over. Then I went along the ridge. No tracks anywhere. Then I went around to the
steep side: There he was, standing below me. So at last I shot him. The last I heard of him was a noise there in the brush. I went toward it. There he lay, a big buck. I could hardly move him. Then I gutted him and cut off his head. I got (the animal) on my back but I could scarcely get up. I could hardly pack it any distance at all, before I had to put it down again. After a while I started in to pack it again, but as time went on it got heavier. Then I thought, "I'd better skin it." So at last I skinned it, and made a pack of just the flesh. I started out to pack it that way, but it was too round. My pack kept rolling off. Somewhere there I fell down. By luck I managed to scramble up again. Finally it rolled away down hill out of sight. Only the brush was moving. Then I ran down. I found that it had got stuck in the brush down there.

After that I just dragged it down the hill. I dragged it, I didn't try to pack it any more. I was so tired finally I rolled it down again, but it hit a tree. That ripped my sack. When I got there I had to pick up the pieces. The meat was lying all around. It was as much as I could do to get it all together again. Again I tied it up and again I dragged it. Down the hill I dragged it, down to the camping place. I got back just as it was getting dark. I was so tired I was nearly dead!