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## Wichita Text Structure\*

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In this paper I want to examine the structural and performance characteristics of two Wichita texts (appended). They are both narrated by the same person, Mrs. Bertha Provost, late of Anadarko, Oklahoma; they are both what would have to be called "traditional narratives," and they are both about the same length, but they represent two different genres. I want to look at the meanings of elements in the texts which seem to signal event boundaries and special types of language, and to describe some rather striking differences between the two examples here, differences which must be due solely to the genre, which in turn colors the speaker's attitude toward the subject matter.

The first text represents what the Wichitas call a "true story." The characters are human beings who act very much the way ordinary Wichitas act; and from the point of view of the Wichitas, the events are normal happenings. Stories of this sort can be told any time, and they seem to have little reason for existence beyond the intrinsic interest in the story itself. The second text, in contrast, is a Coyote story--and a very common one all over the Plains. Mrs. Provost called these "fairy tales" (*ksi:r?o:kha:r?a*). The characters are usually talking animals, and the ordinary laws of physics and biology are often suspended in these tales. They cannot be told during the summer months, and they always have some explicitly stated reason for existence--in this case, as the explanation for why coyotes cry.

Perhaps it is not surprising, then, that the first narrative is told in a very unemotional, matter-of-fact way, almost as a broadcast journalist might present it, while the second seems designed to entertain, and includes a lot of variation in its phonology. To illustrate, I have prepared some excerpts from each text for you to listen to.

Before we start, you need a few words of caution about the recordings vs. the transcriptions. The transcription you have before you is of slow speech forms, and it is also the result of sometimes rather drastic editing by the speaker as we went over and over the original tape. On the tape, however, you have fast speech forms, hesitations, repetitions, errors like stammering or slips of the tongue, and repairs--in short, a normal oral performance. That means that you will not see what you hear part of the time, particularly as regards grammatical (rather than intonational) pitch, word boundaries, reduction of VwV sequences to [o:], and the allophony of [r] and [n]. I will try to help you associate the right parts of the transcription with the tape as we go along.

The first class of phenomena we will examine is phonological, specifically the use of pitch level, speed changes, and pauses. First we will hear lines 1-13 of the true story text. Note that except for the grammatically conditioned pitch changes and for the kind of pitch drop that apparently universally precedes a pause, the passage is quite intonationless. Note, too, how few pauses there are. In particular, in line 7, note that there is almost no pause at all before the word meaning 'suddenly'. This is surprising, for we will find in the next text that that word regularly marks boundaries between sections of the story.

The text goes on to describe how everyone left, but the woman did not rejoin the group. A year later they have returned to the same place, but still not found her. Then toward sunset someone takes his horses out of the camp to graze; he spots the woman they had left behind, but sees that there is something wrong. Now we will hear lines 24-26.

This should be a very dramatic revelation, at least to my mind--perhaps the most important one in the story. Yet the only intonational indication of its importance is the pause that precedes *wira? a a:ka?ar*. All of the drama is in the text rather than the performance here.

Turning now to the other story, even in the first few lines we can hear a real difference. There is a general tendency for the direct quotations to be either slightly raised in pitch or breathy in tone, while the "stage directions", especially the quotation verbs, are normal or somewhat lowered in pitch. I am going to play the first 17 lines of the text. Listen for the intonational pitch that marks the quotes, and at the beginnings of lines 11 and 23, a distinctly breathy quality that also accompanies a quotation. Note also the end of line 12: this is an important word, and elicits gales of laughter from an audience listening to and understanding the tape. Yet it is not particularly well marked by the intonation--rather, just as we saw in the introduction of the notion that the woman in the other text had become part bear, the dramatic announcement is set off by pauses, but made at a normal voice level.

Starting with line 13, we move away from conversation to narration. The pitch level settles back to something close to normal, and the language speeds up, as if this were material the narrator wished to get past so she could get to the interesting part of the story.

Next I want you to hear lines 21-24.

This passage begins with a statement of the scene, moves to a monologue by Turtle, and then introduces old Coyote himself. You noticed that the Turtle's monologue was very different in character from anything else we've heard: much slower, enunciated syllable by syllable, and composed of verbs without their usual prefixes. I found out several years after I collected this text that that passage was supposed to be sung, but the narrator decided to recite the song text instead. Nevertheless, she retained the rhythm of the song, even though she omitted the melody.

Again, the introduction of Coyote, which is a major dramatic event in the story (and again elicits a chorus of laughter as soon as the name is mentioned), is signalled by setting the name off by pauses, rather than by any special uses of pitch. This is now the third time that we have noticed normal pitch and pause utilized for the presentation of a particularly important part of the narrative. But notice what happens as soon as Coyote is on the scene. The verb that brings him in is rushed past, and his first quotation is presented without any pause between that verb and the beginning of the statement. But the statement itself, like all the quotes we heard at the beginning of the story, occurs with raised pitch.

The next sample I have for you is lines 46-51. Coyote has gone off to find his family, and Turtle, with Squirrel's help, has moved all the butchered meat up to a branch that hangs out over the water. When Coyote returned with his family and found the meat gone, he was quite angry and the children were quite disappointed. Now we learn that one of the children spots the meat's reflection and assumes that it's deep down in the water. Listen to the excitement in the report of this discovery, beginning with line 49.

Here the usual tendency to raise pitch during a quotation is exaggerated, and the speed of delivery is much increased as well. Yet the identification of the speaker, the child, even in the middle of the quotation, returns use to the sober pitch and speed we have come to expect of "stage direction" passages.

The last excerpt I have for you goes from line 57 to the end. Note at the beginning, where the plans that had been hatched in the preceding lines were described as carried out, that the pitch variation is even less than usual. Then the quotation in line 60 is again high and fast. From the end of that line on we have the wrap-up of events and the explanation for the story, all told very

matter-of-factly again, though I like to think I detect just a smidgin of sympathy with the coyotes in the tones of these lines.

To summarize what I have been trying to illustrate so far: in this speaker's renditions of Wichita narratives, we find a relatively monotonous presentation of facts, either in the whole of the "true story", or in the narrator's own lines in the fairy story. But in the fairy story, we note that direct quotations of the animal characters are generally produced on a higher than normal pitch level, and several other variations in speed (very slow, as in the song, or very quick), breathiness, and pitch contours enable the narrator to distinguish "stage directions" or straight narration from utterances attributed to characters, even without using verbs of speaking and names of speakers.

Besides these intonational characteristics, I would like to point out the use of three additional words or morphemes. First is the prefix *ka:?* found on the first word of each story, and occasionally elsewhere in the texts. In the bear-woman text, the first two words are an obligatory, formulaic opening for this kind of story, and the *ka:?* appears on the first word of the formula as well as on the first word of the story itself. It occurs again at line 17, where there seem to be a major break in the story: the group returns a year after the original event. In the coyote text, *ka:?* appears on each verb which introduces a new character: the turtle in line 1, the buffalo in line 4, and Coyote in line 24. Squirrel pops up without *ka:?*, but there is some evidence that the narrator was stumbling in her recollection of the story at that point, and that she is telling it as if she had already introduced Squirrel.

*Ka:?* may also be present at the beginning of Line 61, though there are at least two other words of this shape that can occur in this position, one of which means something like 'so; consequently', and that may be what we have in 61. In 62, however, we again find *ka:?* on the verb that introduces Mrs. Coyote by name, even though she's been around in the story already. The final occurrence is in line 63, where it introduces the explanation segment of the story.

It seems to me that *ka:?* marks a kind of new beginning. Either it introduces a new character, or it introduces a major change in the focus of the story. It is therefore an important indicator of major boundaries in the text.

The second word that seems to have a lot to do with indicating text structure is *hiriwa:?*. This is probably a conjunction which serves to move the story along; it is usually translated "and then" or "and next", and signals the fact that we're launching into something different now. And finally, I would point out *a:ki?:i:rakhann*, generally glossed "all at once" or "suddenly", but not usually having quite that meaning in most of its occurrences in these texts. In each text, the number of instances of *hiriwa:?* and *a:ki?:i:rakhann* added together totals 16; I wish I knew whether that is a coincidence, or whether there is some "average length of passage" which requires a certain number of these markers in a particular length of narrative.

*This is the text of an oral paper which was accompanied by a tape recording of relevant passages. The tape is available for \$3.00 on request to the author. The paper was read at the Anthropological Association, Washington, D.C., December 1985.*

## Appendix

The following two texts are reprinted from *Caddoan Texts*, ed. by D. R. Parks, *International Journal of American Linguistics Native American Texts Series 2.1* (1977).

## Text 5: The Woman who Married a Bear, by Bertha Provost

1. ka:'a:'a:kivakhair'a has'a:kire'erha ka:'a:kihánthiri i:ri:'a  
Once upon a time there was a village. One day chief
2. naréir'ih ákivak'a há'vi' tacirak'fihiriki to:rikic'a  
the said "Ok. We (pl. incl.) are moving." Young man
3. kiyais'a:hi:'i see has'a:khi'iriyais ti'vi i:ri:'a naréir'ih  
a he was in love with her this chief the
4. ná:ri'ih véra' íka'ákiwa've'eih hikiyákiwa'ariki  
his daughter. Probably they (dual) met; they were standing
5. hiravestakih ivakháir'í véra' hakič'érivachvah véra'  
(dual) talking. It was about time maybe for them (pl) to set out. Maybe
6. ná'a' íka'akicre'erhair' híriwa' hikiyákiwa'ariki  
they (dual) got mad at each other, so then they (dual) were standing there.
7. ni:yerikike'eih hi:ya:h'irivachva'ah a:ki'irakhánn ákivak'a i:ri:'a  
While they (pl) for them (du) to set out suddenly he said chief  
were waiting (coming)
8. naréir'ih há'vi' íc:ia:rihe'erivachva há'os hika:wa'a híriwa'  
the "Ok. Let us (pl. incl.) Soon they (dual) So then  
set out. will come.
9. ni:č'érivachiseah íkiriwak'as ti'vi to:rikic'a naréir'ih véra'  
(after) they (pl.) (all at once) this young man the, maybe  
he spoke
10. iwa:riks há'vi' hici:wári hírikiyárok'as  
he kept telling her "Ok. Let's (du. incl.) go." She didn't want to.
11. ka:hi:k'a naréir'ih véra' ná'a' ni:cháriskih híriwa' á:hiwicks'a  
woman the maybe while she was angry. So then he thought
12. to:rikic'a naréir'ih há'vi' íc'if:warih asekhá' ho'os  
young man the "Ok. I guess I better last; soon  
go (if I go)
13. ka:'a ho'os ka:'fikhir'ihakv hinni' ka:'a híriwa'  
she will come. Soon she will get over and she will come." So then  
her mad spell
14. ne'ero:chiseah nihi'inn'a:ivaskivah nahiseah ni:čre:vahhariseárh  
after he started out (and) after he left and after where they (pl) went,  
her (behind) he was going
15. ka:hi:k'a naréir'ih áki'irivachva hírika:' ni:čvakhariessah  
woman the left (too). Far off after they (pl) had gone.
16. ka:sis 'áre:vahharass e:kv véra' haskikieskiriskiti:'i ni:čvakhariessah  
I don't know how long or maybe it was a whole year after they went
17. hinni' ka:hi:k'a naréir'ih ka:'a:'a:kivakhair'a ha:va'  
and too woman the, the time came again
18. mekhakhair'áki:h hinni' ná'akhi'inn'a:ivaskirih há:kiyaki:'i  
when they (pl) and where they had left her there was no one,  
were coming
19. hi'lyrhe:hiyas véra' híriwa' kiyá'a:'ákič:rae'ak'ariki  
even though they maybe. So then someone took his horse
20. híkies:riyarih nahiseah vichhá:' thara' va:ra:akivah  
for them to graze. While he was very the sun was close to setting;  
going

21. ka:si:ci'ih hakisa:k'i:skwah kiyakiyakit'a:riki kiyaki:ya:hkvi  
it is almost for the sun to go down, someone was standing by a tree.  
ready on top
22. ka:kiri' kiyahika'acs a:'iki:ci:k'i:rahi véra' ka:kvic  
Something (s)he was eating it. (S)He had found self maybe hackberries
23. kiyaka'acs híriwa' na:hissah nahannó:ra:hissah ši'i:caras  
which (s)he So then as he was going as he was getting closer he recognized  
was eating. her.
24. á:ki'icaras ka:hi:k'a naré:ri'ih híka'akiré:hi'inn'ú:wah hí:í'  
He recognized woman the whom they had left behind. That one
25. kiyaki:'i híriwa' wickhé:'acs ní:cí:te:re:skih  
she was the one. So then very good when he recognized her.
26. narí:fríh híyas hínni' na'asik'fríh víra'a a:ka'ar  
where her from there to (and) where her feet are bear she had  
wait is [lit. first] become.
27. híriwa' na:hissah a:kivak'a hí:ri' tachir'f:ras hínni'  
So then when he went he said, "That one: I found her and
28. kírí'acakve'e:i' a:kivak'a nahánthirisk'fríh híre'f:hanthiri  
she is not right any more." They said, "In the daylight tomorrow."
29. nahánthirisk'fríh hasí:riwa:chí:ke:hah hí:ra:ka:' ní:í:ckó:rih íka:'a  
In the daylight a deep ravine (canyon) far where the end is rock
30. haasi:'ih ísa' kiyaki:c'í híriwa' ní:ri:kite:ri:tsakih asa  
as if it was thus it was. And so after they got on horseback some
31. ne:wíyas ní:we'ekih a:'kíckawí:kvíki híriwa' í:kivak'a  
afoot being (too), they surrounded it. So then (one) said,
32. véra' tí:'ise'ocak'a hínni' ke'eci:ci:co:raiva híke'eci:rihiyah  
"When I give this then ve (incl. pl.) will We will look for her."  
signal go down.
33. kíri:aci:re:rak'askih ka:hi:k'a kiyararé:ri'ih véra'  
Here's a part I didn't say: woman the probably
34. ní:í:tsakih tí:í ví:c kíya'aré:ri'ih ka'akire:hí:rasih  
she was seen (by) this man the who found her.
35. a:'káví:sh híra' ka:'á:ki:ke:re:va í:hánvíckvas í:sh navak'fakih  
She ran off there she went down in. He knew the place and said,
36. hí:ri:ka:' tí:ke:sis híriwa' tí:ra:ckawí:k'fakih asa  
"Far she went down in." So then they (pl) surrounded it some
37. hí:ri:'arharikíwa:víh íre:wíyís asa ne:we'ekih a:kí:co:ra:va  
who were on horseback; afoot some who were. They (pl) went down.
38. híriwa' ní:co:ra:hissah hí:ra:ka:' véra' narí:re:hír'í:tsó:rih  
Then when they had (as) far (as) maybe where they had selected  
gone down the place
39. hara' ní:í:ckavah níhí:ke:hah íka:'a kiyakí:ra:ca'í ká:kathir'á:rih  
there the end (of) the canyon rock there was a which had a hole in  
the side (a cave).
40. híra' ka:kíya' a:'kí:ic'f:rih ka:' kiyakí:ckó:r'havi  
There someone he looked inside. Far she was lying inside
41. né:ri:tsakih hánc'a kiyakí:ra:cká:ha hara' véra'  
hiding. May (strav) there was a lot inside. There probably
42. hí:í:ckó:erhavi híriwa' hínní:vcit'fakih ka:kíyaki:ckakíckas'  
they (du) have So then as they were she was yelling and screaming for  
their bed. pulling her out someone.
43. víra'asá:thir kiyakí:ca:sis véra' í:cká:ee'eh'í:riks naré:'í:ki'rih  
Like a bear she yelled. Probably she kept yelling for her husband.
44. tacks' véra' í:thir'kava híra' ka:ra:hissah víra'a véra'  
The place must have been there that he went. Bear probably  
very far away

45. we'ó:vi:ci'í híriwa' híra:hi'nna'askih hínni' nahí:tsí:tsakih  
she was married So then when they brought her and when she came out  
to him now. to the edge
46. as'kac'í'a kh'í:as kiyakí:ri:ctatath chara'ó:as'fríh hínni'  
dry moccasín the poor thing had a little one where her foot and  
attached still was
47. naré:'í:ra:ci'f'ih híriwa' na'as'ekih á:kí:ka'va' há'v'ih hí:í:í:ekvati  
the one who was then when he saw her he said, "Ok. (pl) Release  
her brother her.
48. karé:'í:í:é'va chat'f'ois chatí:yí:aric hínni' á:kí:ka'va'  
That's the way She's still alive. She's still And he said,  
it is, it's Ok. walking around."
49. hí:í:í:ekvati chí:hí:shí: acs í:ca' chá:ra'astí:ckih  
"Release her. Just let her go. Good it is while she is still  
[this way] going around
50. hí:ra:ri'a tí:í na:kih kírí'acakve'eh  
earth this where it is. She is not suitable
51. híyaki'í:í:í:sh ísa' a:kí:ke:vi:tsí:í'í fíka'aki'f:rakvati  
for us (pl. incl.) to look at. Thus it happened: they released her.

## Text 1: Turtle, Buffalo, and Coyote, by Bertha Provost

1. ka:'a:'akó:k'har'í'a k'f'í:is hí:í:as kiyakí:hí:í:ocakí  
Once upon a time turtle poor thing he was sitting at the edge.  
they say.
2. kiyakí:'í:khí:ya'a bahí:í:yí:askvah  
He was wishing, they say to go across the water.
3. ka:kíya' í:í:í'va íekírí:í:yí:askva  
"Somebody come! Take me across the water!"
4. ka:'a:'akí:hí:'í:khí:í'a ní:ri:ri'í'a a:koik'a a:íh ne'evá:í'  
Then along down in came buffalo. He said "Hey, friend!
5. í:kírí' há:va' na:í:va:khá:ra'as tatí:'í:khí:ya'a  
What then are you talking about?" "I am wishing
6. bahí:í:yí:askvah a:koik'a tí:ri'h hí:í' ískí:í:é:ki  
to cross the water," he said. "Here then sit on top
7. na:shví:ri'ic'f'rih a:koik'a ní:ri:ri'í'a  
where my shoulder is," said buffalo.
8. a:koik'a k'f'í:is hí:í' ke'asavir'í:stakví  
Said turtle, "No! You will shake your shoulder;
9. ke'asakí:ha:hanví:hi há'v'í' hí:í'  
you will throw me into the water." "Okay then
10. natí:í:arí:khí:í:er'f'í:arí:ki'fríh hara' í:ste'erhí:kava a:koik'a hí:í'  
where my horns stick out on top there go into the brush. He replied, "No!
11. í:í:h hí:í' ke'asó:í:í:riyari hínni' ke'asakí:ha:hanví:hi  
Oh, No! You will shake and you will throw me into the water."  
your head
12. í:í:h tí:í:ctaví:í'í há'v'í' hí:í' ískava natí:í:í:arí:ki'fríh  
"Oh, it's hard! Ok, then, go in where my anus is."
13. hí:riwa' na:hissah hara' a:kí:kava hí:riwa' nahí:ssah hara'  
Then going, there he went into it. Then going in, there
14. va' naka:'í:ca:kíh a:kí:hí:'í:yí:askva  
now sitting inside he went across the water.
15. hí:riwa' nahí:tsí:tsakih nahí'yí:así:ssah  
Then when he was getting onto the bank after crossing the water,
16. ha'awí:ro:' í:ka:' hí:riwa' kiyakí:í:ctaví:í'í hí:riwa'  
"Okay, then now where (is it) then?" It was hard for him then
17. hako:í:í:th a:kí:'í:ra:khann k'f'í:is í:kí:ví:cká:'a tí:í hí:í'  
to get out. Suddenly, turtle thought "This then

18. *icka'aci* *ka:kiri'f're:r'i* *naka'acskih*  
let me eat it!" He didn't know what it was that he was eating
19. *nako:ke:hárh* *chi'f:iki'f:irakháris'f:* *nárhír'a* *a:ki:wa'ehi*  
deep inside him. All at once buffalo fell over.
20. *hiriva' kfk'i:is* *véra' naka'acskih* *hara' a:ki:ci:ti*  
Then turtle maybe while he was eating there he went out.
21. *nawacitiskih* *kiyaki:ofwa:ci:rhír'as'virhavi*  
After he went out there was the big buffalo lying there.
22. *hiriva' nok'áskih* *ákihir'as:hi* *é:i'* *ka:kiya'* *isa:cta:hara'a*  
Then saying he stopped. "Hey! Somebody bring your knife!
23. *a:ci:ri:rhír'astariyari* *tariyari* *a:ki'f:irakhann* *k'f:ta:ks*  
Butcher the buffalo! butcher!" Suddenly Coyote
24. *ka'ya'a:ki:riya:s'a* *é:i:'* *há:wa'* *ne'evá:r*  
along came the old one. "What is (the matter) then friend?"
25. *é:h* *tata:cta:rhaskie* *ká:kiri'* *'atf:'i*  
"Oh! I have killed me a buffalo; nothing I have it
26. *hiriva' hakitariyarih* *a:ko:k'a* *k'f:ta:ks* *ha'vi:'*  
with it to butcher him." Said Coyote "Ok.
27. *ita:ce'f:iriya:s'akhiwa* *hinni'* *ki'ictariyari*  
Let me go after my children first and afterwards, let me butcher."
28. *ha'vi:'* *hiriva:'* *nahissah* *hinni'* *ika'akira:'f:itariyari*  
"Ok." Then he was going and they two had butchered first.
29. *k'f:ta:ks* *véra' haa'a:áki:ci:ta:he'eh*  
Coyote must he had his knife with him.
30. *a:ki:riwá:iiii'aras'f:ir'arik* *hiro:'* *k'f:ta:ks* *é:ko:k'a*  
he piled up a great big amount of meat. Then Coyote said,
31. *ha'vi:'* *itice'á:rhíwa* *nati'ak'ih* *hinni'* *niye:s* *natf:ikih*  
"Ok; let me go first after her my wife and child my plural."
32. *ka:'* *híriva'* *ní'f:rhissah* *k'f:ta:ks* *nahissah*  
So then going off Coyote going along.
33. *é:h* *ka:kiyá:ki:his* *a:ki'f:irakhánn* *híriva'* *ha'wa'*  
Oh, he was going along, far away. Suddenly then too
34. *véra'* *na:ci:riya:s'akhir'f:iraskih* *ti:'* *a:áki:wa:ir* *kfk'i:is*  
I guess he found his children. At once he set to work turtle.
35. *hinni'* *váic'ar'a* *a:ko:k'a* *é:kiri'* *há:wa'* *ne'evá:r*  
And squirrel said "What (is it) then, friend?"
36. *kiyakiriva:cá:hkwi* *hassiyarhi'f:irika:vih* *nare:he:hárh*  
There was a big tree with a branch hanging down over where the creek is.
37. *tatf:'i:khíya'a* *ti'i* *'aras* *hataki:ca:re:hih*  
"I want this meat for me to put mine up on top."
38. *a:ko:k'a* *váic'ar'a* *ha'vi'* *itactate:ti*  
Said squirrel "Ok. Let me help you."
39. *váic'ar'a* *kiya:ki:riwa:c'arasarikita'ahf:irike*  
squirrel he brought the big quantity of meat up to the top, repeatedly
40. *niya:hk'virih* *hí:rak:ah* *a:ki:riwa:c'arasare:hi*  
where the tree is. Far off he put the big quantity of meat on top.
41. *híriva:'* *k'f:ta:ks* *na'askih* *niye:s* *kiyako:kháta'ariki*  
Then Coyote coming child they were following
42. *hinni'* *na:é'ak'ih* *nachiss'askih* *fiyaih* *ká:kiri'* *kiyaki:'i*  
and his wife. When they arrived Oh! My! nothing there was.
43. *é:h* *ká:kiri'* *vati:'i* *é:ka:'* *véra'*  
"Oh! Nothing there is left. I wonder where he is?
44. *té:riyash* *ieihir'f:irash* *né'a'* *kiyaki:cha:ris* *k'f:ta:ks*  
He better watch out if I find him!" He was growing angry Coyote.

45. *khi'as* *niye:s* *niré:r'ih* *khi'as:ki:hante'er'as*  
poor child the plural poor ones were licking the ground
46. *wa:cka:riks'a* *na:ckitaw:shah* *a:ki'f:irakhann*  
blood clots those scattered around. Suddenly
47. *a:ki'ichhité:s* *nare:he:hárh* *niya:rhi'f:irika:virih*  
he peeked over the edge of the creek where the branch hung down over it.
48. *véra'* *chiyaré:sirih* *kirikiyakhare:s'i* *hinni'*  
It seemed in plain sight they were deep in the water, and
49. *hir'ka:'* *iye:h* *akvitha'* *há:ri'* *iskirhe'ecaki*  
way off all the time they were above. "He is sitting in water!"
50. *hí:raka:'* *iskirih:ke'ecaki* *niye:s* *niré:r'ih*  
way off he is sitting down in!" Child [it was] the plural.
51. *té:riyash* *a:áki:ciye:s'akva:ri* *ha'vi:'*  
"He better watch out!" He told his children, "Ok."
52. *ika:'a* *ti'i* *hi'iskici:kiwiki* *hinni'* *hi'istiha:hannivih*  
Rock this you all tie it around my neck and throw me in the water.
53. *har'ih* *há:ra'* *ke'echvisskva* *nah'ecakirih*  
Where he is there I will go + arrive where he is sitting in the water."
54. *i:'f:ih* *ika'akic'fwa:'ika:rikiwiki* *a:áki:ciye:s'akva:ri*  
Oh! Alas! They put a big rock around his neck. He told his children
55. *ha:s* *'ata:c'a* *vah'achice'er'áskih* *vah'ichice'riya:skih*  
"If manure when they come to the surface when they are floating around
56. *ke'esa:k'ikha:r'* *né:rhír'aská:hkaks* *va'aracacka'askih* *hinni'*  
you will know the buffalo intestines they have been cut open and
57. *issiri'* *ke:'iki* *né:rhír'as'ata:c'a* *ha'vi:'* *híriva:'*  
that kind they will be buffalo manure." Ok, then,
58. *hiric'ika:rfikiviskih* *hinni'* *híraha:hanniviskih*  
they, tying a rock around his neck and throwing him in the water
59. *khi'as* *véra'* *a:ki:hí:ko:te'ea* *kik'is* *hinni'* *váic'ar'a*  
poor thing I guess he drowned. Turtle and squirrel
60. *hí:ró:h* *ariya:c'i'ássi:sha:hannivih* *ariya:ci'i'ássi:ssiyak'av*  
"Ha! Ha! They threw their father in the water! They killed their father!"
61. *ka:k'ikiewa:c'iriki* *v'i'yac'asa:skorara:aya:k*  
Then they cried greatly. Mrs. Coyote
62. *ka:khi'ákiyaki'ic'f'iriki* *a:ki:cé'ero:ckva* *ní:ckvakhárisah* *ní:ri:há:skih*  
poor thing was crying. They left going along mourning.
63. *isa'* *tikitavis'i* *ka'a:vakháras* *k'f:ta:ks* *firi:hass*  
Thus it is that way. There are times coyote they mourn.
64. *híriva:'* *hí:vas'a* *ní:'i* *ke'iyáki:c'i'ássi:shí:ko:te'askih*  
Then the very ones they are who drowned their father, they say.