

Kaáⁿze Wéyaje - Kanza Reader

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Kanza Language Project

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The design of this document was made possible through a \$196,025 grant (\$156,820 grantor share) from the Administration for Native Americans, award #90NL0438. The printing of this document was made possible through a \$19,000 grant (\$9,500 grantor share) from the Endangered Language Fund's Native Voices Endowment: A Lewis and Clark Bicentennial Project.

Compiled and edited by Kanza Language Project staff members Justin T. McBride and Linda A. Cumberland, Ph.D. Original material by Kanza Language Project staff members Justin T. McBride and Linda A. Cumberland, Ph.D. Additional original material by Kaw tribal member Jim Benbrook. Cover art by Kaw tribal member Chris Pappan. Additional artwork by Kaw tribal members Rima Bellmard-Mathews, Storm Brave, Dewey Donelson, and Kira Mathews.

2010 · KAW CITY, OKLAHOMA, USA · KAW NATION

Kanza/Osage

Chris Pappan 2010

"The image is of Kanza Chief Washunga, and the text is an Osage prayer in Kanza (thus the title Kanza/Osage). I deliberately erased some of the text to symbolize the loss of our language and traditions, but Washunga is there, waiting for us to come back."

This piece was awarded
1st place for drawing at the Eiteljorg Museum Indian Market
Indianapolis, June 26-27, 2010 and
2nd place for drawing at the Santa Fe Indian Market August 21-22, 2010

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Jan 10	Imchusa	30 50	Jan 4	March	30 50	Jan 4	Imchusa	30 50	Jan 4	March	30 50



Wieg...
 Mi, i'de
 wak'nda iye
 oy'phe; g'g
 yanikashi'ge
 yik'hé ábe.
 N' yeákha
 sh'ra kha
 ga wax p
 ow'kiy
 da'ha
 la'ye
 Yíc
 éqipe
 waská
 Korbla. Kaáze, náje
 babe, h'ago wask'ohna, e
 g'g'at'akha.
 Ga'gohna'án.
 Oy'kiye sh'ra sh'ra'we
 xiya. Ha'ye nikash
 áyi' mik'hé. H'óbaye
 Yie dade' omá'yagika'
 I'de' zaani'ishpaho' náje.
 washka ta mik'hé. Yegoji
 g'iker k'or'bla, iye oyáge
 wayákiye k'or'bla. Wayála
 á'gáye, yak'éwayabe
 H'óba idoi', Yie wawáish'tó'
 Kaáze áa. áa. áa (Kanza Wazhazhe,
 21st Century Ledger Drawing #27 May '10)

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FOREWORD



Monument Dedication Speech

Pete Taylor, 1925

Ladies, gentlemen, friends: Hear me while I speak for my people, the living and the dead of the Kanza or Kaw Nation. I am glad to be here with you at this celebration. We come back to the old reservation where the tribe lived many years. We dedicate this fine monument as the resting place of the remains of the Unknown Indian. It will be a permanent memorial to our tribe, of which he was a brave warrior.

From this monument hill, I look down, and across the rich Neosho Valley I see the old homes of my ancestors. Where have they gone? I see the bluffs, ravines, and streams where they hunted and fished. Many of them lived and died here long ago. Only a few are living who once called this their home. The others have gone over that long trail of the stars to the Happy Hunting Grounds beyond. A few of the young members of the tribe come to this celebration.

You welcome us with signs and gifts of friendship. It warms our hearts. When we return to our Oklahoma reservation, we will tell of your great kindness. We will not forget.

In old days, it was necessary to have a head chief. I am proud to say that my grandfather Allegawaho was Head Chief when the tribe was moved from here in 1873 to its new reservation in Oklahoma. It is my duty to speak these words of thanks for my people. On behalf of the Kaw Nation, living and dead, I now thank Mr. Frank Haucke and the many Council Grove friends for building this fine monument in memory of my people who once lived in this beautiful place. Let it be a pledge of peace and friendship as long as the grass grows and the water runs along the Neosho Valley. The Great Spirit will reward your kindness. This is my prayer and the prayer of my people. We thank you.

I have spoken.

INTRODUCTION

Purpose and Use

This book is a **graded reader**, consisting of a series of readings ranked (that is, *graded*) by level of difficulty, taking the reader gradually from easier readings and explanations to more challenging ones. We at the Kaw Nation Language Department intend this book as a way to help Kaw tribal members and other interested individuals develop reading and writing skills in the Kanza language, with the supplemental audio CD offering a way to improve listening skills. The pieces selected for inclusion are intended to increase the user's understanding of tribal history and culture.

The content consists of written and spoken **texts**—sets of connected sentences with a single overarching idea or story—collected from Kanza speakers during the last century of fluency in the language, roughly from the 1880s to the 1970s. This means that every text in this book was actually spoken (or in a few cases, written) by people whose first, and sometimes only, language was Kanza. These are authentic accounts from the ancestors of modern day Kanza tribal members.

We anticipate that the average users of these materials will be Kaw tribal members above the age of 15, with interest in their Kaw heritage but who do not necessarily have previous experience in Kanza or any other language other than English. To this end, Kanza grammar and other technical concepts will be explained in plain English as much as possible.

These materials represent a portion of the work we have done for our 2008-2010 ANA (Administration for Native Americans) grant project known as *Designing Materials to Teach Kanza Literacy through Historical Texts*. The project goals include the following:

- Archive all historical texts
- Compile a graded reader document

- Record a companion audio CD for the graded reader document

The project team consists of the full-time Language Director Justin T. McBride, part-time Language Coordinator Dr. Linda A. Cumberland, contractual Language Consultant Dr. Robert L. Rankin, and a small Community Advisory Group composed of Kaw tribal members Rima Bellmard-Mathews, Jim Benbrook, Paul Hardy, Curtis Kekahbah, and Kira Mathews.

About this Book

In this section we will discuss the book itself. The CD is discussed in the next section. As we said above, the purpose of this book is to help you, the reader, develop reading and writing skills in Kanza.

Each unit in this book consists of a background statement providing some sort of context for the **text** (a story, letter, lyric, etc.), the text itself—both in Kanza and English—a vocabulary list, a sentence-by-sentence analysis of selected elements of grammar found in the text, and exercises designed to allow you to check how well you understand each point and to give you practice to reinforce your understanding. There are also some end notes to provide additional information about the text.

Analysis of each text is presented in **interlinear** format, literally, "between the lines." This means that each line of Kanza is followed by two lines in English, so you have English *between the lines* of the Kanza sentences. Just below each Kanza sentence, there is an approximate English translation for each Kanza word, followed by yet another line giving the sentence in English—three lines in all. The top line is additionally color-coded to show certain grammatical functions. **Red** typeface is reserved for the **subject** (the 'doer'), **orange** for the (**direct**) **object** (the 'done unto'), and **blue** for the verb (the action being done or the state of being experienced by the subject). Note however that what in English would be an indirect object, an object of a preposition, and other such object-like categories remain uncolored. Thus, words that are **red** or **orange** will always belong to a noun phrase; words that are **blue** will

always belong to a verb phrase. An additional aid to understanding sentence structure is in the shapes used in the diagrams: noun phrases, whether red or orange, are represented by a rectangle; verb phrases are represented by a circle.

The book is divided into several sections, each of which is described below:

- Introduction: This gives a description of the nature of the project and some background in the Kanza language that you may find useful as a reference as you proceed through the main part of the book.
- The texts: Each text is one unit, so there are ten units in the main part of the book. We haven't annotated every possible point of grammar, just the most important ones for that particular level. Each text is preceded by a short background section written by a modern Kaw tribal member. Following the background comes the text, both in Kanza (designated as *Kaáⁿze Íe*, to provide textual consistency) and in English. Immediately following the text comes the relevant vocabulary section, followed by sentence-by-sentence annotations—including detailed explanations and practice exercises, designated by the 🌟 and 🌱 icons, respectively—and lastly a small notes section. The texts are grouped into three categories, Beginning, Intermediate, and Advanced, depending on length, general readability, and how much annotation is needed to explain relevant concepts.
 - "Beginning" texts are the most completely annotated, going over the most important topics in great detail. Exercises are very basic.
 - "Intermediate" texts are presented differently, as readers are now comfortable with basic concepts. Only new vocabulary is listed. The annotation consists of explanations for only the first ten sentences, followed by some exercises. The latter are now more challenging,

drawing from material in all previous units. The remaining sentences are then briefly analyzed, but no explanations or exercises are provided.

- "Advanced" level texts are presented largely free of interruption. The vocabulary and annotation sections appear as in the intermediate texts. However, only annotated sentences are presented. The exercises in this section require the user to apply vocabulary and grammar learned in earlier units to appendix texts.
- Appendices:
 - I. Answers to exercises
 - II. Index of technical terminology
 - III. A few general but important notes about Kanza verbs and sentence structure
 - IV. Additional texts (including full versions of excerpts used in units)
 - V. Kanza Glossary (an integrated list of the vocabulary found in all ten units)
 - VI. Where to go for additional information

Very few Kanza texts were ever written down. Like the great majority of human languages throughout history, Kanza language, stories, and traditions were passed from generation to generation by the spoken word only. Kanza language has only been written down since the 19th century, when non-natives began to work out alphabets for it. To the best of our knowledge, only 33 texts written in Kanza have survived. The annotated texts in this book represent about one third of what we have. The complete body of texts comes from several sources but most were collected in extensive linguistic surveys done by Rev. James O. Dorsey in the 1880s, and our Language Consultant Dr. Rankin in the 1970s. Here is the breakdown of the contents.

- Rev. Dorsey contributed 24 texts from nine Kanza speakers in the 1880s: *Alíⁿk'awaho*, *Gazáⁿ Naⁿge*, Charles McKassey, *Nighúje Yíⁿge*, *Óshe Góⁿya*,

Paháⁿle Gáxli, Stephen Stubbs, *Waxóbe K'iⁿ*, and *Zhóhiⁿ Máⁿyiⁿ*. Rev. Dorsey used a similar but different spelling system that formed the basis, via a separate Rankin system, for our current practical writing system. His texts fall into three categories:

- Myths—eight traditional stories to be told in the wintertime;
- Historical papers—13 texts including migration accounts, depictions of tribal customs, and battle stories;
- Personal letters—three correspondences from Kaw tribal members.
- Rev. Joab Spencer contributed in the early 20th century a lullaby from an unknown speaker from the mid to late 19th century.
- George P. Morehouse contributed a speech delivered by Pete Taylor at the 1925 dedication of the Monument to the Unknown Indian in Council Grove, KS.
- Dr. Rankin provides a 1970s-era collection of five (5) myths from Maude Rowe, one of the last fluent speakers of Kanza.

Apart from two Kanza prayers of significant length, no other texts in the language have been located.

The ten texts presented in this book were selected for their cultural or historical significance, their general readability, and for the points of grammar they illustrate. Please note that seven of the ten, *Second Story*, *The Turtles*, *Waxóbe K'iⁿ's Story*, *Battle between the Kaws & Cheyennes*, *The Raccoons & the Crawfish*, *The Mialoshka*, and *War Customs*, come from Rev. Dorsey's 1880s-era collections. These constitute a clear majority of the texts in this book. It is important to note that his collections include his analysis, translations, and notes for each text, all made at a time when there were still many fluent speakers of the language. Consequently, it is reasonable to assume that he worked to some extent with his Kanza consultants beyond mere collection of the texts, possibly down to translation and analysis. For this reason, we have made efforts to preserve as much of this original material as possible. Occasionally our reliance on his translation methodologies has led to strange

sounding English constructions, the absence of expected information, or the presence of unexpected information. All were intentional on the part of Rev. Dorsey.

Using the Supplemental Audio CD

This audio CD is intended to improve your ability to understand spoken Kanza with or without the aid of written material. Try following along in the written text as the CD plays. Once you are familiar with the texts, the CD can be audited without the assistance of the book. Listening to the CD will also acquaint you with the sound of the language. If you listen to the CD multiple times you will acquire passive and unconscious familiarity with the sounds and rhythms of Kanza automatically over time and you will begin to recognize specific words and phrases. In time, you will even be able to recognize which story you are listening to without checking the book.

Please note that the audio on the CD differs in one small respect from what one would expect; the gender of the voice recorded for the CD does not always match the gender of the speaker whose speech was originally transcribed. This is more of a problem in Kanza than in English because Kanza has a series of "gendered speech markers" that clearly identify speakers as either male or female. Thus, a male and a female relating the very same text will do so with slightly different wordings. For the purpose of this project, the written language is the primary focus—it would be inappropriate to alter the wording of the original text. Thus, there are a few texts for which females recorded the exact audio versions of texts that were originally spoken by males. These recordings, including *A Lullaby*, *The Turtles*, and *The Raccoons and the Crawfish*, occasionally make use of characteristically male gendered speech as spoken by a female.

About the Artwork and Background Material

Much of the material found in this book and CD, including the cover art and the images and background sections immediately preceding the units, comes from modern Kaw tribal members. We are very grateful for the contributions of these individuals. They are as follows:

Jim Benbrook	background for <i>A Lullaby, Old Man and Snake, Second Story, The Turtles, Waxóbe K'i'n's Story, Battle between the Kaws & Cheyennes, Big Turtle, The Raccoons and the Crawfish, The Mialoshka, and War Customs</i>
Rima Bellmard-Mathews	image for <i>Big Turtle</i>
Storm Brave	images for <i>A Lullaby, Old Man & Snake, Second Story, Waxóbe K'i'n's Story, and The Mialoshka</i> audio for <i>The Turtles</i>
Dewey Donelson	image for <i>The Raccoons and the Crawfish</i> audio for <i>The Mialoshka</i>
Kira Mathews	image for <i>The Turtles</i>
Chris Pappan	cover art, "Kanza/Osage"

BEGINNING TEXTS



Kaw beaded cradleboard and Washunga's blanket courtesy of Kanza Museum. Photograph by Storm Brave, Kaw Tribal Member. Cradleboards, which are still in use today, keep infants safe and secure and free the hands of parents for other activities.

Text 1: A Lullaby

Anonymous, Late 19th Century

The simple song lyrics of "A Lullaby" describe, from a Kanza perspective, the universal human notion that a male child is naturally rambunctious whereas a female child is inherently calm. Any Kanza tribal member (most likely a mother, father, or other caregiver) who sang "A Lullaby" would have probably felt that this idea was obvious even in the earliest stages of childhood development. The rhythmic, soothing, and poetic manner whereby this individual could lull a fussing baby to sleep cannot be captured in this Kanza-to-English translation and must be sung in its original form to be truly appreciated, but its simplistic structure does serve as an ideal introductory step toward learning the Kanza language. Many Kanza songs have been continuously sung for generations and are still presently performed for ceremonial purposes, but "A Lullaby" is unique for this genre because it is the only song known to have been translated and published in both Kanza and English. For those tribes who have had several of their songs translated and published, there is a strong propensity for them to include

spiritual or historical components, but this lone Kanza song cannot be categorized in this manner since it is strictly a perceived view of gender differences.

The person who actually translated "A Lullaby" cannot be ascertained, but its publication can definitely be credited to Rev. Joab Spencer in his 1908 article "The Kaw or Kansas Indians: Their Customs, Manners, and Folk-Lore" (see Notes for this text). Spencer was a Methodist Episcopal missionary to the Shawnee Indian mission near present Kansas City who retired in 1859 and relocated to Council Grove, Kansas, where he lived until some time in the 1870s. Spencer was a merchant, preacher, teacher, farmer, and Indian trader while at Council Grove, and these professions would have provided him opportunities to interact with the Kanza at multiple levels since the tribe lived there from 1847 until its removal to Indian Territory in 1873. He resided at the Kanza Agency between 1865 and 1868, which would have allowed him to make many of the personal observations regarding the tribe that eventually appeared in his article.¹

Spencer was a known acquaintance of Thomas S. Huffaker, whom he often references and quotes. Like Spencer, Huffaker was also a Methodist, and taught at the Shawnee Manual Labor School before moving to Council Grove in 1850, when he took charge of the Kanza Indian mission school that had just been organized under the Methodist Church with government support. Few white men, if any, had greater influence with the Kanza while they were at Council Grove and the tribe honored him with the name *tapóska*, 'teacher', as their sign of respect. He also served as the official Kanza translator for the government, so it is distinctly possible that Huffaker is the actual translator of "A Lullaby," not Spencer, because Spencer readily acknowledged that he borrowed heavily from Huffaker in writing his article and was also not known for his prowess in the Kanza language.

The Notes state, "I have heard them sing a great many songs, all of them giving some narrative of some historical event. They do not express any sentiment or emotion." Spencer is credited with this obviously erroneous remark, but careful reading of the article shows that Huffaker was the actual author. As aforementioned, "A Lullaby" contains no spiritual or historical components and to think that a Kanza tribal member caring for a child would "... not express any sentiment or emotion" toward the child under his or her care is indicative of the racially-tainted prejudices of the nineteenth-century mindset. Both Spencer and Huffaker were from Missouri, a state whose populace was deeply divided during the Civil War between support for the Union or Confederacy. It is also known that Spencer was sometimes ostracized by the predominately pro-Union men of Kansas during the Civil War for his pro-Confederate leanings (Huffaker's views regarding the Confederacy are not known). As a point of emphasis, the grammar of the Kanza version of "A Lullaby" indicates that the song is actually sung by a male, not a female. This should help lay to rest any preconceived and dehumanizing ideas about how the Kanza people were unsentimental and emotionless toward others, particularly their own people.

Jim Benbrook, Kaw Tribal Member.

¹ Brigham, L. M. (1921). *The Story of Council Grove on the Santa Fe Trail*. Council Grove, KS, USA: City of Council Grove; p. 40.

A Lullaby

Kaáⁿze Íe

English

₁Shídozhiⁿga pízhi waáli

₁*Very bad boy*

₂Hayiyiyi hayiyiyi hayihayi

₂*Hayiyiyi, hayiyiyi, hayihayi*

₃Ghagé huwaáli

₃*He cries a whole lot*

₄Hayiyiyi hayiyiyi hayihayi

₄*Hayiyiyi, hayiyiyi, hayihayi*

₅Shímiⁿzhiⁿga yáli ao

₅*The girl is good*

₆Hayiyiyi hayiyiyi hayihayi

₆*Hayiyiyi, hayiyiyi, hayihayi*

₇Ghagé háⁿkazhi

₇*She cries not*

₈Hayiyiyi hayiyiyi hayihayi

₈*Hayiyiyi, hayiyiyi, hayihayi*

VOCABULARY

<i>Nominal</i>	\emptyset - 'him, her, it' in active verbs; 's/he' in <S> verbs (1)	<i>Miscellaneous</i>
<hr/> <i>shídozhiⁿga, shídohiⁿga</i>		<hr/> <i>ao</i> clause-level male oral punctuation marker (5)
boy, young man (1)	<i>ghagé</i> cry; <A> (3)	<i>háⁿkazhi</i> no (7)
<i>shímiⁿzhiⁿga, shímiⁿhiⁿga</i>	<i>pízwi</i> be bad; <S> (1)	<i>huwaáli</i> very many (3)
girl, young woman (5)	<i>pi</i> be good; <S> (archaic)	<i>hu</i> many
<i>Verbal</i>	<i>-(a)zhi</i> 'not' verb suffix	<i>waáli</i> very, much
<hr/> \emptyset - 's/he' in active verbs (3)	<i>yáli</i> be good; <S> (5)	<i>waáli</i> very, much (1)

EXPLANATIONS AND EXERCISES

Sentence 1

Shídozhiⁿga pízwi waáli

boy he is bad very

Very bad boy

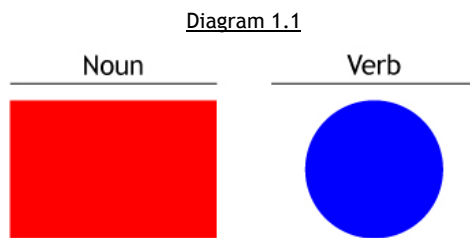
❖ COMPLETE SENTENCES

Kanza sentences are like English in that certain elements must be present in order for the sentence to be considered complete. The only element required for a complete Kanza sentence is a full verb phrase, conjugated and bearing some form of aspect marking. Very few of the sentences presented in these texts are incomplete, but those that are have been left as they were found at the time of their recording and analyzed just the same.

This text is a song lyric, not the natural speech of a Kanza speaker. Some grammatical rules have been suspended to accommodate song structure and to aid in its singing. However, we can still learn from what rules are present. In fact, by looking at what remains, we can even better see what constructions are considered essential.

☛ **WORD ORDER RULES » Nouns before verbs**

The arrangement of words in Kanza is different from English, but still regular. On the whole, the **nouns** (persons, places, or things) in a sentence, together with any words that modify them, tend to come *before verbs* (actions or states of being), together with any words that modify them. In Diagram 1.1 below, we see a visual representation of this principle. The red rectangle represents the noun and its modifiers, and the blue circle represents the verb and its modifiers.



In this instance, the noun is *shidozhiⁿga*, 'boy' [alternate form *shidohiⁿga*]. The verb, *pízhi*, 'be bad', is followed by an optional **adverb**, *waáli*, 'very', that modifies it. We'll see this order over and over again, sometimes with other information coming along beforehand, afterward, or stuffed in the middle (like the adverb *waáli* in this sentence). But it's still the same word order.

☛ **Exercise 1.1—Practice with word order**

Refer to the vocabulary list to translate the following phrases into Kanza.

bad girl _____

good boy _____

girl cries very much _____

very good girl _____

✳ HISTORICAL VARIATION

Kanza, like all human languages, has undergone changes over time. This not only goes for the meaning and usage of words, but also the speech sounds associated with the language, the way words are constructed, and the way words are arranged in sentences. Such changes have occasionally led to the development over time of multiple forms of the same word or concept, including separate pronunciations and spellings, as well as the innovation of entirely new words and the decline and eventual loss of old ones.

When this lullaby was recorded, the suffix form of the word for 'small' was *-zhiⁿga*, as in the words *shídozhiⁿga* and *shímiⁿzhiⁿga*, 'boy' and 'girl', respectively. Nowadays, it is *-hiⁿga*, and the words are *shídohiⁿga* and *shímiⁿhiⁿga*. Another example of historical change is found in *pízhi*. Kanza had a very old word *pi* meaning 'good', but the modern word for 'good' is *yáli*. *Pi* disappeared as a word long ago, but survives as a part of other words and phrases like *pizhi* 'bad' ("not good"), and *apí* 'fertile' ("good to be on"), and *ie píóⁿ* 'talk well, correctly'. It's even in the name Topeka: *Dópik'è*, "a place to dig good (wild) potatoes."

✳ VERBS » Use of verbs as non-verbs » Modifiers

By far, the most complex grammatical category in Kanza relates to verbs and the related verbal (verb-y) vocabulary. This is due in no small part to the fact that the verb phrase is the most essential element of the Kanza sentence—and indeed some sentences consist only of a verb phrase. Nevertheless, the reader of these texts can pick up a great deal of information about verbs and how they operate in the Kanza sentence simply by seeing them in action with some basics explained along the way.

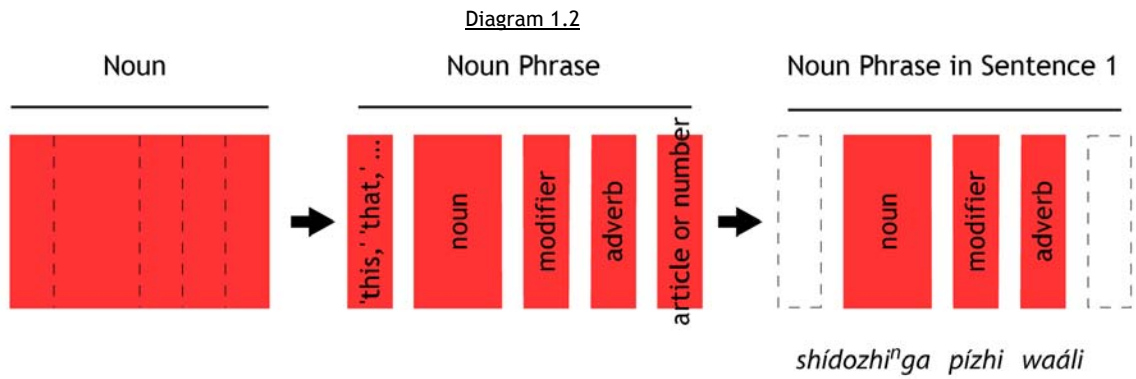
Kanza verbs can be used as other parts of speech in ways that might seem strange to English speakers. For instance, they can fulfill the role of adjectives, adverbs, or even nouns. They can do so either as-is or through the use of prefixes.

Although the middle word in Sentence 1 may look like what in English might be an adjective, in Kanza it is actually a special kind of verb: a state of being, or **stative verb**. This is the way Kanza handles all description. In fact, since the description of nouns is done with stative verbs, there are no adjectives in Kanza.

This fact has an interesting implication for word order. Look again at Sentence 1.

shídozhiⁿga pízhì waáli

It consists of a **noun** followed by a **modifier** that describes the noun, followed by an **adverb** that describes the modifier. Earlier, we mentioned how nouns appear in the sentence together with any words that modify them. Within this noun "chunk," which we call a **noun phrase**, there is an additional order to the words permitted to be there (even if some of them aren't present in every phrase). In general, words meaning 'this', 'that', 'these', or 'those' are capable of coming before the noun, followed by the noun itself, followed by its stative modifier(s), followed by modifying adverbs, followed by either an article ('a/an' or 'the') or a number. Thus, the red 'Noun' rectangle from Diagram 1.1 can be divided up further as shown in Diagram 1.2. First we see the red rectangle's internal divisions marked by dotted lines, then we see those divisions expanded with the various parts labeled, and then we see how the words from Sentence 1 fit the order.



Exercise 1.2—Practice with verbs as modifiers and noun phrase word order

Translate the following phrases into Kanza. Keep in mind what you have learned about word order in Kanza. Words that do not appear in the vocabulary list for this unit are given in parentheses.

good horse (*shóⁿge* 'horse') _____

bad dog (*shóⁿhiⁿga* 'dog') _____

bad apple (*shé^taⁿga* 'apple') _____

good man (*ní^ka* 'man') _____

little dog (*zhíⁿga* 'small') _____

little house (*ci* 'house') _____

very good woman (*wak'ó* 'woman') _____

very bad snake (*wé^ts'a* 'snake') _____

angry woman (*bakó* 'angry') _____

very angry raccoon (*miká* 'raccoon')

Sentences 2, 4, 6, and 8

Hayiyiyi hayiyiyi hayihayi

[vocables] [vocables] [vocables]

Hayiyiyi, hayiyiyi, hayihayi

❖ VOCABLES

These are word-like utterances, such as English 'fa-la-la', that appear in lyrical speech, such as songs or recitations. Individual vocables convey no meaning on their own, but may be assigned group meaning. While not random, they must be learned, as they are not predictable.

Sentence 3

Ghagé huwaáli

he cries very much

He cries a whole lot

❖ VERBS » Conjugation » Zero pronouns

Conjugation is the process by which separate verb forms are created to agree with the subject (and object) of the Kanza verb. Basic Kanza conjugation involves the use of pronoun prefixes representing the various possibilities of subject pronouns such as 'I', 'we', 'you', etc. However, there is no pronoun for what is called the '3rd person', among which are 'he', 'she', 'it', 'him', and 'her'. Technically, there *is* a third person pronoun, but it's \emptyset , "zero"—that is to say, you don't hear it or see it. (This is a rather abstract idea. In practical terms, whether you think of the pronoun as "zero" or think that there *is* no third person pronoun doesn't really matter because it comes out the same.) In Sentence 3, the verb is *ghagé*, which can mean 'he cries', 'she cries', etc. Likewise, the Kanza word *íye* means 'see something'. But because of invisible zero

pronouns meaning 'he', 'she', 'him', 'her', and 'it', *íye* can mean 'he sees her', 'she sees her', etc.

 **Exercise 1.3—Practice with "zero" pronouns**

Give three possible English translations for each of the following Kanza verbs.

yáli

pízhi

íye
(‘see’)

Sentence 5

Shímiⁿzhiⁿga **yáli** **ao**

girl she is good .

The girl is good

■ GENDERED SPEECH » Declaratives » Clause-level declaratives

Certain vocabulary items in Kanza are used exclusively by males and others are used exclusively by females. These words tend to include greetings and pleasantries such as the equivalents of 'hello', and 'yes' (*ho* and *howé*, respectively for males, and *hawé* and *aⁿhá*, respectively for females), certain command particles (*naⁿhaó* for males and *naⁿhá* for females), and a system of words used after verb phrases to mark declarations.

Declaratives are like "oral punctuation marks" used at the end of a Kanza **clause** (a basic complete sentence) and after a collection of sentences to mark the conclusion of particular thoughts (sentence-level thoughts and paragraph-level thoughts) by a speaker. For the most part declaratives affirm the speaker's commitment to the truth of what has been said, and as such they are frequently used to describe personal experiences the speaker has either witnessed first-hand or participated in. Male and female Kanza speakers have different sets of declaratives both at the clause and paragraph levels.

Clause-level declaratives come in two forms as used by male and female speakers. Masculine declaratives include *ao* and *eyaó*, the latter of which is frequently translated as 'indeed', and feminine declaratives consist of the parallel forms *e* and *eyé*. Such declaratives come right after verb phrases, and are occasionally used in place of conjunctions in compound sentences.

The word *ao*, as found in this sentence, belongs to the male side, and is typically used in speech where a period or comma would go in writing. *Ao* is like a period in writing, and, in fact, you will notice that the "translation" of *ao* in the text is simply, ". It has the additional effect of putting the speaker's personal stamp of approval on the sentence, a little like, "I am a male speaker and I can attest to what I just said." It is unclear why the speaker chose to use the *ao* declarative on this line but not on others. One thing is clear, though; the *ao* shows that the speaker was a male. The female equivalent of *ao*, which does not show up in this text, is *e*.

■ Exercise 1.4—Practice with declaratives, male and female

Read the Kanza phrases at left and determine if it was spoken by a male or a female. Circle M for male and F for female.

<i>pízhì e</i>	M	F
<i>yáli ao</i>	M	F
<i>shídozhingá pízhì e</i>	M	F
<i>shídozhìⁿgá yáli wáli ao</i>	M	F
<i>shídozhìⁿgá ghagé huwáli e</i>	M	F

Try to translate the following Kanza phrases into English and then circle M for male and F for female.

<i>shímiⁿzhìⁿgá pízhì e</i>	_____	M	F
<i>shídozhingá yáli e</i>	_____	M	F
<i>shímiⁿzhìⁿgá yáli ao</i>	_____	M	F
<i>shímiⁿzhìⁿgá yáli wáli e</i>	_____	M	F

shímiⁿzhiⁿga ghagé ao _____ M F

Try to translate the following English phrases into Kanza. To determine which declarative to use, we have provided the gender of the hypothetical speaker using M for male and F for female. Be aware that we have used the generic pronoun 'it' when no noun is present.

it is bad (M) _____

it is very bad (F) _____

it is very good (M) _____

bad boy (M) _____

girl cries very much (F) _____

Sentence 7

Ghagé háⁿkazhi

she cries no

She cries not

⚙️ NON-STANDARD WORD CHOICE » **Negatives**

Occasionally Kanza speakers will use words or phrases that do not seem to line up with expectation, either in terms of their meaning or their grammar. There are various reasons for such non-standard usages, ranging from genre to style.

The speaker here uses the word for 'no' instead of 'not'. That's a little different from what we would expect, but it's permissible within the flexible grammar of song lyrics.

NOTES

This text originally appeared in the Transactions of the Kansas State Historical Society: Vol X., 197-198 in Rev. Joab Spencer's article "The Kaw or Kansas Indians: Their Customs, Manners, and Folk-lore." Spencer explains that "the song may be made as long as the singer desires" (198: 377), and goes on to characterize the vocables and Kanza music as a whole in the following manner: "They use these syllables in all their songs. It is simply an interlude between sentences to keep the sound. Their songs have no meter. I have heard them sing a great many songs, all of them giving some narrative of some historical event. They do no express any sentiment or emotion. I have known them to sing a song and compose it as they sang, some one as leader, and the others following him, and at some other rehearsal they would sing the same story, using some parts additional" (p. 376).



Old Man argues with a snake in his path. Original artwork by Storm Brave, Kaw Tribal Member.

Text 2: Old Man and Snake

Maude Rowe, 1974

"Old Man and Snake" belongs to a large group of animal stories that were likely told across the broad spectrum of Siouan-speaking people. The myth, which can be interpreted in a variety of ways, essentially has no spiritual or historical components, although it may have been based on a historical incident that has been lost in the annals of time. When Maude Rowe used the Kanza indefinite article *miⁿ* to introduce the myth's two main characters, she provided the key element for understanding just how to interpret "Old Man and Snake". The use of *miⁿ* imparts a generic quality to both characters rather than the specificity implied by the use a common definite article such as *abá* or *akhá*.

In some Plains Indian cultures, "Old Man" was the name for a deity who represented the supreme god or prime creator. "The Old Man" was also used as a sign of respect for a tribal elder, such as a shaman, and was an earned honorific obtained through personal deeds, humility, and perceived wisdom, not necessarily through inheritance or entitlement.¹ The Osage, for example, had a "Little Old

¹ Leeming, D. A., & Page, J. (1998). *The mythology of North America*. Norman, OK, USA: University of Oklahoma Press; p. 17.

Men" tradition that applied to a society of respected elders who were considered a "living library" of tribal lore and history. Achieving membership in the society required up to seven years of self-sacrifice as the candidate was required to perform seven war rites and nearly as many peace rites. Osage warriors also both feared and coveted the snake for its "abilities to be concealed and strike with deadly speed."² Whether considered a spiritual figure or a respected tribal personage, it is inconceivable that "Old Man" in either context would act in such a foolhardy manner toward the snake, and the use of *mi*ⁿ serves to clarify this point. In addition, no warrior worth his salt would purposely kick a poisonous snake without some kind of protective measures.

There are a number of ways to interpret this myth, including the possibilities that it is a moralistic or, perhaps, humorous tale. Moralistically, it would seem that even an "Old Man," with his supposed years of wisdom to fall back upon, can act in a reckless and vain manner to prove his virility to no one in particular but himself. The humorous aspect could lie in the fact that the revered "Old Man" personage is in fact, nothing but a fool with all too-human failings. Other interpretations are certainly possible and are left to the reader's own preference.

Jim Benbrook, Kaw Tribal Member.

² Burns, L. F. (1984). *Osage Indian customs and myths*. Tuscaloosa, AL, USA: University of Alabama Press; pp. 3, 62.

Old Man and Snake

Kaáⁿze Íe

¹Icíkitaⁿga miⁿ ayé abá, gaxá khéji ayé abá, ophé. ²Wéts'a miⁿ íyabe.

³Wéts'a akhá, "Gódaha maⁿyíⁿ," akhá.

⁴Icíkitaⁿga abá, "Yíe, yíe gódaha maⁿyíⁿ. Wináⁿsta ta miⁿkhé," Icíkitaⁿga abá égie abá.

⁵Wéts'a abá, "Aⁿyánaⁿsta-ohá, wíblaxtage ta miⁿkhé."

⁶Icíkitaⁿga abá, "Aⁿyáxtaga-édaⁿ," ába-daⁿ, naⁿstábe.

⁷Wanáⁿstabe-ohá, ye wéts'a abá yaxtágabe, siyéje khéji. ⁸Yaxtágabe-ohá, Icíkitaⁿga abá ayábe-daⁿ, zhaⁿ miⁿ ejí che, ejí líyiⁿgabe. ⁹Liⁿ akhá-daⁿ, sí che blóga íba akhá. ¹⁰Icíkitaⁿga akhá, "Oo, aⁿshíⁿ waáli miⁿkhé!" akhá.

¹¹Liⁿ shoⁿ akhá, ts'e yiⁿkhé ábe-daⁿ, ts'ábe, Icíkitaⁿga abá. ¹²Blóga zhóga blóga íbabe-daⁿ, ts'ábe.

English

¹*An Old Man was going—he was going following a creek. ²He saw a snake.*

³*The snake (said), "Walk over there."*

⁴*The Old Man (said), "You, you walk over there. I'm going to kick you," the Old Man told him.*

⁵*The snake (said), "When you kick me, I will bite you."*

⁶*The Old Man said, "Then bite me," and he kicked him.*

⁷When he kicked, this snake bit him on the heel. ⁸When he bit him, the Old Man went on, and at a tree, he sat down there. ⁹As he sat, his whole foot was swelling. ¹⁰The Old Man (said), "Oo, I'm getting fat!"

¹¹As he kept sitting, they say he was dying, and the Old Man died. ¹²His whole body was swelled up and he was dead.

VOCABULARY

Nominal

gaxá creek, stream (1)
lcíkitaⁿga mythic old man (1)
si foot (9)
siyéje heel (7)
wéts'a snake (2)
zhaⁿ tree, wood (8)
zhóga body (12)

Verbal

Ø- 's/he' in active verbs (1)
Ø- 'him, her, it' in active verbs; 's/he' in <S> verbs (1)
-(a) imperative marker (6)
a- special motion verb prefix (1)
abá 's/he' moving continuative aspect marker (1)
-(a)be 'we, y'all, s/he' non-continuative aspect suffix (2)

akhá 's/he' resting continuative aspect marker (3)
aⁿ- 'me' in active verbs; 'I' in <S> verbs (5)
bl- 'I' in <Y> verbs (5)
égié, égihe say something to another; egi<H>e (3)
e this, that
gi- dative verb prefix
e, he say; <H>
íba swell; ia (9)
íye see; i<A>ye (2)
líⁿ sit, be sitting; <A> (9)
líyiⁿge sit down; <A> (8)
maⁿyiⁿ walk; maⁿ<Y>iⁿ (3)
miⁿkhé 'I' sitting continuative aspect marker (4)
naⁿstá kick; <A> (4)
naⁿ- 'by foot' instrumental verb prefix
-sta? flatten; verb root
ophé follow; o<A>phe (1)
shiⁿ be fat; <S> (10)

ta potential aspect marker (4)
ts'e die, be dead; <A> (11)
wa- 'stuff, something, someone' verb prefix (7)
wi- 'I' acting on 'you' verb prefix (4)
ya- 'you' in <A> verbs (5)
yaxtáge bite; <Y> (5)
ya- 'by mouth' instrumental verb prefix
-xtáge? compress?; verb root
ye go there; <Y> (1)

Miscellaneous

abá 's/he' moving subject (4)
akhá 's/he' resting subject (3)
blóga all, whole (9)
che 'the' inanimate standing object (8)
daⁿ, -daⁿ and, when (6)
éji, eji there; on, at, or to this or that (8)

<i>e</i> this, that	<i>khéji</i> on, at, or to the	<i>ohá</i> when (5)
<i>-ji</i> 'on, at, to' location suffix	inanimate lying object (1)	<i>waáli</i> very, much (10)
<i>édaⁿ</i> therefore (6)	<i>khe</i> 'the' inanimate lying object	<i>ye</i> this, these (7)
<i>gódaha</i> over yonder, at that yonder place (3)	<i>-ji</i> 'on, at, to' location suffix	<i>yíe</i> you, yourself, 'you' emphatic pronoun (4)
<i>góda</i> yonder	<i>miⁿ</i> a, an, one (1)	<i>yiⁿkhé</i> 'the' singular sitting object (11)
<i>-ha</i> 'at' location suffix		

EXPLANATIONS AND EXERCISES

Sentence 1

Ícíkitaⁿga **miⁿ** **ayé abá,** **gaxá** **khéji** **ayé abá,** **ophé.**

Old Man a he was going creek on the (lie obj) he was going following

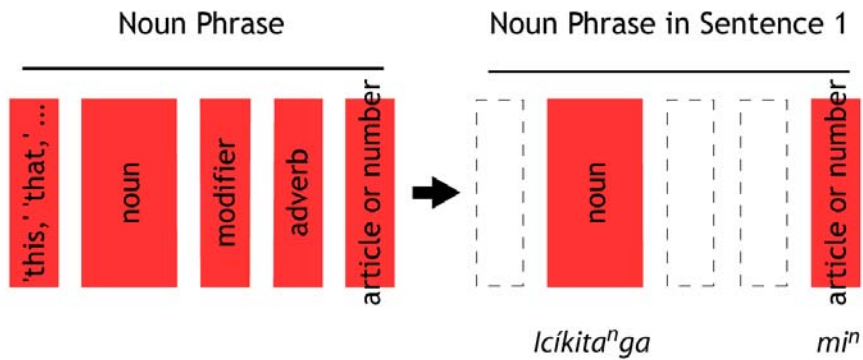
An Old Man was going—he was going following a creek.

☛ WORD ORDER RULES » Articles after nouns

We have already seen how the order of words in the Kanza sentence is different from the order of words in the English sentence, how this difference is not random, and how word order is governed by very specific rules. We have also said that the Kanza sentence is divided into chunks called phrases, and that within the phrases themselves there are still more word orders. Now let's look again at the noun phrase.

In English we say 'a man', but in Kanza we say 'man a'. By the same token, in Kanza we would say 'man the'. This happens because the words that mean 'a', 'an', and 'the', are known as articles, a class of words that typically show up last in the Kanza noun phrase. This can be seen in Diagram 2.1 below.

Diagram 2.1



Exercise 2.1—Practice with word order

Refer to the vocabulary list to translate the following phrases into Kanza.

a snake _____

a foot _____

a tree _____

a creek _____

an Old Man _____

a good boy _____

a bad girl _____

VERBS » Motion verbs » ye

Kanza has a series of eight verbs of motion, *ye*, *hi*, *gu*, *li*, *le*, *khi*, *hu*, and *chi*, which are treated differently from all other verbs in that certain verb forms get a special motion prefix. The verbs themselves refer generally to traveling and arriving, especially with respect to a specific point of origin, and fall into two separate four-verb sets. One four-verb set (equivalent to 'go there', 'arrive there', 'come home here',

and 'arrive home here', *ye*, *hi*, *gu*, and *li*) describes a journey from the point of view of the point of origin, while a parallel set (equivalent to 'go home there', 'arrive home there', 'come here', and 'arrive here', *le*, *khi*, *hu*, and *chi*) describes a journey from the point of view of the destination.

The motion verb *ye* means, 'go', 'go there', or 'be going there'. It appears in this sentence in the form *ayé abá*, 'he was going'. This two word verb phrase is quite complex, and it deserves a good deal of explanation. We will begin below with something that is actually present just before the first syllable, *a-*. But first, let's imagine building up from *ye* to *ayé abá*. Right now, we have only the verb *ye* in its barest form.

INITIAL VERB FORM: *ye* 'go there'

❖ VERBS » Conjugation » Zero pronouns

Remember, there is no visible pronoun prefix for the Kanza 's/he' forms, but rather just a zero pronoun \emptyset -, zero. That is to say, you don't hear it or see it. Thus, in order to create a 's/he' form verb out of *ye*, we actually *add* a splash of nothing!

VERB FORM SO FAR: \emptyset - + *ye* = *ye* 's/he goes there'

❖ VERBS » Motion verbs » *a-*

The special motion prefix *a-* is attached to the eight motion verbs on the 'we', 'y'all', 's/he' and 'they' forms. While on 'we' forms, the prefix comes between the pronoun prefix and the verb, on 'y'all' and 's/he' forms, the prefix tends to come on the front of the verb. The *a-* prefix does not appear to have meaning other than as an occasional marker of motion verbs. Since the verb in this case is a 's/he' form verb, it gets the *a-* prefix just before its zero pronoun, which is described again below.

VERB FORM SO FAR: *a-* + \emptyset - + *ye* = *ayé* 'he goes there'

❖ VERBS » Aspect » Continuative aspect particles

Aspect is a property of verbs that expresses how the action or state of being flows through time. The principal division of aspect in Kanza is between actions or states that are manifest in the real world (continuative and non-continuative aspects) and actions or states that are not yet manifest (potential aspect). Aspect is not the same thing as tense (the situation of actions or states on a timeline), which is a property that Kanza verbs do not have.

Aspect specifically refers to *how* an activity takes place across a span of time; it is the duration, habitual repetition, completion, or quality of the action or state denoted by the verb. The quality of action in this case is 'continuative' (ongoing, like a process) and the word that indicates continuative aspect in this sentence is *abá*. *Abá* is like English 'be ___-ing', so *ayé abá* can be thought of as meaning, 'he was going'. It could also mean 'he is going'.

FINAL VERB FORM:

$a- + \emptyset- + ye + abá = ayé abá$

'he was going'

❖ Exercise 2.2—Practice with aspect and continuative action

Refer to the vocabulary list in this unit and the previous unit to translate the following phrases into Kanza.

he was crying _____

he was eating it (*yaché* 'eat things') _____

he is kicking it _____

he is looking at it (*dóⁿbe* 'look at') _____

Continuative aspect is marked immediately after the Kanza verb by means of a series of particles—*abá* is just one of these, as are two more that appear in this text, *akhá* and *miⁿkhé*—which are matched to the subject of the verb and which convey a sense of position or orientation in space ('lying', 'sitting', 'standing', and so on, a property we will see again when we talk about articles). Continuative aspect is the exact opposite of an aspect we will see in the next sentence, non-continuative aspect.

❖ POSTPOSITIONS » Articles + postpositions » *khéji*

Postpositions are Kanza's answer to English prepositions. Unlike prepositions, however, postpositions come after their objects (they're not pre-positions, after all, but post-positions), acting as suffixes. Kanza has only a handful of postpositions, with only a few (especially *-ji*, 'on, at, to') used commonly, while some are so uncommon as to be unable to stand on their own and require others to attach to.

Kanza postpositions frequently attach to articles (see below) in a noun phrase to make what in English would be considered a prepositional phrase, such as 'on the creek' in Sentence 1. Bear in mind though, that the postposition is merely a suffix on the article, which in turn appears last in the noun phrase, as in the Kanza equivalent of English 'on the creek', *gaxá khéji*. Here, the postposition *-ji*, 'on, at, to', has attached to *khe*, which refers to *gaxá*, 'creek'. The article *khe* is used with inanimate singular lying objects of verbs. An example of this might include 'the' in the sentence meaning 'I saw the log:' *Zháⁿ-táⁿga khe íáye*.

Sentence 2

Wéts'a miⁿ íyabe.

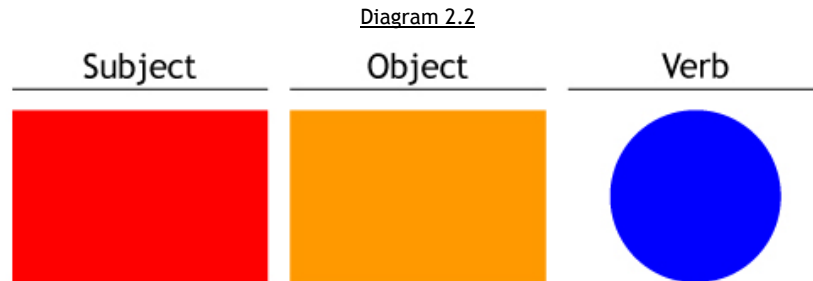
snake a he saw it

He saw a snake.

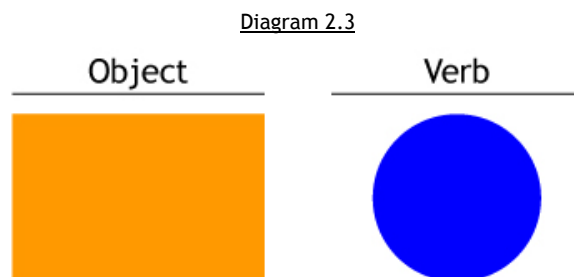
❖ WORD ORDER RULES » Nouns before verbs

We have already mentioned that nouns in the Kanza sentence tend to come before verbs. This holds true in the sentence, where verbs generally come after the nouns.

We've also seen how this holds true within noun phrases, where the stative verbs used to describe nouns come toward the end of the phrase. So far we've only looked at the subject of the sentence. But the word order rules also specify that the object, too, comes before the verb. In a sentence with both a subject and an object phrase, the object will come between the subject and the verb, as depicted in Diagram 2.2 below:



Although there are rules for the arrangement of both the subject and the object noun phrases in a sentence, there are plenty of occasions in Kanza where either the subject or the object (or both) are not represented by nouns within the sentence; they are only referenced by pronoun prefixes on the verb. This can yield a number of word orders, such as Subject-Verb, Object-Verb, or just Verb. Sentence 2 provides a good example of the second such order. The subject here, i.e, the one performing the action, is the same Old Man from Sentence 1. But a zero pronoun prefix on the verb *íyabe*, 'he saw it', is all we see of him. As a result, the Sentence 2 has an object phrase, but no subject phrase, as in Diagram 2.3 below:



The order of words in the object noun phrase is the same as that in the subject noun phrase, yielding *wéts'a miⁿ* (lit. 'snake a') in either case.

☀ VERBS » Aspect » Non-continuative aspect suffix *-(a)be*

We just said that Kanza has aspect but not tense. What does this mean? Well, think for a moment of English verbs. English language marks verbs for tense (past, present, and future) to tell when something has happened, is happening, or will happen. For example, events in the past usually have '-ed' on the verb, while events in the present have either '-s' or zero endings, and events in the future often have 'will' before the verb ('I walked', 'I walk', 'I will walk', etc.). But English also marks verbs for aspect, particularly the simple (as seen in the 'I walked', 'I walk', and 'I will walk' examples), perfective ('I had walked', 'I have walked', and 'I will have walked') and progressive—also known as continuative—aspects ('I was walking', 'I am walking', and 'I will be walking'), as well as combinations thereof. Aspect is marked through the combined use of auxiliaries before the verb ('I have walked') and endings on the verb ('I have walked'). Together, the two properties of tense and aspect, tell us how the English verb is situated on a timeline (tense) and how its action or state flows through time (aspect).

Kanza has only one of these two properties, aspect. For the Kanza speaker, this poses no problem. But for the English speaker expecting tense, this can be a challenge. Aspect without tense only tells whether an action or state is manifest in the real world, and how it was, is, or might be happening. Kanza verbs that have *-(a)be* on the end show that the action has happened and that it is completed. It may be tempting to think of *-(a)be* as the same thing as English '-ed', but *-(a)be* is more complicated than that, so it will help you in the long run if you think of Kanza *-(a)be* as indicating completed action as opposed to ongoing action. Because ongoing action is the domain of the continuative aspect, and *-(a)be* is exact opposite, *-(a)be* marks the non-continuative aspect.

Non-continuative aspect is used to show that a verb is either completed or has no specific duration, i.e., that the action or state of being is or was "not flowing" through time (not ongoing, like an isolated event). Non-continuative aspect has two very

different forms. The use of the *-(a)be* suffix in non-continuative aspect is limited to only 'we', 'y'all', and 's/he' form verbs. It is marked with a zero suffix, $-\emptyset$, on 'I', 'you', and 'you & I' form verbs.

If you noticed that *íye* suddenly becomes *íya* when *-(a)be* is on the end, you get an extra gold star. This happens because of the *(a)* part of the *-(a)be* suffix. You may also have noticed a similar notation on the *-(a)zhi* suffix listed in the *Vocabulary* section for Text 1. In both cases, the *(a)* is written in parentheses because it is not exactly the letter *a*, and is rather more like a symbol to indicate that something at the front of the suffix causes two changes in the vowel just before it:

1. It lengthens the preceding vowel to about 1.5 times as long;
2. If the vowel before it is *-e*, then *-e* changes into *-a*. For example, *ghagé*, 'cry', becomes *ghagázi*, 'not cry', and *íye*, 'see', becomes *íyabe*, 'he saw'.

In other words, there is no change in how the final vowel is written unless it is an *e*, and then it becomes an *a*. The "a-in-parentheses" is never actually written.

We'll see much more of this *(a)*, but it always behaves the same way.

Exercise 2.3—Practice with *-(a)be*

Change the following phrases from continuative aspect (*akhá* or *abá*) to non-continuative aspect (remember the bit about verbs ending in *-e*), then give one possible translation for your answer.

Continuative	Non-continuative	Translation
yaxtáge akhá	_____	_____
ma ⁿ yi ⁿ abá	_____	_____
líyi ⁿ ge akhá	_____	_____
íba akhá	_____	_____

We will see later that the non-continuative aspect can be combined with other aspects to make for some useful compound aspects, but it can never co-occur on the same verb with the continuative aspect.

Sentence 3

Wéts'a akhá, "Gódaha maⁿyíⁿ," akhá.

snake (rest sub) over there walk quotv

The snake (said), "Walk over there."

❖ ARTICLES » Indefinite article, definite object articles, and subject markers

'Article' is the technical term for the three English words 'the', 'a', and 'an'. Kanza has more articles than English. The broad category of articles in Kanza includes not only an indefinite article, but also an extensive series of definite articles used with the objects of verbs as well as a small set of subject articles (we typically call these subject markers) that are also definite. Kanza articles come after the nouns they modify. Some of them are discussed here.

Let's start with the **indefinite article** because it's what we see first and it's uncomplicated: English 'a' and 'an' are called indefinite articles because the person or thing they refer to isn't specific at the time of first mention. For example, in Sentence 1, 'an Old Man' doesn't refer to any particular member of the class of mythic figures know as "Old Man;" and 'a snake' in Sentence 2 doesn't refer to any particular snake the listener or reader is expected to recognize. The particular Old Man or snake in question aren't definite, which is to say, they are *indefinite*. Kanza has just one indefinite article, *miⁿ*, which consists of the root of the numeral for 'one', to which it is closely related. Examples of *miⁿ* include *Icíkitaⁿga miⁿ* 'an Old Man' and *wéts'a miⁿ* 'a snake'. When these two characters are mentioned for the first time, we are free to imagine any Old Man or snake. However, once they have been mentioned and the story tells us what happens to this very snake and this very Old Man, they're not indefinite any more. We now know which Old Man and snake we're talking about—it's definitely the Old Man and snake who were just mentioned.

This brings us to the so-called **definite article**. In English, there is only one definite article: *the*. When 'the' comes before a noun, as in 'the Old Man' or 'the snake' it means that a specific Old Man or snake is intended, or, shall we say, a definite Old Man or snake is intended. That's why this article is called the definite article—it points to something definite. Kanza has quite a lot of definite articles because, not only does the Kanza definite article mean 'the', it also gives additional information about the noun that goes with it, such as, for example, whether the item is vertical or horizontal (more about this at Sentences 7-9), moving or stationary, or the subject or object of the verb. Definite articles in Kanza come in two classes, definite object articles and subject markers. Let's look more closely at the latter of these.

Two of the most common definite articles in Kanza are *akhá* and *abá*. These words mean 'the' when they follow a noun that is the subject of a sentence. (They both have other uses, as we will see below). You will notice that both of these words are used following 'snake' and 'Old Man' when the snake and Old Man are the ones performing actions—that is, when they are the subject. So, the performer of an action in a sentence is the subject of the sentence, and if that performer is definite, it is likely to be followed by subject marker *akhá* (if it's at rest) or *abá* (if it's moving).

Here's an important fact about the relationship between definite articles and continuative aspect: if a definite article is used with the subject of a sentence, then if there is also a continuative particle at the end of a sentence, the two will always match one another. Thus, if the subject is, say, *wéts'a abá*, the continuative at the end of the sentence must also be *abá*.

📌 Exercise 2.4—Practice with articles, definite and indefinite

Say whether the phrase is definite or indefinite.

a creek _____

a house	_____
the boy	_____
a cat	_____
the dog	_____
the one on the left	_____
a cart from the store	_____
wéts'a abá	_____
gáxa mi ⁿ	_____
Icíkita ⁿ ga akhá	_____
zha ⁿ mi ⁿ	_____

🌟 VERBS » Imperatives

'Imperative' is just another word for 'command'. There are a couple of ways to issue a command in Kanza. The simplest is the one we see here in Sentence 3: use the base form of the verb (which also looks like the 's/he' form of the verb). *Maⁿyíⁿ* is the basic form of the verb 'walk' and it is used here in the command, "Walk over here." You may also notice that the word order of this command is the opposite of English word order: in English you'd say 'walk over here!' but in Kanza you'd say 'over-here walk!' Do you remember where we saw this kind of word order before?

Another strategy for forming imperatives involves verbs that end with *-e*. In a pattern that may be starting to feel familiar to you, verbs that end in *-e* change their form in commands, taking on a final *-a*. So, the verb *íyē*, 'see', as a command is *íyá*, 'see!'

Exercise 2.5—Practice with imperatives

Take the word at left, make it into an imperative

Verb	Imperative form
<i>maⁿyíⁿ</i> , 'walk'	_____
<i>ye</i> , 'go'	_____
<i>ghagé</i> , 'cry'	_____
<i>ié</i> , 'talk'	_____
<i>líyíⁿge</i> 'sit down'	_____

✳ Quotations » Direct quotations » *akhá*

There are several ways in Kanza to quote the speech of others, both as direct quotations (the actual words of another, shown in written English and Kanza with quotation marks) or indirect (a summary of the words of another). Much of the time, Kanza handles quotations with special markers called quotatives. A **quotative** is a word that is like spoken quotation marks, as if you said, "quote, unquote" after something someone says. For twentieth century speakers of Kanza, the subject markers *akhá* and *abá* and their identical continuative aspect markers *akhá* and *abá* could also double as quotatives, almost as oral quotation marks.

In Sentence 3, the *akhá* that comes after what the snake says is a quotative. Take a second to look at all of Sentence 3 again.

The first *akhá* in the sentence is a definite article—a subject marker—as discussed above, and the second one is a quotative. It is not an accident that *akhá* shows up twice in the sentence. A quotative will match whatever the definite article is for the person who is speaking. So, if the definite article for the speaker is *akhá*, the quotative will be *akhá*. If the definite article is *abá*, the quotative will be *abá*, as in Sentence 6 below. (You will recall that we just saw this same 'matching' requirement between definite articles and continuatives, above.)

📌 Exercise 2.6—Practice with quotatives

Write the appropriate quotative for each of the following sentences. (You don't actually have to understand the sentences to do this exercise. It's the principle of quotative selection and placement that's being exercised. However, if you want to know the meaning of the sentence, you'll find it either in the part of the text given at the beginning of the unit, or somewhere in the discussion.)

Icíkitaⁿga abá, "Yíe gódaha maⁿyíⁿ," _____.

Wéts'a akhá, "Wíbaxtage ta miⁿkhé," _____.

Icíkitaⁿga akhá, "Oo, aⁿshíⁿ waáli miⁿkhé," _____.

Wéts'a akhá, "Gódaha máⁿyiⁿ," _____.

In Sentence 5, the speaker has not used a quotative at the end of the sentence. If she had used a quotative, which one would it have been? (Hint: there is only one correct answer to this question.) _____

Sentence 4

Icíkitaⁿga abá, "Yíe, yíe gódaha maⁿyíⁿ. Wináⁿsta ta miⁿkhé,"

Old Man (move sub) you you over there walk I will kick you

Icíkitaⁿga abá égie abá.

Old Man (move sub) he said this to him

The Old Man (said), "You, you walk over there. I'm going to kick you," the Old Man told him.

✳ Independent pronouns » *yíe*

Although Kanza mostly restricts the use of personal pronouns (the Kanza equivalents of English 'I', 'us', 'you', etc.) to prefixes on verbs, the language does have independent pronouns for 'I', 'you', 's/he', and 'we'. The pronoun *yíe* 'you' is a special kind of pronoun that is used for emphasis or contradiction. It's like saying 'you're the one who...', or 'it's you who...', or 'you, yourself'. In this case, the Old Man means, 'I'm not the one who should walk over there! It's you! You're the one who should walk over there!' *Yíe* is also special because it can stand on its own as a separate word. As we will see in the very next section, this is unusual in Kanza.

Note that when *yíe* appears in a sentence with a 'you' form verb, the verb will still take the required 'you' form pronoun prefix. Here, though, the sentence is an imperative, which doesn't normally get 'you' pronoun prefixes anyway.

✳ VERBS » Prefixes » 'I to you' prefix

The pronoun prefix *wi-* is really two pronouns in one, meaning 'I, you', in that order, where 'I' is the subject (the "do-er") and 'you' is the object (the one "done unto"). One way to think of the meaning is 'I, doing something to you'. In Sentence 4, the Old Man says, *wínáⁿsta ta miⁿkhé*, 'I will kick you'. In Sentence 5 the pronoun *wi-* turns up again when the snake tells the Old Man, *wíblaxtage ta miⁿkhé*, 'I will bite you'.

✳ Exercise 2.7—Practice with the pronoun *wi-*

Translate the following expressions into Kanza using the combined pronoun *wi-* meaning 'I to you'. The blank indicates where the pronoun should go. Don't worry about continuatives for now:

I give you (___k'u 'give') _____

I see you (í___ye 'see') _____

I kick you (___naⁿsta 'kick') _____

☼ VERBS » Aspect » Potential aspect particle

Earlier, in Sentences 1 and 2, we talked about the Kanza aspect system. We saw how *abá* represents continuous action and how *-(a)be* indicates completed action. Now we encounter the flip side, so to speak—the case of potential action. Anything that has happened has done so in the real world. There is no question about whether it will happen—it has happened; it's real. Everything else is **potential**—things that could happen, but haven't. Some potential events are highly likely, some are highly unlikely, but what all potential events have in common is that they have not happened. Kanza language indicates potential events by putting *ta* (or rarely *ce*) after the verb. *Ta* can often be translated as 'will', 'would', 'may', 'might', 'can', or 'could'. *Ta* rarely, if ever, appears on its own in a verb phrase. It usually combines with other aspects, as we will see below.

It is important to note that the potential aspect is not the same thing as the future tense, and it can just as easily occur in what English speakers would consider the past, the present, or the future.

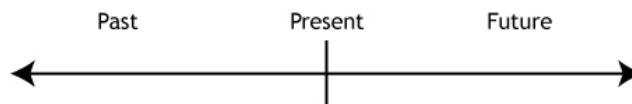
☼ VERBS » Aspect » Potential continuative aspect combinations

The continuative aspect can be combined with other aspects to make special compound aspects. For instance, the potential and continuative aspects can combine to form potential continuative aspect, which is equivalent to English 'will be ___ing' or 'would be ___ing'. The continuative aspect marker in this case must still agree with the subject of the sentence.

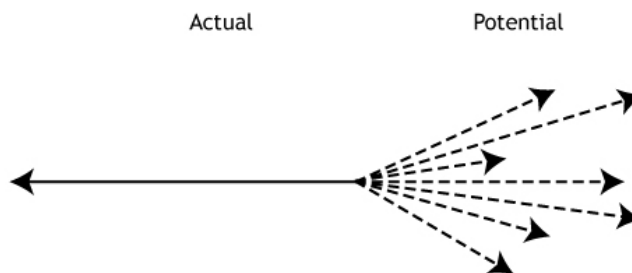
In Sentence 4, the Old Man says *wináⁿsta ta miⁿkhé*, 'I will (be) kick(ing) you'. If you think about this statement in a Kanza way, the meaning is that there is a potential that the Old Man will kick the snake. If you think about it in an English way, the meaning is that the Old Man is going to kick the snake in the future. There's actually a case to be made that the Kanza way of thinking is more accurate—it only claims the event could occur. The English way of thinking implies an absolute claim: the Old Man (definitely) will kick the snake, even though something might happen that would keep the man from kicking the snake. This might seem like splitting hairs, but it actually reveals a very big difference in how people who grow up speaking Kanza and people who grow up speaking English think about things that happen or don't happen. Consider the Diagram 2.4 below:

Diagram 2.4

ENGLISH:



KANZA:



Exercise 2.8—Practice with aspect

Change the following Kanza phrases to potential continuative aspect (remember the bit about verbs ending in *-e* and "undo" the change). Then translate your answer into English.

ma ⁿ yi ⁿ abá	_____
English translation:	_____
na ⁿ stábe	_____
English translation:	_____
íyabe	_____
English translation:	_____
ghagé abá	_____
English translation:	_____

Note that the potential is not the only aspect that can combine with continuative aspect. The continuative aspect can also combine with the habitual aspect, which we will see later, to make the habitual continuative (equivalent to some form of English 'always be ___ing' or 'usually be ___ing'), but it can never co-occur on the same verb with the non-continuative aspect, as described in Sentence 2.

✳ VERBS » Prefixes » Instrumental prefixes

Aside from those associated with conjugation and motion, Kanza verbs can take a number of additional prefixes that perform a wide range of grammatical functions. There are entire classes of such prefixes, generally only one element of which will

appear on a verb at any one time. In general, the stress on the verb will move one syllable to the left with the addition of each prefix, except on those prefixes that carry their own stress.

One such class of verb prefixes tells the means by which an action takes place, for example, by hand, by mouth, by foot, etc. In Sentences 4 and 6 we see the prefix *naⁿ*- 'by foot' in the word *naⁿstá*, 'kick'. Other examples of verbs with the *naⁿ*- prefix are *naⁿdázhi* 'extinguish a fire by stamping on it' (from *dázhi* 'be extinguished'), *naⁿbláze* 'tear or split with the foot' (from *bláze* 'be torn'), and *naⁿdápa* 'shorten or break a cord by stepping on it' (from *dápa* 'be short'). In Sentence 7, we see the instrumental prefix *ya-* 'by mouth' in *yaxtáge* 'bite'. Other examples of verbs with the *ya-* prefix are *yabláze* 'tear with the teeth' and *yadápa* 'shorten by biting'. Interestingly, the *ya-* prefix can also refer to speech, as in *yawázo*, 'speak correctly or accurately'.

 **Exercise 2.9—Practice with instrumental prefixes *ya-* and *naⁿ*-**

Here are some verbs with the instrumental prefix left off. Judging from the meaning of the verb, fill in the appropriate instrumental prefix.

_____bláska	flatten by treading on something
_____sé	bite off
_____hní ⁿ	swallow
_____dáska ⁿ	thaw ice or snow by walking on it
_____ghúje	lose one's voice; be unable to speak
_____dázhe	extinguish coals or a fire by stomping on it

_____ dá ⁿ he	strut, walk with an important air
_____ dá ⁿ he	praise someone
_____ dóka	moisten by licking, as a stamp
_____ dáska ⁿ	melt something in the mouth, as an icicle
_____ ghághe	cause to cry by kicking or stomping on
_____ k'ó	paw the ground

✳ VERBS » Aspect » Continuative aspect particles

Earlier, we talked about the continuative *akhá* and the continuative *abá*. Both of these refer to 's/he' form subjects, that is people or animals that are not 'I' or 'you'. Continuatives always follow the verb, just like a quotative. 'I' and 'you' are pronouns, so you'd never need something that means 'the' after them. However, you do still need to put a continuative after the verb if the action or condition of 'I' or 'you' is continuous. In Sentence 4 we see one of the continuatives for 'I' - it's *miⁿkhé*.

The old man's declaration, *wináⁿsta ta miⁿkhé*, 'I'm going to kick you', ends in *miⁿkhé*. The reason for this is a bit complicated, since 'kick' is not a continuous activity. What *is* continuous in the Old Man's declaration is the fact that he is in a state of readiness (potential) to kick (signaled by *ta*). Think of it as, "I am continuously prepared to kick you." Most examples of *miⁿkhé* are much less complicated. Later you will see in Sentence 10 that the Old Man says, "Oo, *aⁿshíⁿ waáli miⁿkhé*" 'Oh, I'm very fat!' (*aⁿ*- is the pronoun that means 'I' in this sentence.) In this case, *miⁿkhé* connects to the continuous state of being fat.

It is important to keep in mind that *miⁿkhé* can only follow a verb that has 'I' as a pronoun. You couldn't say the Kanza equivalent of 'Oh, you're very fat *miⁿkhé*'. The 'you' form of this continuative is *hniⁿkhé*, so you'd say the Kanza equivalent of 'Oh, you're very fat *hniⁿkhé*'.

Exercise 2.10—Practice with aspect

Change the following Kanza phrases to potential continuative aspect. Then translate your answer into English.

Wéts'a abá íye _____.

('The snake sees him'.)

English translation: _____

Icíkitaⁿga akhá máⁿyiⁿ _____.

('The Old Man walks'.)

English translation: _____

Wéts'a akhá yaxtáge _____.

('The snake bites him'.)

English translation: _____

Bláxtage _____.

('I bite him'.)

English translation: _____

Wéts'a miⁿ íáye _____.

('I see a snake'.)

English translation: _____

Liⁿ _____.

('He sits'.)

English translation: _____

Sentence 5

Wéts'a abá, "Aⁿyánaⁿsta -ohá, wíblaxtage ta miⁿkhé."

snake (move sub) you kick me when I will bite you

The snake (said), "When you kick me, I will bite you."

❖ VERBS » Conjugation » Built-in pronouns, <A> verbs, and <Y> verbs

The pronoun *wi-*, the 'I to you' prefix discussed in Sentence 4, gives us a first look at a very important characteristic of Kanza verbs: the pronoun—the part that means 'I', 'you', me, us, etc.—is built into the verb. It does not stand alone, as in English. Below are some verbs that appear in this story; dashes have been added make the pronouns more obvious.

Kanza verb form	English gloss	Pronoun prefixes	Sentence
<i>wi-náⁿsta</i>	'I kick you'	<i>wi-</i> : 'I to you'	4
<i>aⁿ-yá-naⁿsta</i>	'you kick me'	<i>aⁿ-</i> , <i>ya-</i> : 'me', 'you'	5
<i>aⁿ-yáxtaga</i>	'bite me!'	<i>aⁿ-</i> : 'me'	6
<i>Ø-Ø-naⁿstábe</i>	'he kicked him'	<i>Ø-</i> , <i>Ø-</i> : 'he', 'him'	6

Each of the Kanza verbs is a single word, because the pronouns are part of the verb itself. In English, pronouns are separate, independent words, so it can take two or three words to convey the same meaning that the Kanza verb does in a single word.

Where do these built-in pronouns come from? As we discussed in Text 1, Sentence 3, conjugation is the process by which separate verb forms are created to agree with the subject and object of a verb. You may also remember that basic Kanza conjugation involves the addition of prefixes representing the various possibilities of pronouns such as 'I', 'we', 'you', etc. These are the built-in pronouns. As it turns out, a particular Kanza verb will fit exactly one of several different sets of these built-in pronoun prefixes. We will call these sets of pronouns conjugation patterns. One of these patterns is <A>, which has the prefix *a-* for 'I', *ya-* for 'you', *Ø-* for 's/he', and *aⁿ(g)-* for

'we'. We have already seen several verbs that follow the <A> pattern, though we haven't pointed them out. Some of these are *ghagé*, 'cry', *íye*, 'see', and *naⁿstá*, 'kick'. Let's look at this process more closely; dashes have been added make the pronouns more obvious.

<A> prefixes	<A> <i>ghagé</i> , 'cry'	í<A> <i>ye</i> , 'see'	<A> <i>naⁿstá</i> , 'kick'
<i>a-</i> : 'I'	<u><i>a</i></u> - <i>ghagé</i> 'I cry'	<i>i</i> - <u><i>á</i></u> - <i>ye</i> 'I see'	<u><i>a</i></u> - <i>naⁿstá</i> 'I kick'
<i>ya-</i> : 'you'	<u><i>ya</i></u> - <i>ghagé</i> 'you cry'	<i>i</i> - <u><i>ya</i></u> - <i>ye</i> 'you see'	<u><i>ya</i></u> - <i>naⁿstá</i> 'I kick'
∅- : 's/he'	<u>∅</u> - <i>ghagé</i> 's/he cries'	<i>i</i> - <u>∅</u> - <i>ye</i> 's/he sees'	<u>∅</u> - <i>naⁿstá</i> 's/he kicks'

We have also seen a few verbs of a different pattern, <Y>, including *ye*, 'go', *maⁿyíⁿ*, 'walk', and *yaxtáge*, 'bite', the latter of which appears in Sentence 5. <Y> is a different pattern from <A> in several ways. For starters, the pronoun prefixes are different. It has prefix *bl-* for 'I', *hn-* for 'you', ∅- for 's/he', and *aⁿ(g)-* for 'we'. Furthermore, some of the prefixes, particularly those for 'I' and 'you', tend to "swallow up" a particular sound in the verb. Since this is the <Y> pattern, the sound in question is *y-*. Thus, in 'bite', the *bl-* 'I' prefix replaces the *y-* of *yaxtáge*, yielding *bláxtage* (the stress mark moves, too, with the addition of a prefix). Let's look at <Y> more closely.

<Y> prefixes	<Y> <i>e</i> , 'go'	<i>maⁿ<Y>íⁿ</i> , 'walk'	<Y> <i>axtáge</i> , 'bite'
<i>bl-</i> : 'I'	<u><i>bl</i></u> - <i>e</i> 'I go'	<i>maⁿ</i> - <u><i>bl</i></u> - <i>íⁿ</i> 'I walk'	<u><i>bl</i></u> - <i>áxtage</i> 'I bite'
<i>hn-</i> : 'you'	<u><i>hn</i></u> - <i>e</i> 'you go'	<i>maⁿ</i> - <u><i>hn</i></u> - <i>íⁿ</i> 'you walk'	<u><i>hn</i></u> - <i>áxtage</i> 'I bite'
∅- : 's/he'	<i>a</i> - <u>∅</u> - <i>yé</i> * 's/he goes'	<i>maⁿ</i> - <u>∅</u> - <i>yíⁿ</i> 's/he walks'	<u>∅</u> - <i>yaxtáge</i> 's/he bites'

*Don't forget that the special motion prefix *a-* is added to certain forms of motion verbs, such as *ye*, 'go'.

Conjugation is a very involved process. For more information on it, please see the 'Grammar' section of Appendix III. The important things to take away from this discussion are the identification of pronoun prefixes on the verb and how they contribute to the meaning of the verb form. These are crucial tasks for reading

comprehension. Later, in learning to speak Kanza, you will need to learn how to produce accurate verb forms yourself.

So, to sort out a Kanza verb, first look to see which pronouns are present to see who is involved, then look at the base form (the verb without the pronouns) to get the general meaning. Remember that there is no visible or audible pronoun for the 's/he' forms in Kanza. This is the zero pronoun we talked about in Text 1, Sentence 3. That is why *naⁿstábe* means 'he kicked him' in the context of this story, but could also mean 'she kicked him', 'they kicked it', 'he kicked them', etc.

Exercise 2.11—Practice with built-in pronouns

Look back over the <A> and <Y> tables above, and get a feel for which pronoun prefixes are associated with which patterns. Then answer the questions below:

Blúmiⁿ is a form of the verb *yumiⁿ*, 'buy'.

What conjugation pattern does *yumiⁿ* fit? _____

What does *blúmiⁿ* mean? _____

Oyáci is a form of the verb *ocí*, 'pitch a tent in'.

What conjugation pattern does *ocí* fit? _____

What does *oyáci* mean? _____

Yachábe is a form of the verb *yaché*, 'eat'.

What conjugation pattern does *yaché* fit? _____

What does *yachábe* mean? _____

Sentences 6 and 8

Icíkitaⁿga abá, "Aⁿyáxtaga -édaⁿ," ába -daⁿ, naⁿstábe.

Old Man (move sub) bite me therefore he said and he kicked him

The Old Man said, "Then bite me," and he kicked him.

Yaxtágabe -ohá, Icíkitaⁿga abá ayábe -daⁿ, zhaⁿ miⁿ eji

he bit him when Old Man (move sub) he went and tree a at that place

che, eji líyiⁿgabe.

the (stand obj) at that place he sat down

When he bit him, the Old Man went on, and at a tree, he sat down there.

☛ CONJUNCTIONS » Clause-level conjunctions and Phrase-level conjunctions

Conjunctions are used to link together elements of the Kanza sentence into larger, more complex sentences. They can occur at the level of phrases, for example, to join together strings of nouns or noun phrases into lists. They can also occur at the level of the clause (basic sentence) to make compound sentences out of two or more smaller sentences that may be ordered either in sequence or series. The conjunction *daⁿ*, for example, is one such conjunction. It appears in Sentence 6 and 8.

6 ...*ába-daⁿ*, '...he said, and'

8 ...*ayábe-daⁿ*, '...he went, and'

It may seem, at first glance, to be equal to the English conjunction 'and'. But it actually has usages that are in one way narrower, and in other ways broader, than English 'and'. It is narrower than English 'and' because it cannot be used to link nouns, such as 'John, Linda, and Sharon', or 'corn, beans, and squash'. Those kinds of lists in Kanza are joined by adding a phrase-level conjunction, such as *shke* (or its variant form *shki*), to the end of the list, as in *John, Linda, Sharon shke* or *hába, hoⁿblíⁿge, wakháⁿxi shke*.

On the other hand, *daⁿ* links actions that occur in sequence, as in Sentences 6, 8, so you could think of it as meaning 'and then'. Here they are:

- 6 ...*ába-daⁿ*, *naⁿstábe*. '...he said, and he kicked him'.
8 ...*ayábe-daⁿ*, *zhaⁿ miⁿ eji*, *che eji líyiⁿgabe* '...he went, and sat down by a tree'

Notice where the comma is in the Kanza phrases. It follows *daⁿ*. In English, if you were going to take a breath in a sentence that has 'and' in it, you would take it just before 'and'. In Kanza, if you take a breath in a sentence that has *-daⁿ* in it, you would take it just after *daⁿ*. This illustrates some specific word order rules: Kanza phrase-level conjunctions come immediately after the last phrase in a list, while clause-level conjunctions come at the end of each clause in a compound sentence except at the last one.

Note that other clause-level conjunctions in Sentences 6 and 8 include *ohá*, *édaⁿ*, and *adaⁿ* (which is very hard to spot in that it has triggered and been affected by certain sound change rules). Go back and look at the sentences and try and figure out how they are used.

 **Exercise 2.12— Practice with the conjunctions *shke* and *daⁿ***

Tell whether the following sentences would use *shke* or *daⁿ* if you were translating them into Kanza. Circle your answer.

boys and girls *shke* or *daⁿ*

bells and whistles *shke* or *daⁿ*

cut and run *shke* or *daⁿ*

sword and fist *shke* or *daⁿ*

dog and pony	<i>shke or daⁿ</i>
eats, shoots, and leaves	<i>shke or daⁿ</i>
eats shoots and leaves	<i>shke or daⁿ</i>
fell in love, got married, and had a baby	<i>shke or daⁿ</i>
lions, and tigers, and bears—oh, my!	<i>shke or daⁿ</i>
running, jumping, swimming, and hiking	<i>shke or daⁿ</i>

Sentences 7 and 8

Wanáⁿstabe -ohá, **ye wéts'a abá** **yaxtágabe**, **siyéje khéji**.
 he kicked him when this snake (move sub) he bit him heel on the (lie obj)
When he kicked, this snake bit him on the heel.

Yaxtágabe -ohá, **Icíkitaⁿga abá** **ayábe** -daⁿ, **zhaⁿ miⁿ eji**
 he bit him when Old Man (move sub) he went and tree a at that place

che, **eji** **líyiⁿgabe.**
 the (stand obj) at that place he sat down

When he bit him, the Old Man went on, and at a tree, he sat down there.

❖ DEMONSTRATIVES

The word *ye*, 'this', in Sentence 7 is an example of a demonstrative. The Kanza demonstratives include *e*, *ye*, *she*, and *gaa*, and act as the Kanza equivalents to the English words 'this', 'that', 'these', and 'those', although not respectively.

Demonstratives can stand on their own, either before or after a noun in a noun phrase (in this sentence, *ye* comes before a noun, *wéts'a*, in a noun phrase, *ye wéts'a abá*), or can be parts of other words. Kanza demonstratives, like nouns, have no separate

singular or plural forms, but do take different forms corresponding to proximity of the noun in question to the speaker, with *ye* being the closest (within sight and reach, 'this' or 'these'), *she* the middle (within sight, but out of reach, 'that' or 'those'), *gaa* the farthest away (out of sight and reach, 'that yonder' or 'those yonder'), and *e* capable of referring to any of the above. So, *ye wéts'a abá* can either be 'this snake' or 'these snakes' when acting as the subject of a sentence.

✳️ ARTICLES » Definite object articles » Position contrasts

In Sentence 3 we introduced the notion of definite articles and noted that there are many ways to say 'the' in Kanza, depending on criteria such as the physical or spatial orientation of the noun, whether the noun refers to something that is living (animate) or not (inanimate), stationary or moving, and others. Now let us look at some of these articles more closely, specifically the definite object articles *che* and *khe*. These two appear in Sentences 7 and 8. *Khe* can be found in Sentence 7 combined with the postposition *-ji* to form *khéji* (as in Sentence 1). *Che* stands alone in Sentence 8.

First, let's see some expanded definitions for these two definite object articles:

- The article *che* is used with inanimate singular standing objects of verbs. An example of this might include 'the' in the sentence meaning 'I saw the tree:' *Zhaⁿ che iáye*. It can also be used with plural lying objects to indicate a piled collection of, say, shoes in a closet.
- The article *khe* is used with inanimate singular lying objects of verbs. An example of this might include 'the' in the sentence meaning 'I saw the log:' *Zháⁿ-táⁿga khe iáye*.

These definitions are somewhat dense. Let's sort through them a little. Well, we can see that *che* and *khe* both refer to inanimate objects and both mean 'the'. But there are differences, too. Some of them are listed below:

- One difference between them is that they usually mark a contrast between an object that is standing vertically (*che*) or an object that is lying horizontally (*khe*). For example, in Sentence 8, *che* is used with *zhaⁿ* 'wood'. Since *che* refers to vertical things, *zhaⁿ che* means 'vertical wood', that is, 'tree'. If it had been *zhaⁿ khe*, 'horizontal wood', it would have meant 'log'.
- Also, there are certain nouns that are always used with either *che* or *khe*, regardless of whether they are vertical or horizontal. For example, all words for fingers and toes, as well as the word for 'foot' use *che* (as in Sentence 9), whereas the words for 'heel' (even though it is part of the foot) and 'arm' use *khe*. We see an example of this in Sentence 7, where *khéji* (*khe*, 'the', + *-ji*, 'on, at, to') is used with *siyéje* 'heel'.
- Thirdly, *che* is used for collections (used in a broad sense) of things: *wanóⁿble che* 'the food' (i.e., a collection of edible items); *wabóski che* 'the flour' (i.e., a collection of fine particles). *Wabóski* is additionally interesting because when it is used with *che* it means 'flour' but when it is used with *khe* it means 'bread'.

 **Exercise 2.13—Practice with the definite object articles *che* and *khe***

Translate the following phrases into Kanza. Use the appropriate article and the proper word order.

the foot _____

the door (*chizhébe*) _____

the bread _____

the heel _____

the tree _____

the flour _____

the log _____

the finger (*shagé*) _____

Sentence 9

Liⁿ akhá -daⁿ, sí che blóga íba akhá.

he sat and foot the (stand obj) entire it was swelling

As he sat, his whole foot was swelling.

Sentence 10

Icíkitaⁿga akhá, "Oo, aⁿshíⁿ waáli miⁿkhé!" akhá.

Old Man (rest sub) O! I am very fat quotv

The Old Man (said), "Oo, I'm getting fat!"

🔧 WORD ORDER RULES » Modifiers after things modified

For the most part, Kanza modifiers (what in English would be considered adjectives and adverbs) come after the things they modify. We have already seen this in the noun phrase, where modifiers specifying color, size, number, etc. come after the nouns described. In Text 1, for example, we saw that the Kanza equivalent of the phrase 'bad boy' begins with the Kanza word for 'boy' and ends with the Kanza word for 'bad'.

Adverbs, on the other hand, are words that modify verbs (as in, come quickly), adjectives (as in very bad boy), or another adverb (as in, come very quickly) In Kanza, some adverbs tend to follow the verb and some tend to precede the verb. The adverb *waáli*, 'very', for instance, tends to follow the verb. In Sentence 10, the Old Man says, "*aⁿshí waáli miⁿkhé*", 'I am very fat' (or, as Mrs. Rowe renders it, "I am getting fat").

Here are the two places we have seen *waáli* so far:

aⁿ- shiⁿ waáli miⁿkhé Text 2, Sentence 10
 I be fat very I, while sitting

shídozhiⁿga Ø- pízhi waáli Text 1, Sentence 1
 boy he be bad very

Do you see what these two placements have in common? You may remember from Text 1 that Kanza uses verbs as noun modifiers, even though they may be part of the noun phrase. So, the short answer to this question is that *waáli* tends to go after verbs, regardless of whether this occurs in the noun phrase or the verb phrase.

Exercise 2.14—Practice with *waáli* 'very'

Add 'very' to the following Kanza expressions:

noⁿpéaⁿhi miⁿkhé ('I am hungry') _____

scéje abá ('he/she is tall') _____

áⁿzo miⁿkhé ('I am happy') _____

Sentence 11

Liⁿ shoⁿ akhá, ts'e yiⁿkhé ábe -daⁿ, ts'ábe, Icíkitaⁿga
 by and by as he sat dead the (sitting obj) they say (?) and he was dead Old Man

abá.

(move sub)

As he kept sitting, they say he was dying, and the Old Man died.

POSTPONEMENT » Subjects

Postponement is the movement of words or phrases in a sentence rightward from their expected or usual location. Postponement in Kanza typically serves to provide

emphasis on the newest information in the sentence, which tends to come last in the sentence. An example of this might include the movement of an adverb describing the manner of an action moved to the last position in the sentence to draw attention to how the action takes place.

Subject phrases in Kanza frequently move to the end of the sentence where new or emphasized information is expected. This can occur, for instance, when a noun is introduced for the first time in a text because it is essentially new information. Subsequent sentences may feature the same subject first since it is no longer new, or again at the end to provide emphasis.

The Kanza equivalent to the English phrase 'the Old man' is the subject of this sentence but it has been moved to the end of the sentence. In English, a subject can be moved to the end of a sentence, too, although not as often as in Kanza. In English, it is also done for emphasis, as in, 'He's really talented, that boy!'

Sentence 12

Blóga zhóga blóga íbabe -daⁿ, ts'ábe.

entire body entire it swelled up and he was dead

His whole body was swelled up and he was dead.

❖ FREE TRANSLATION VS. LITERAL TRANSLATION

Our goal in rendering the texts in this reader is to provide translations that convey the meanings of the stories as precisely as possible, preserving the "flavor" of the original language but with English that doesn't sound stilted or foreign. It's a bit of a balancing act. Frequently, words and phrases in one language don't match precisely to words or phrases in another language. Here are some things that have to be taken into consideration when translating Kanza into English:

A true translation attempts to convey the intended meaning of the original language (in this case Kanza) to users of the target language (in this case English). With certain

concepts, this is not usually such a difficult task: The Kanza word *zhóga*, 'body', essentially refers to the same object in the real world that the English word 'body' refers to. But every human language is slightly more attentive to different facets and perceptions of reality, and slightly less attentive to others. For instance, we've already seen how Kanza uses a single zero pronoun to encompass what in English is 'he', 'him', 'she', 'her', 'it', 'they', or 'them', which reference concepts such as number ('he', 'she' and 'it' are singular, 'they' and 'them' are plural), gender ('he' is masculine, 'she' is feminine), and role ('he' and 'they' are subjects, 'him' and 'them' are objects). English language offers the possibility of personifying something (a boat may be personified as 'she', but is really just an 'it'), but it would be difficult, if not impossible, to get that subtle distinction across in Kanza, which doesn't distinguish among 'he', 'she', or 'it'.

Likewise, there is no single English word that encompasses the meaning of the Kanza subject marker *akhá*, which simultaneously connotes, among other things, definiteness (like 'the'), proximity to the speaker (either literally or figuratively), rest (lying, sitting, or standing), and third person subject status ('he', 'she', 'it', and 'they').

Translating every little piece of meaning present in the original language (a **literal** translation) can frequently lead to awkward target language sentences that, while technically accurate, can be neither natural sounding nor easily comprehensible. In the extreme opposite direction, too much attention to everyday target language speech can lead to the loss of important or even crucial structure and meaning present in the original language. This can be seen in some versions of holy texts, such as the Bible, where the most easily read versions are called simply **paraphrases**; they convey only the gist of the original language, and are thus not really translations at all. Clearly there must be a balance between what meaning is intended and what meaning is essential. An alternative then is a translation that is smooth and natural without betraying too much of the original structure or meaning. This is known as a **free** translation.

Another factor is how much of an impact the translator herself has on the process of developing a usable free translation. She must scrutinize all the meaning present, and then carefully structure the target language in such a way as to include all relevant material without the words coming across as either stilted or dumbed down. The translator then is offering what amounts to her own **interpretation** of the text. These interpretations may not be universal, and different translators can develop different free translations of the same piece of text. As long as the meaning remains transparent in the target language—that is, it remains fairly obvious from the word glosses in the original language—the interpretation may be called a translation. If the translator drifts too far away from the original words, the interpretation might more appropriately be called a paraphrase.

Certain phrases do not lend themselves to literal translation. Consider English idioms like 'kick the bucket', 'spill the beans', or 'round robin'. All languages have such expressions, for which literal translations would be incomprehensible. In these cases, paraphrases must be used but do not cause an entire passage to be considered a paraphrase rather than a translation.

In a similar way, reading a Kanza text in its original language gives you, the reader, a chance to interpret the text for yourself without having to rely exclusively on the translation we have provided you.

Exercise 2.15— Practice with translation

Using all you now know and the items found in the vocabulary list above, provide a free translation into English of the following Kanza story.

1. Maⁿyíⁿ abá, Icíkitaⁿga abá.
2. Gaxá yiⁿkhé íyabe-daⁿ, éji ayábe.
3. Ayé abá-ohá, zhaⁿ miⁿ íyabe.
4. Éji líyiⁿgabe.
5. Liⁿ akhá-ohá, wéts'a ts'e miⁿ éji íyabe.

6. Zhóga blóga akhá íbabe-daⁿ, shiⁿ waáli akhá.
7. "Oo! Wináⁿsta ta miⁿkhé, Wéts'a!" akhá, Icíkitaⁿga akhá.
8. Égiabe-daⁿ, ye wéts'a khe gódaha naⁿstábe-edáⁿ.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

NOTES

For those with access to the Rankin field recordings, the original audio recording for this text begins on Kansa 6 Disc 6 on track 8 at 2:30 and concludes on Kansa 6 Disc 6 at the end of track 8. A fully translated second version can be found beginning on Kansa 6 Disc 6 on track 10 at 6:40 and concluding on Kansa 6 Disc 6 on track 12 at 1:00. Digital audio files (.mp3 format) of the recordings are freely available to Kaw tribal members through the Kaw Nation Language Department upon request.



Kaw beaded war club and Washunga's blanket courtesy of Kanza Museum. Photograph by Storm Brave, Kaw Tribal Member. The flexible leather wrapping on this club suspends the stone ball several inches from the handle, much like a medieval flail.

Text 3: Second Story

Nighúje Yíⁿge, c. 1880

Nighúje Yíⁿge's "Second Story" is a personal account of a skirmish that occurred between two small groups of Kanza and Pawnee warriors in the mid-1800s during an annual Kanza winter hunt. The Rev. James O. Dorsey recorded and translated this first-person narrative in the 1880s, several years after the 1873 removal of the Kaw Nation to Oklahoma Territory. So the skirmish occurred when Nighúje Yíⁿge was a younger man, and, given the time frame, most likely when the tribe resided on their Council Grove [Kansas] reservation. The first sentence in the story alludes to a just-completed journey, probably from Council Grove to the "haunts of the buffalo," via the Kaw Trail. A ruler placed on a map of Kansas, one end about three miles south of Council Grove in Morris County and the other end about three miles south of Lyons in Rice County, indicates very closely the exact course of the trail.¹

When Nighúje Yíⁿge states, "We went towards the head of this Arkansas River, and when we arrived at a dense forest ," he did not mean the actual headwaters of the Arkansas, which lie deep in the heart

¹ Morehouse, G. P. (1904). Along the Kaw Trail. *Transactions of the Kansas State Historical Society, 1903-1904, VIII*, 206-212; p. 207.

of the Rocky Mountains, near the town of Leadville, Lake County, Colorado, but was actually referring to a site in west-central Rice County, probably southwest of Lyons, that was located in a forested area along the banks of the Arkansas. Although Cow Creek, about three miles southeast of Lyons, was their preferred camping site, upon arriving in buffalo country the tribe often dispersed in bands across central Kansas. Among the many places the Kanza are known to have established hunting camps are the Little Arkansas River, Plum Creek, Turkey Creek, Smoky Hill River, Saline River, and Gypsum Creek.²

The tribe had set up a hunting camp just as it turned dark when, "the Pawnees returned," and "a snow storm ensued," so the latter statement implies that the incident probably occurred at the start of an annual winter hunt. The Kanza and Pawnee had been traditional enemies for generations with each tribe waging periods of all-out war against the other. One Kanza tradition even states that the first question asked of a returning Kanza war party was the equivalent of "Did you kill a Pawnee?"³ The Skidi, or Wolf, Pawnee are one of the four tribes of the present-day Pawnee confederacy. The French referred to the Skidi Pawnee as the "Pawnee Loups" (*loup* being the French word for 'wolf'), while they were called the "Pani Maha" in early Spanish documentation.⁴ Nighúje Yinge refers to them both as *Páyiⁿ*, a Kanza word for any Pawnee no matter what their tribal affiliation, and the *Páyiⁿ-Máha*, a Kanza word for the Skidi Pawnee (note, also, that *Páyiⁿ-Máha* is very similar to the Spanish "Pani Maha"). Dorsey also calls them by the general term "Panis" in the Text 3 Notes, so the use of any of this terminology in the context of "Second Story" refers to the same group of people.

It was the Spaniards of the 1540 Francisco Vázquez de Coronado Expedition who originally brought the first European horses to the Great Plains. The Pawnee obtained horses sometime in the early 1600s while the Kanza first obtained horses around 1670, so by the time of the "Second Story" incident, both tribes had long been stereotypical Great Plains horse cultures.⁵ The Kanza had traded horses to the Frenchman Étienne Véniard, sieur de Bourgmont, as early as 1724, but they were also known to have contacted the Spanish before the French first began appearing in their villages because the Frenchmen noted that the Kanza were already in possession of Spanish horses by the time they arrived. This indicated that the horses either had been stolen from other tribes (a common practice among all Plains tribes), were wild horses captured on the Plains, or that a level of commerce had been established with Spanish traders from Santa Fe, either directly or through third-party trade with other tribes, such

² Parks, R. (2009). Their road to the buffalo. *Amidst a Christian and civilized people, August 1859*. Retrieved July 8, 2010 from http://www.kshs.org/places/kawmission/pdfs/8-59_Kaw_Trail.pdf.

³ Morehouse, G. P. (1908). History of the Kansa or Kaw Indians. *Transactions of the Kansas State Historical Society, 1907-1908, X*, 327-368; p. 329.

Note that Morehouse gives the form of this question as, "Pah-ne-its-es-skah?" While close enough to standard Kanza to suggest a similar meaning, this form is either ungrammatical or incomplete. The Kanza word for 'Pawnee' is Páyiⁿ, corresponding to his "Pah-ne." Likewise, the word for 'kill' is based on tse, 'die, be dead', corresponding to some portion of his "its-es." However, simultaneously more of his citation form and less of his translation remain unaccounted for.

⁴ Hodge, F. W. (Ed.). (1910), *Handbook of American Indians north of Mexico, pt. 2: N-z*. (Smithsonian Institution Bureau of American Ethnology Bulletin 30). Washington, D.C. , USA: Government Printing Office; pp. 589-590.

⁵ Hyde, G. E. (1974). *The Pawnee Indians*. Norman, OK, USA: The University of Oklahoma Press; p. 46.

as the Northern Plains Apaches, also known as Padoucas⁶, or even, perhaps, the Skidi Pawnee themselves, both of whom traded directly with the Spanish.⁷

The primary source of friction between the two tribes came from a territorial dispute because their hunting grounds often overlapped, thereby leading to many clashes between warriors on both sides. The Skidi Pawnee resided on the Loup River in Nebraska, but traveled south to central Kansas for their annual buffalo hunts, so it was inevitable that hunting parties would cross paths. After Nighúje Yinge attacked the two Skidi Pawnee, he stated that both, "fled towards their land." This may have meant that they headed off in a northerly direction, probably to their nearest Skidi Pawnee hunting camp.

Jim Benbrook, Kaw Tribal Member.

⁶ Note that words similar to 'Padouca' appear in several Native American languages and may refer to a number of different tribes. The Kanza word Pádoka, for example, refers to Comanches. Still, 'Padouca' here refers to the Northern Plains Apaches.

⁷ Norall, F. (1988). *Bourgmont: Explorer of the Missouri 1698-1725*. Lincoln, NE, USA: University of Nebraska Press; pp. 127, 130-132.

Nasatir, A. P. (Ed.). (1952). *Before Lewis and Clark: Documents illustrating the history of the Missouri 1785-1804*. St. Louis, MO, USA: St. Louis Historical Documents Foundation; p. 6.

Second Story

Kaáⁿze Íe

¹ Wajúta-táⁿga géji gaxláⁿ aⁿgáyabe ao. ² Yé Nízhuje, ítata Nízhuje, pajé shogá éji aⁿgáhiba-daⁿ, éji aⁿgóliⁿbe ao. ³ Gayó éji aⁿcíbe oyóyaha, háⁿnaⁿpaze ao. ⁴ Gayó Páyiⁿ abá, háⁿnaⁿpaze oyóyaha, alíbe che ao. ⁵ Ba-húye oyóyaha, wékaⁿye bádapabe-dáⁿ, shóⁿge yábliⁿ ayíⁿ-alábe che ao. ⁶ Gayó gashóⁿ azháⁿ miⁿkhé-zhiⁿ, apáyahaⁿ-adáⁿ, shóⁿge ágile-adáⁿ, blé ao. ⁷ Páyiⁿ abá áwaxle phú eyaó. ⁸ Gagó anáⁿge shóⁿ miⁿkhé, áshka-zhíⁿga, Páyiⁿ-Máhaⁿ shóⁿge áliⁿ nóⁿkoⁿmi weáye ao. ⁹ Gayó awákaⁿble ao. ¹⁰ Gagó i oágichiⁿ-daⁿ, awákaⁿble ao. ¹¹ Páyiⁿ-Máhaⁿ nóⁿkoⁿmi háze alábe che ao. ¹² Gaxá zhíⁿga yucé alábe che ao.

English

¹ We moved with all our tribe and went to the haunts of the buffalo. ² We went towards the head of this Arkansas River, and when we arrived at a dense forest, we encamped there. ³ As soon as we pitched our tents, darkness set in. ⁴ And as soon as it was dark, the Pawnees returned. ⁵ A snow storm ensued, and the Pawnees cut the lariats of three horses, which they carried toward their land. ⁶ Though I was sleeping, I arose on hearing the alarm, got my horse ready and departed. ⁷ I overtook the Pawnees as I was coming back home (or hither). ⁸ I ran awhile for a short distance, and then I discovered two Pawnees who were riding. ⁹⁻¹⁰ I attacked them, striking my mouth with my hand as I did so. ¹¹ Both the Pawnee Loups fled towards their land. ¹² Crossing a small stream, a tributary of the Arkansas River, they fled homeward.

VOCABULARY

<i>Nominal</i>		
<i>gaxá</i> creek, stream (12)	<i>ni</i> water, liquid	<i>Páyiⁿ-Máhaⁿ</i> Skidi Pawnee (8)
<i>háⁿnaⁿpaze</i> darkness (3)	<i>zhúje</i> be red; <S>	<i>shóⁿge</i> horse (5)
<i>i</i> mouth of animal? (10)	<i>pajé</i> woods, small hills (2)	<i>wajúta</i> animal, quadruped (1)
<i>Nízhuje</i> Arkansas River (2)	<i>Páyiⁿ</i> Pawnee (4)	

wékaⁿye lariat (5)

Verbal

Ø- 's/he' in active verbs (1)

Ø- 'him, her, it' in active verbs; 's/he' in <S> verbs (1)

-Ø 'I, you, you & I' non-continuative aspect suffix (7)

a- 'I' in <A> verbs (6)

a- special motion verb prefix (1)

áliⁿ sit on; a<A>liⁿ (7)

á- 'on' locative verb prefix

liⁿ sit, be sitting; <A>

abá 's/he' moving

continuative aspect marker (2)

-(a)be 'we, y'all, s/he' non-continuative aspect suffix (1)

aⁿ(g)- 'you & I, we' in active verbs (1)

ayiⁿ-le take back, have and go home there a<Y>iⁿ-<A>le (5)

ayiⁿ have; a<Y>iⁿ

le go home there; <A>

bahúya, bahúye be

snowing; <IMP> (5)

ba snow

hu come here; <H>

-ye cause; <A>

bádapa shorten by cutting; ba<A>dapa (5)

bá- 'by cutting'

instrumental verb

prefix

dápa be short; <S>

bl- 'I' in <Y> verbs (6)

ci pitch tent; <A> (3)

gaxláⁿ migrate; <A?> (1)

gilé? ready one's own; <A> (6)

háze flee; <A> (11)

hi arrive there; <H> (2)

káⁿya, káⁿye attack; <A> (9)

le go home there; <A> (5)

li arrive home here; <A> (4)

miⁿkhé 'I' sitting continuative aspect marker (6)

náⁿge run as animal; <A> (8)

olíⁿ sit in, dwell; o<A>liⁿ (2)

o- 'in' locative verb prefix

liⁿ sit, be sitting; <A>

ogíchiⁿ strike, hit, beat one's own; <A> (10)

o- 'in' locative verb prefix

gi(g)- 'one's own' verb prefix

chiⁿ strike, hit, beat; <A>

páyahaⁿ arise; <A> (6)

ph- 'I' in <H> verbs (7)

shóga be thick, dense; <IMP> (2)

táⁿga be great, large; <S> (1)

waxlé chase something,

someone; wa<A>xle (7)

wa- 'stuff, something, someone' verb prefix

xle chase <A>

wéye see something,

someone; we<A>ye (8)

wa- 'stuff, something, someone' verb prefix

íye see; i<A>ye

ye go there; <Y> (1)

yucé cross water; <Y> (12)

zhaⁿ sleep; <A> (6)

zhíⁿga be small; <S> (8)

Miscellaneous

abá 's/he' moving subject (4)

adáⁿ and, therefore (6)

ao clause-level male oral punctuation marker (1)

áshka nearby (8)

che narrative or unwitnessed action marker (4)

daⁿ, -daⁿ and, when (2)

éji, eji there; on, at, or to this or that (2)

e this, that

-ji 'on, at, to' location suffix

eyaó indeed, male

emphatic marker (7)

e this, that

ao clause-level male oral punctuation marker	ge 'the' inanimate scattered objects	oyóya following -ha 'at' location suffix
gagó thus, enough (8)	-ji 'on, at, to' location suffix	shoⁿ by and by (8)
gashóⁿ well, so (6)	ítata toward the head? (2)	yábliⁿ three (5)
gayó and, then (3)	nóⁿkoⁿmi both (8)	ye this, these (2)
géji on, at, or to the plural scattered objects (1)	oyóyaha immediately, afterward (3)	zhiⁿ although (6)

EXPLANATIONS AND EXERCISES

Sentence 1

Wajúta-táⁿga géji gaxláⁿ aⁿgáyabe ao.

big animals to the haunts migrating we went .

We moved with all our tribe and went to the haunts of the buffalo.

❖ IDIOMATIC EXPRESSIONS » **wajúta-táⁿga**, 'buffalo'

Kanza has numerous words whose full meaning cannot be gleaned by simply analyzing the words and word parts that make them up. These are known as idiomatic expressions or just idioms. Some idioms in Kanza are specific to traditional culture while others refer to things common in the broader world. Sentence 1 offers a good example of a Kanza idiom. The Kanza words *wajúta*, 'four-legged animal', and *táⁿga*, 'great', combine to form a word that refers to buffalo.

❖ POSTPOSITIONS » **Articles + postpositions** » **géji**

The Kanza word *géji*, 'to the (inanimate scattered)', is composed of the definite object article *ge*, 'the (inanimate, scattered)', and the postposition *-ji*, 'on, at, to'. It is used here with *wajúta-táⁿga*, an idiom for 'buffalo', to mean, 'to the scattered places of the buffalo'. Its use in this sentence is somewhat surprising in that buffalo are animate (living) creatures.

☼ WORD ORDER RULES » Subordinate verbs + main verbs

There are occasions in which two verbs or verb forms are used together to express a complex notion, as in English 'go eat', 'want to buy', 'arrive crying', etc. In these cases one of the two verbs is considered the main verb, the one expressing the greater and more general action taking place, and one subordinate verb expressing a lesser but more specific action. Kanza main verbs tend to come after their subordinate verbs, as in *yumíⁿ góⁿya*, 'want to buy', where *yumíⁿ*, the subordinate verb, means, 'buy', and *góⁿya*, the main verb, means, 'want'. In Sentence 1, the main verb is a form of *ye*, 'go there', which is *aⁿgáyabe*, 'we went there'. This is the greater and more general action. The subordinate verb is a participle form (not fully conjugated and acting as some kind of modifier, such as an adverb) of the verb *gaxláⁿ*, 'migrate'. It is used here to clarify how the subject 'went there' is 'migrating'.

☼ VERBS » Conjugation » *aⁿ(g)-*, 'we' in active verbs

So far we've discussed only two verb conjugation patterns, <A> and <Y>, two of the most sorts of active verbs, verbs that deal with actions not states. These two, and indeed nearly all of the patterns feature the same pronoun prefix for 'you & I' and 'we' forms, *aⁿ(g)-*. This prefix generally appears at the very front of the verb, regardless of where the other pronoun prefixes attach. Thus in *maⁿyíⁿ*, 'walk', which we saw in our discussion of Sentence 5 of Text 2 conjugating at the *y-* in the middle of the word (as in *maⁿblíⁿ*, 'I walk'), would still get an *aⁿ(g)-* prefix on the front, as in *aⁿmáⁿyíⁿ*.

Note that the *(g)* element of this prefix only appears when the next sound is a vowel—as in *aⁿgáyíⁿ*, 'you & I have', from the verb *ayíⁿ*, 'have'. However, there are special forms used if the following vowel is *i-* or *o-*, in which cases *aⁿ(g)-* combines with the next vowel to form *aⁿyáⁿ-* and *aⁿmáⁿ-*, respectively (as in the verb *íye*, 'see', where *aⁿ(g)- + íye = aⁿyáⁿye*, 'we see'). In Sentence 1, the *(g)* element surfaces because the next sound is the special motion verb prefix *a-*, which is always used on 'we' form verbs of motion. Thus, the verb form is made up of the following components:

$a^n(g)-$ + $a-$ + ye + $-(a)be$ = $a^ngáyabe$
 'we' pronoun motion prefix 'go there' non-continuative suffix 'we went there'

Exercise 3.1—Practice with the $a^n(g)-$ pronoun

For each of the following verbs, circle the appropriate form of the $a^n(g)-$ pronoun prefix, either a^n- , a^ng- , $a^nyá^n-$, or $a^nmá^n-$. Then write the 'we' form verb in the blank provided, and provide an English translation of the new verb form created.

$áli^n$, 'sit on' a^n- a^ng- $a^nyá^n-$ $a^nmá^n-$ _____

English translation: _____

ci , 'pitch a tent' a^n- a^ng- $a^nyá^n-$ $a^nmá^n-$ _____

English translation: _____

$oyáge$, 'tell' a^n- a^ng- $a^nyá^n-$ $a^nmá^n-$ _____

English translation: _____

$ísi$, 'dislike' a^n- a^ng- $a^nyá^n-$ $a^nmá^n-$ _____

English translation: _____

Sentence 2

Yé Nízhuje, ítata Nízhuje, pajé shogá éji
 this Arkansas River towards the head Arkansas River woods thick at

$a^ngáhiba$ - da^n , éji $a^ngóli^nbe$ ao.

we arrived and there we sat in .

We went towards the head of this Arkansas River, and when we arrived at a dense forest, we encamped there.

❖ VERBS » Phrases explained » From *hi*, 'arrive there' to *aⁿgáhiba-daⁿ*, 'and we arrived there'

Sometimes one or more plain verbs or verb roots undergo such elaborate processes in order to assume a particular form that they are unrecognizable in the final state. Other times, verbs are left largely intact, but the ordering of material around it is complicated and hard to understand. In such cases, it is worthwhile to take a minute to demonstrate how a verb got from one state to another.

- (1.) The verb is conjugated with *aⁿ(g)-* to create the 'you & I/we' form,
 - a. and because *hi* is a motion verb, it gets a special motion prefix *a-* in the 'we' form, between the pronoun and the verb,
 - b. and because the sound after the pronoun is a vowel, *aⁿ(g)-* now receives its (*g*) element: *aⁿgáhi*, 'we arrive there'.
- (2.) The non-continuative suffix *-(a)be* is added to the end: *aⁿgáhibe*, 'we arrived there'.
- (3.) The clause-level conjunction *adaⁿ*, 'and', is added to the end, triggering a sound change rule: *aⁿgáhiba-daⁿ*, 'and we arrived there'.

Let's look a little more closely at a few of the features that make up this verb phrase below, reviewing some items and introducing others.

❖ VERBS » Motion verbs » *hi*

The motion verb *hi* means, 'arrive', or 'arrive there'.

❖ VERBS » Motion verbs » *a-*

Remember, the special motion prefix *a-* is attached to the eight motion verbs on the 'we', 'y'all', and 's/he' forms. While on 'we' forms, the prefix comes between the pronoun prefix and the verb.

❖ VERBS » Aspect » Non-continuative aspect suffix

Non-continuative aspect is used to show that an action or state of being is either completed or has no specific duration, i.e., that the action or state of being is or was "not flowing" through time (like an isolated event, as opposed to an ongoing process). It is marked by the use of the *-(a)be* suffix on 'we' form verbs such as *aⁿgólíⁿbe*. The non-continuative aspect can be combined with other aspects, but can never co-occur on the same verb with the continuative aspect.

The non-continuative aspect suffix *-(a)be* affects the vowel it attaches to. It causes this vowel to be held slightly longer when spoken and, if the vowel happens to be *-e*, it changes instead to *-a* (which, due to sound change rules, changes *-je* to *-da* and *-ce* to *-ta*), as in *yuzábe*, 's/he took it', from *yuzé*, 'take', or *kúdabe*, 's/he shot at it', from *kúje*, 'shoot at'. Otherwise, the *(a)* element of *-(a)be* does not show up, as in this sentence with *aⁿgáhíbe*, 'we arrived', from *hi*, 'arrive there'.

❖ CONJUNCTIONS » Clause-level conjunctions » *-ba-daⁿ*

Remember, Kanza clause-level conjunctions are used to join two clauses (whole basic sentences), and usually appear immediately after the first verb phrase. What appears in this sentence to be *-ba-daⁿ* is actually *-(a)ba-daⁿ*. This is a contraction of the non-continuative suffix *-(a)be* and the clause-level conjunction *adáⁿ*, 'and'. While *adáⁿ* is a separate conjunction from plain *daⁿ*, they are close enough in meaning to have the same English translations, 'and' or 'when'. We have seen *adáⁿ* before, particularly in Text 2, Sentence 6, where it appeared with the verb *e*, 'say', as *ába-daⁿ*, 'he said, and'. The placement of the hyphen (which is not strictly necessary in the Kanza orthography) in this conjunction can be slightly confusing in that it seems to fall between the first two syllables of *adáⁿ* when it contracts with *-(a)be*. This arises only because of the sound change rule invoked in their combination.

☼ VERBS » Prefixes » Locative prefixes » *o-*

The verb form *aⁿgólíⁿbe*, 'we dwelt in', is our first introduction to a curious set of verb prefixes known as the locatives. These prefixes generally come before the pronoun prefixes (except for *aⁿ(g)-*) and are used to associate the action or state of being to a location or manner, usually with respect to an object that may or may not be specified elsewhere in the sentence. In this way, they are similar to English verbs combined with prepositions, such as 'fold in' (*obékhaⁿ*), 'dine on' (*áwanoⁿble*), 'kill with' (*íts'eye*), etc. On occasion two or more locatives can be combined on a single word, as in *oízhaⁿka*, 'in the fork (of the river, road, etc.)'.

The locative prefix *o-* found here is used to place a verb in or into a space. For instance, whereas the verb *líⁿ* means, 'sit', the verb *olíⁿ* means, 'sit in', which is the verb Kanza uses for 'dwell in' or 'live in'. Pronoun prefixes tend to come after *o-*, which leads to a series of sound change rules. For instance, when *aⁿ(g)-* attaches to *o-* the result is usually *aⁿmáⁿ-*. However, for some reason, the speaker here has not done this, opting for the non-standard *aⁿgólíⁿbe*, 'we dwelt in'.

When it is attached to the bare form of a verb, the locative *o-* does not usually receive stress, i.e., accent mark over the vowel, indicating which vowel is pronounced loudest. This is unlike some of the other locatives, such as *á-*, 'on', and *í-*, 'with'. Rather, as is the case on most verbs, the stress on an *o-* verb will fall on the second syllable.

☼ Exercise 3.2—Practice with locatives

Create a separate verb by removing the locatives from the following verbs. Then provide an English translation of the verb you have created.

ocí, 'pitch a tent in' _____

English translation: _____

íci, 'pitch a tent with' _____

English translation: _____

áci, 'pitch a tent on' _____

English translation: _____

ochíⁿ, 'strike in' _____

English translation: _____

áliⁿ, 'sit on' _____

English translation: _____

íts'eye, 'kill with' _____

English translation: _____

❄ GENDERED SPEECH » Declaratives » Clause-level declaratives

Clause-level declaratives come in two forms as used by male and female speakers. Masculine declaratives include *ao* and *eyaó*, the latter of which is frequently translated as 'indeed', and feminine declaratives consist of the parallel forms *e* and *eyé*. Such declaratives come right after verb phrases, and are occasionally used in place of conjunctions in compound sentences. In Sentence 2, we see an example of the masculine declarative *ao*, which acts somewhat like an "oral period" to mark the end of the sentence.

Sentence 3

Gayó éji aⁿcíbe oyóyaha, háⁿnaⁿpaze ao.

and there we pitched the tents immediately it was dark .

As soon as we pitched our tents, darkness set in.

❖ DISCOURSE MARKERS

Within a larger discourse, i.e., a string of interconnected speech or writing, Kanza sentences frequently begin with short words that link one sentence to the ones that came before it. This is done to promote cohesion from one sentence to the next and overall coherence of the discourse as a whole. These short words are called discourse markers. Sentence 3 begins with one of the most common discourse markers, *gayó*, which is frequently translated as 'and then'.

❖ NOMINAL/VERBAL VOCABULARY » *ci*

Kanza has numerous vocabulary items that can act equally well as nouns or verbs. While their use as nouns is not likely to be problematic for English speakers, additional English is needed to translated the verbs. For example, the word for 'house', *ci*, when used as a verb is often translated as 'pitch a tent' or 'make camp', referring to the construction or use of lodging. As a noun, it frequently translates as 'house', 'tent', 'lodge', or 'building', but can just as easily refer to rooms within such structures. As a verb in this sentence, we see its non-continuative 'we' form *aⁿcíbe* translated as 'we pitched the tents'.

❖ ADVERBS » Adverbs of ordering » *oyóha*, *oyóya*, and *oyóyaha*

The term 'adverb' is used to categorize a wide variety of words that are found under 'Miscellaneous' vocabulary. Adverbs are typically used for, among other things, expressions of duration, event-ordering, quality, and quantity. This part of speech is very slippery in Kanza, with many adverbs performing similar functions to conjunctions, postpositions, and even verbs.

Certain adverbs are used in Kanza to order the actions or states of being in a compound sentence or larger text. These appear just after the verb and express degrees of simultaneity and/or sequence. In some ways, there is a blurring in Kanza of the categories of clause-level conjunctions and adverbs of ordering. In fact, it is not altogether clear if these constitute separate categories or one large one, or whether the respective elements consist of individual words that fall consistently after verbs or are merely verbal suffixes. Nevertheless, they consistently appear in these texts as separate words. In Sentence 3, for instance, we see an example of the adverb *oyóyaha* used as a separate word appearing after the verb *aⁿcíbe*, 'we pitched the tents'.

Oyóha, *oyóya*, and *oyóyaha* are used to express a sequence of actions or states of being occurring one right after another. They can be translated generally as either 'immediately afterward' or 'following'. They are similar enough in form and meaning to suggest derivation from one or more common sources. For instance, they may be based on the clause-level conjunction *-ohá*, 'while' (which we first saw in Text 2, Sentence 5), or perhaps the verb *oyáha* (stress varies), 'follow', which we will see later.

❖ NOMINAL/VERBAL VOCABULARY » *háⁿnaⁿpaze*

This word refers to the darkness of night. As a noun, it translates as 'darkness'. As a verb, it translates as 'be dark'. It is unclear which form appears in Sentence 3, but the fact that there does not appear to be any aspect marking on it would suggest that it is a noun. Nevertheless, it has been marked in blue above as a verb.

Sentence 4

Gayó Páyiⁿ abá, háⁿnaⁿpaze oyóyaha, alíbe che ao.
 and Pawnees (move sub) darkness soon after they returned .

And as soon as it was dark, the Pawnees returned.

❖ VERBS » Motion verbs » *li*

The motion verb *li* means, 'arrive back' or 'arrive back home here'.

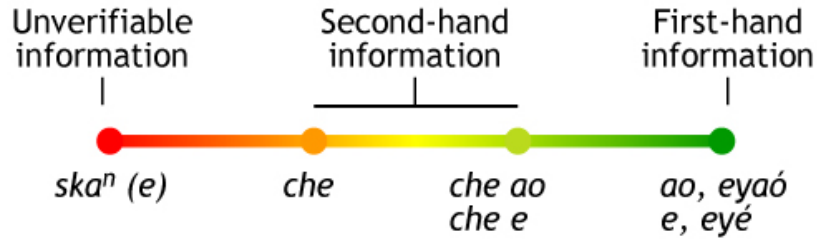
❖ STORYTELLING PARTICLES » *che*

Due to the fact that the telling of stories and the relating of narratives is a big part of a traditionally oral culture such as that of the Kaws, the Kanza language has a series of particles to indicate how personally invested the speaker is in a story or narrative. These storytelling particles are closely related to the declarative particles *ao* for males and *e* for females, and appear in the same spot in the sentence, i.e., immediately after the verb phrase.

The storytelling particle *che* seen in Sentence 4 is most often used for narratives the speaker did not directly witness or in which the speaker only indirectly participated. It is typically, therefore, used on stories involving second-hand information, such as that from reliable sources other than the speaker, as in a report of a personal account from another person. Although this particular text is a first-hand account, we shall see a little later that the speaker was in fact asleep when the Pawnees arrived, and did not therefore witness their return.

Che falls about mid-way on the chain of storytelling particles for how much a speaker can vouch for an account. True, first-hand accounts typically make use of the declaratives *ao* or *e* (or *eyaó* or *eyé*, 'indeed'), whereas the relating of very old or unverifiable (but still possibly true) information is typically marked by the particle *skan* (*e*). Note that occasionally the *che* particle is used in conjunction with declaratives, as seen in this sentence (*che ao*). It may be that this once marked a more verifiable grade of *che*, but we cannot be sure anymore. If so, the storytelling particles exist along a four-point range as shown in Diagram 3.1 below:

Diagram 3.1



Exercise 3.3—Practice with storytelling particles and declaratives

In each of the situations below, circle which storytelling particle or declarative would be appropriate.

You are talking about what your mother was doing on the day you were born.

ska^n (e) *che* *che ao/e* *ao/e*

You are talking about what you did this morning.

ska^n (e) *che* *che ao/e* *ao/e*

You are talking about how Raccoon got his paw stuck in a tree.

ska^n (e) *che* *che ao/e* *ao/e*

You are talking about the Kaws' removal to Indian Territory.

ska^n (e) *che* *che ao/e* *ao/e*

Sentence 5

Ba -húye oyóyaha, wékaⁿye bádapabe -dáⁿ, shóⁿge yábliⁿ
 snow was coming immediately lariats cut off and horse three

ayíⁿ-alábe che ao.

took away home .

A snow storm ensued, and the Pawnees cut the lariats of three horses, which they carried toward their land.

❄️ NOMINAL/VERBAL VOCABULARY » *bahúye*

This word, appearing as either *ba húye*, *ba-húye*, *bahúye*, or *bahúya*, refers to the falling of snow. As a noun, it can be translated as 'snow' or 'snowfall'. As a verb, it can be translated as 'snow' or 'be snowing'. It is probably being used as some form of verb in Sentence 5, with *oyóyaha* serving as an adverb of ordering.

❄️ IDIOMATIC EXPRESSIONS » *wékaⁿye*, 'lariat'

The Kanza word for 'lariat' is composed of elements that literally mean, 'that with which one attacks'. The first syllable of this word, *wé-*, has a complicated derivation. It is composed of a nominal prefix *wa-*, followed by the locative prefix *í-*, which merge to form *wé-* as the result of a sound change rule. Let's look at the pieces more closely below, albeit in a slightly different order:

❄️ VERBS » Prefixes » Locative prefixes » *í-*

The locative prefix *í-* (notice that it carries its own stress) is used to associate a verb with an object. For instance, whereas the verb *kúje* means, 'shoot at', the verb *ikuje* means, 'shoot at with'. Pronoun prefixes tend to come after *í-*, which leads to a series of sound change rules, including *íá-* for 'I' form <A> verbs, *íya-* for 'you/y'all' form <A> verbs, *aⁿyáⁿ-* for all 'you & I/we' form active verbs. In the word for 'lariat', *í-* has attached to the word *káⁿye*, 'attack'. Thus, the resulting form is a new verb *íkaⁿye*, 'attack with'.

❄️ VERBS » Prefixes » Nominal prefix *wa-*

The prefix *wa-* can attach to a verb to make it a noun. When it does so, it frequently takes on the meaning of 'one that is ___', 'one who does ___', and so on. Thus, *wayúlaⁿ*, from the verb *yuláⁿ*, 'plan', can refer to both a planner as well as a plan.

Attaching to *íkaⁿye*, 'attack with', results in a noun meaning, 'that with which one attacks'.

❖ SOUND CHANGE RULES » *wa-* + *i-* = *wé-*

The speech sounds of Kanza, like those of any other language, occasionally undergo changes depending on what sounds or word parts appear around them. Changes such as these are governed by a set of sound change rules that describe the environments that trigger the changes as well as the results of the changes. Many of these are quite common in both the texts and the language as a whole.

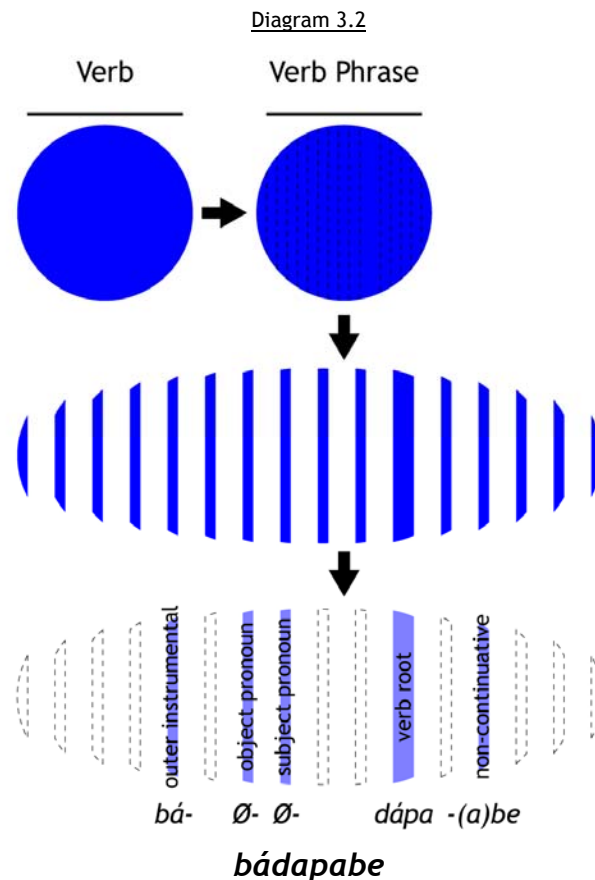
Adding *wa-* prefixes (there are several different ones) to words that begin with either *i-* or *í-*, such as *íye*, 'see', triggers a sound change rule. The two vowels collapse into a new one that generally receives stress, *wé-*. Note that when the nominal prefix *wa-*, which makes verbs into nouns, is added to the locative prefix *í-*, 'with', the result is a verb-based noun starting with the syllable *wé-* meaning, 'that with which one ___s'. In this sentence, *wa-* + *íkaⁿye* = *wékaⁿye*, 'that with which one attacks'. This is an idiom for 'lariat'.

❖ VERBS » Prefixes » Instrumental prefixes » *bá-*

Sentence 5 provides a good introduction to a new instrumental prefix, *bá-*. It behaves differently from the instrumentals *naⁿ-* and *ya-* as seen in Text 2. Why? Well, Kanza uses two sets of instrumental prefixes to show how an action or state of being takes place, such as 'by foot', 'by mouth', 'by hand', etc. Whereas the first, or "outer," set (all of which receive primary stress) attaches just before the pronoun prefixes, the second, or "inner," set (none of which receive stress in normal 's/he' form verbs) comes after the pronoun prefixes. All verbs with instrumental prefixes, whether inner or outer, should be assumed to have objects unless they begin with some form of the prefix *wa-*.

The Kanza verb phrase—including a base verb, all of its prefixes and suffixes, aspect information, and possible adverbs or subordinate verbs—is far more complex than the

Kanza noun phrase. Many more elements that can appear in it, including whole other verbs. Have a look at Diagram 3.2, a visual representation of the verb phrase, from its ideal form down to the specific verb phrase in Sentence 5. You will see that the outer instrumentals, for instance, appear only about a third of the way into the verb phrase, *bádapabe*, 's/he shortened it by cutting'.



The outer instrumental prefix *bá-* is used to show that the action or state of being is performed by cutting. For instance, adding *bá-* to *dápa*, 'be short', makes *bádapá*, 'shorten by cutting'. The instrumental transforms the original meaning, 'be short', into 'make short' (i.e., 'shorten') and specifies a means by which this is accomplished, 'by cutting'.

Note that since most verbs beginning with *bá-* are <A> verbs in which the pronoun prefixes attach immediately after the instrumental, and since *a-* is the 'I' pronoun in

<A>, the resulting long *baa*- syllable in 'I' form *bá*-prefixed verbs is written as *báa*-. This is done to maintain consistency with the other forms, *báya*- ('you' form), *bá*- ('s/he' form), and *aⁿbá*- ('you & I/we' form), all of which retain the stress marking on *bá*-. However, it is at odds with the general practice of the marking of long vowels in Kanza (see Appendix III).

Exercise 3.4—Practice with the outer instrumental *bá*-

For each verb form below below, circle the subject from the options provided at right. Then provide an English translation of the verb form created.

báyabeshiⁿ, from *béshiⁿ*, 'be bent' 'I' form 'you' form 's/he' form

English translation: _____

báazhage, from *zhábe*, 'be split' 'I' form 'you' form 's/he' form

English translation: _____

báyukhaⁿbe, from *yukháⁿ*, 'lean' 'I' form 'you' form 's/he' form

English translation: _____

VERBS » Motion verbs » *le*

The motion verb *le* means, 'go back', 'go back home there', or 'be going back home there'. It appears in Sentence 5 as *ayiⁿ-alábe*, 's/he took it back home there'. It is one small part of a compound verb for 'carrying', described below:

VERBS » Compound verbs » Compound motion verbs for 'carrying'

Verbs can be combined to form either larger single-word verbs or chains of verbs linked together by hyphens. Both of these verb conglomerations are known as compound verbs, a common example of which is *góⁿya*, 'want'. This verb is composed

of two smaller, older verbs, *go*ⁿ and *ya* (neither of which is used on its own nowadays), conjugated as <G>oⁿ<Y>a, as in *kóⁿbla*, 'I want', *shkóⁿhna*, 'you want', and so on.

Kanza has a series of compound verbs used to mean 'carry', 'bring', or 'take', which are made up of the <Y> verb *ayíⁿ*, 'have', together with a motion verb such as *ye*, 'go there', *gu*, 'come back home here', etc. These verbs are noteworthy in that both verbs in the complex must be fully conjugated, but only the last in the set gets aspect marking. Thus the compound verb of carrying in Sentence 5 is *ayíⁿ-alábe*, not **ayíⁿbe-alábe*. The meaning of this verb, 's/he took it back home there', is based on the meaning of the motion verb it is built around, *le*, 'go back home there', as combined with the meaning of *ayíⁿ*, 'have'. In other words, 's/he went back home there having it', or simply 's/he took it back home there'.

 **Exercise 3.5—Practice with compound motion verbs for 'carrying'**

You have now seen four motion verbs, which are as follows: *ye*, 'go there', *hi*, 'arrive there', *li*, 'arrive back home here', and *le*, 'go back home there'. For each of the compound motion verbs of 'carrying' below provide a suitable English translation based on the meaning of the motion verbs used.

ayíⁿ-ahíbe English translation: _____

ayíⁿ-alíbe English translation: _____

ablíⁿ-blé English translation: _____

ahníⁿ-yalé English translation: _____

Sentence 6

Gayó gashóⁿ azháⁿ miⁿkhé -zhiⁿ, apáyahaⁿ -adáⁿ, shóⁿge agíle
 and so I was sleeping though I arose and horse I got mine ready (?)

-adáⁿ, blé ao.

and I departed .

Though I was sleeping, I arose on hearing the alarm, got my horse ready and departed.

❖ CONJUNCTIONS » Clause-level conjunctions » zhiⁿ

The Kanza conjunction *zhiⁿ* is used almost as English 'although' or 'but'. It frequently appears suffixed to a verb phrase as *-zhiⁿ*. It appears in Sentence 6 in the phrase *azháⁿ miⁿkhé-zhiⁿ*, 'although I was (lying down) sleeping'.

❖ CONJUNCTIONS » Clause-level conjunctions » adáⁿ

The Kanza conjunction *adáⁿ* is a form of *daⁿ*, 'and, when', with a meaning so similar that they are translated the same way. It tends to be suffixed to a verb's aspect particle, especially the non-continuative suffix *-(a)be*. In this case, the initial syllable of *adáⁿ* triggers a sound change rule to create *-(a)ba-daⁿ*, as described in Sentence 2 above. In this sentence, however, *adáⁿ* appears whole in the phrase *apáyahaⁿ-adáⁿ*, 'and I arose'.

❖ VERBS » Prefixes » 'One's own' prefix

The prefix *gi(g)-* is used to show that the action or state of being is directed at an object possessed by the subject, as in *ogíchiⁿ*, 'strike one's own', from *ochíⁿ*, 'strike'. Note that the possessed object need not be inanimate, as *gi(g)-* can apply just as easily to one's kin or living property as one's possession. For instance, in Sentence 6, the object of the verb is the horse in the clause *shóⁿge agíle-adáⁿ*, 'and I readied my own horse'. The *gi(g)-* prefix is thought of as meaning, 'one's own', but in 'I' form verbs, it would be translated as 'my own', in 'you' form verbs as 'your own', and so on.

Note that the *(g)* element of *gi(g)-*, nor indeed the entire prefix, does not always appear in a verb, but may instead trigger obscuring sound change rules on the consonant to which it attaches. An example of this is *lúze*, 'get one's own', derived

❖ ARTICLES » Subject markers » *abá*

The subjects of verbs in Kanza are frequently marked to show their function in the sentence, particularly when they are represented in the sentence with a noun and not just a pronoun prefix on the verb. While these subject markers can be thought of as definite articles corresponding to English 'the', they are occasionally used with nouns that do not typically get articles in English, such as proper names. The rules governing the usage of the subject markers are complicated and not well understood. The markers themselves often convey the ideas of position, either 'at rest' or 'in motion', animacy or inanimacy, presence or absence, and possibly singularity or plurality.

The marker *abá* is used with the subjects of verbs when they are animate and either in motion or absent. An example of this might include 'the' in the sentence meaning 'the ancestors sang:' *Ts'áge abá wayóⁿbe*. Sometimes, although it is not clear why, no marker is used with a subject when the use of *abá* would have been expected in that position. In Sentence 7, an even stranger phenomenon has occurred: a subject marker is used with what is clearly an object (in the phrase equivalent to 'I overtook the Pawnees')! It is unclear why the speaker chose such a construction. The direct object article that seems to make more sense in this case is *ba*, as opposed to *abá*. So, perhaps it was merely recorded wrong at the time of utterance.

❖ VERBS » Phrases explained » From *xle*, 'chase', and *hu*, 'come here' to *áwaxle phú*, 'I came here chasing them'

- (1.) The verbs are ordered: *xle hu*, 'chasing-come here'.
- (2.) The verbs are conjugated to create the 'I' form, with *a-* for *xle*, 'chase', and *ph-* for *hu*, 'come here:' *axlé phú*, 'I come here chasing'.
- (3.) The zero object pronoun is added to the front to specify an object: *axlé phú*, 'I come here chasing him/her/it/them'.
- (4.) The generalized object prefix *wa-*, 'someone', is added to the front, triggering a sound change rule: *awáxlé phú*, 'I come here chasing someone'.

verb *hu*, 'come here' or 'be coming here', making the form *phu*, 'I was coming here'. See Appendix III for a full treatment of <H>.

VERB PHRASE SO FAR: \emptyset - + *a* + *xle ph* + *hu* = *axlé phu* 'I come here chasing'

❖ VERBS » Prefixes » Generalized object prefix

Line (4.) is the first appearance of a new prefix. The prefix *wa-* can attach to a verb to show that either there is no definite object or the object is general. For instance whereas *naⁿstábe* means, 's/he kicked it', *wanáⁿstabe* means, 's/he kicked'. Often this *wa-* can be translated as 'stuff', 'something', or 'someone'. It is unclear why the speaker chose to use *wa-* with this verb, as the Pawnees have already been identified as the object.

❖ SOUND CHANGE RULES » *wa-* + *a-* = *áwa-* or *wá-*

Kanza does not seem to have a consistent strategy for dealing with situations when the syllable *wa-* and the syllable *a-* (or *á-*) are placed together. For the most part, the *a-* will move out ahead of *wa-*, regardless of whether that is where it would normally go, yielding either *awá-* or *áwa-*, if *a-* or *á-* is added, respectively. Other times, the *wa-* seems to "swallow up" the other, resulting in the syllable *wá-*, which is pronounced somewhat longer than expected. In Line (4.) the pronoun prefix has moved in front of the generalized object prefix *wa-*, *áwaxle*, 'I chased someone'. However, it is unclear why the pronoun prefix is stressed.

VERB PHRASE SO FAR: *wa-* + *axlé phu* = *áwaxle phu* 'I come here chasing someone'

❖ VERBS » Aspect » Non-continuative aspect suffix

The non-continuative aspect is marked by the use of the *-(a)be* suffix only on 'we', 'y'all', and 's/he' form verbs. For all other forms, non-continuative is marked with a zero suffix.

FINAL VERB PHRASE: *áwaxle phu + -Ø = áwaxle phu* 'I came here chasing someone'

This final verb form still does not resemble the translation provided by Rev. Dorsey, 'I overtook them'. However, it appears to have been implied by the speaker by some other means, possibly hand gestures that were not recorded. We shall see this again in Intermediate Text 6, " Battle between the Kaws and Cheyennes."

❄️ DEMONSTRATIVES » Use as parts of other words » Demonstratives + declaratives

We first became acquainted with demonstratives in Text 2, Sentence 7 in the subject phrase *yé wéts'a abá*, 'this snake (move sub)'. We mentioned that Kanza demonstratives are frequently combined with words of other parts of speech. These may include declaratives (*eyaó*), negatives (*ézhí*), postpositions (*éjji*), verbs (*gaáge*), subject markers (*shéaba*), or even other demonstratives (*yegá*). The most common demonstrative used this way is the general demonstrative *e*. When Kanza demonstratives combine with clause-level declaratives, the most common result is *eyaó*, composed of *e*, 'that', and the masculine declarative *ao*. This is typically translated as 'indeed'. We see it at the conclusion of Sentence 7 above, *áwaxle phú eyaó*, 'indeed I overtook them'. Note that the equivalent feminine demonstrative + declarative expression is *eyé*.

❄️ Exercise 3.7—Practice with demonstratives + declaratives

For each sentence below below, circle whether the speaker is male or female. Then provide an English translation of the sentence.

Payíⁿ abá alibe eyé.

male

female

English translation: _____

Shóⁿge miⁿ yaxlé eyaó.

male

female

English translation: _____

Wékaⁿye báagidapa eyaó. (bá- + a- + gi(g)- + dápa) male female

English translation: _____

Sentence 8

Gagó anáⁿge shóⁿ miⁿkhé, áshka-zhíⁿga, Páyiⁿ-Máhaⁿ shóⁿge áliⁿ
so I ran awhile a short distance Pawnee Loups horse sitting on

nóⁿkoⁿmi weáye ao.
a pair I saw them .

I ran awhile for a short distance, and then I discovered two Pawnees who were riding.

☛ ADVERBS » Adverbs of duration » *shoⁿ*

Certain adverbs can be used after verbs to indicate the duration of an action or state of being. These adverbs have a lot in common with aspect particles, and it is often hard to tell the difference, or indeed even if there is a difference. Several of these are based on the root *shoⁿ*, meaning 'by and by'.

Shoⁿ is used after a verb to indicate that the action or state of being is ongoing for a span of time which, while not long, is not necessarily brief. It can usually be translated into English as 'by and by', 'as it happens', or 'eventually'. In Sentence 8, it is used in the verb phrase *anáⁿge shóⁿ miⁿkhé*, to indicate that the speaker had been running 'awhile'.

☛ VERBS » Participles » *-(a)* Suffix

Participles are verb forms that are used as modifiers, as in English 'painted barn' or 'talking points'. Although they may be conjugated for subject and/or object in Kanza, they are not full verbs in that they lack aspect marking, occasionally yielding 's/he' form participles (with zero pronouns) that appear "unfinished." Kanza participles are

normally created through the addition of *a-* in the second syllable, resulting in what should be *ía-*, instead get *íá-*, as in *íáye*, 'I see'. Meanwhile, the 'you/y'all' forms get *íya-*, as in *íyaye*, 'you see', and the 'you & I/we' forms get *aⁿyáⁿ-*, as in *aⁿyáⁿye*, 'you & I see'. In this case, the form is *íáye*, 'I see'.

INITIAL VERB FORM: *í- + Ø- + a- + -ye = íáye* 'I see it'

❄️ SOUND CHANGE RULES » *wa- + í- = wé-*

We have seen in Sentence 5 that *wa- + í- = wé-*, as in *wékaⁿye*, 'lariat'. Thus, we may expect that when *wa-*, 'someone', is added to *íáye*, 'I see', the result will begin with *wé-*. We do get the vowel change. However, the stress placement on the pronoun prefix appears to hold fast due to its curious placement in the first place. Adding the zero suffix for non-continuative aspect leaves us with *weáye*, 'I saw them'.

FINAL VERB FORM: *wa- + íáye- + -Ø = weáye* 'I saw them'

❄️ Exercise 3.8—Practice with the sound change rules for *i-* initial verbs and the non-continuative aspect.

The Kanza verb *íchiⁿ* means, 'strike with'. For each English form requested, give the appropriate Kanza form below. Remember that non-continuative aspect is marked with a zero suffix on 'I', 'you', and 'you & I' forms, and with *-(a)be* on 'we', 'y'all', and 's/he'.

I struck with it

you & I struck with it

we struck with it

you struck with it

y'all struck with it

s/he struck with it

Sentence 9

Gayó awákaⁿble ao.

and I rushed on them .

I attacked them, ...

✳ VERBS » Conjugation » Double inflection

The conjugation of certain verbs has changed over time, occasionally leading to verb forms that feature two different pronoun prefixes at the same time. This phenomenon, known as double inflection, generally affects verbs that are historically not <A> verbs, but that for some reason are now conjugated with both the original pronoun prefixes as well as the <A> prefixes. However, this has carried over into other common patterns, such as <Y>. The verb in Sentence 9, *awákaⁿble*, 'I attacked them', is a good example of the latter. Here, the <A> verb *káⁿye*, 'attack', is analyzed as also containing a <Y> verb on the last syllable. Thus, the speaker uses an 'I' form that starts with the *a-* pronoun of <A> and ends with the *bl-* pronoun of <Y>!

Sentence 10

Gagó i oágichiⁿ -daⁿ, awákaⁿble ao.

so mouth I hit my and I rushed on them .

... striking my mouth with my hand as I did so.

✳ VERBS » Phrases explained » From *chiⁿ*, 'strike', to *oágichiⁿ-daⁿ*, 'and I struck (in) my own'

- (1.) The 'one's own' prefix *gi(g)-* is added to the front of *chiⁿ*, 'strike': *gichiⁿ*, 'strike one's own'.
- (2.) The verb is conjugated to create the 'I' form with *a-* to the front: *agíchiⁿ*, 'I strike my own'.

- (3.) The zero object pronoun is added to the front to specify an object: *agíchiⁿ*, 'I strike my own (possession)'
- (4.) The locative prefix *o-*, 'in', is added to the front: *oágichiⁿ*, 'I strike in my own (possession)'.
- (5.) Because this is an 'I' form, the zero non-continuative suffix is added to the end: *oágichiⁿ*, 'I struck in my own (possession)'.
- (6.) The clause-level conjunction *daⁿ*, 'and', is added to the end: *oágichiⁿ-daⁿ*, 'and I struck in my own (possession)', or, in this case, 'and I struck in my own (body part)'.

❖ VERBS » Prefixes » Locative prefixes » *o-*

We first saw the locative prefix *o-*, 'in, into', in Sentence 2. Pronoun prefixes tend to come after *o-*, which leads to a series of sound change rules, including *aⁿmáⁿ-* for all 'you & I/we' form active verbs and *ó-* for *wa-* + *o-*. Here we see *o-* + \emptyset + *a-* + *gi(g)-* + *chiⁿ* = *oágichiⁿ*, 'I strike in my own'.

❖ CONJUNCTIONS » Clause-level conjunctions » *daⁿ*

The Kanza conjunction *daⁿ* is used to link two verb phrases that are sequential in time, first one then the other, but which do not necessarily share a cause-effect relationship. As such, it tends to work as 'first X and then Y'. It is often translated as 'and' or 'when'. It frequently appears suffixed to a verbs aspect marker as *-daⁿ*.

❖ Exercise 3.9—Practice with the locative prefix *o-* and the non-continuative aspect.

The Kanza verb *ochiⁿ* means, 'strike in'. For each English form requested, give the appropriate Kanza form below. Remember that non-continuative aspect is marked with a zero suffix on 'I', 'you', and 'you & I' forms, and with *-(a)be* on 'we', 'y'all', and 's/he'.

I struck in it	you & I struck in it	we struck in it
_____	_____	_____
you struck in it	y'all struck in it	
_____	_____	
s/he struck in it		

Sentence 11

Páyiⁿ-Máhaⁿ **nóⁿkoⁿmi** **háze** **alábe che** **ao.**

Pawnee Loups Both fleeing went homeward .

Both the Pawnee Loups fled towards their land.

Sentence 12

Gaxá **zhíⁿga** **yucé** **alábe che** **ao.**

stream small crossing they went homeward .

Crossed a small stream, a tributary of the Arkansas River, they fled homeward.

NOTES

James Owen Dorsey writes, "The Panis fled across the Arkansas R., and approached the permanent village of the Kansas. In pursuing them, Nixüdje-yiñge was re- homeward [*sic*, across page break], so he said, 'awaqle pu'. He overtook them, and killed one. His brother killed the other."

Beginning Texts Vocabulary

All of the words and particles from the "Beginning Texts" are listed here, indicating the text in which they first appear. Entries that seem to be listed more than once are "homophones", that is, words or particles that sound and are spelled the same but which have different meanings.

<i>Nominal</i>			
<hr/>			
<i>gaxá</i> [2]	<i>a-</i> [2]	<i>naⁿstá</i> [2]	<i>ao</i> [1]
<i>háⁿnaⁿpaze</i> [3]	<i>a-</i> [3]	<i>∅-</i> [1]	<i>áshka</i> [3]
<i>i</i> [3]	<i>abá</i> [2]	<i>∅-</i> [1]	<i>blóga</i> [2]
<i>Ícíkitaⁿga</i> [2]	<i>akhá</i> [2]	<i>ogíchiⁿ</i> [3]	<i>che</i> [2]
<i>Nízhuje</i> [3]	<i>áliⁿ</i> [3]	<i>olíⁿ</i> [3]	<i>che</i> [3]
<i>pajé</i> [3]	<i>aⁿ-</i> [2]	<i>ophé</i> [2]	<i>daⁿ, -daⁿ</i> [2]
<i>Páyiⁿ</i> [3]	<i>aⁿ(g)-</i> [3]	<i>páyahaⁿ</i> [3]	<i>édaⁿ</i> [2]
<i>Páyiⁿ-Máhaⁿ</i> [3]	<i>ayíⁿ-le</i> [3]	<i>ph-</i> [3]	<i>éji, ejí</i> [2]
<i>shídozhiⁿga,</i>	<i>bádapa</i> [3]	<i>pízhi</i> [1]	<i>eyaó</i> [3]
<i>shídohiⁿga</i> [1]	<i>bahúya, bahúye</i>	<i>shiⁿ</i> [2]	<i>gagó</i> [3]
<i>shímiⁿzhiⁿga,</i>	[3]	<i>shóga</i> [3]	<i>gashóⁿ</i> [3]
<i>shímiⁿhiⁿga</i>	<i>bl-</i> [2]	<i>ta</i> [2]	<i>gayó</i> [3]
[1]	<i>ci</i> [3]	<i>táⁿga</i> [3]	<i>géji</i> [3]
<i>shóⁿge</i> [3]	<i>égie, égihe</i> [2]	<i>ts'e</i> [2]	<i>gódaha</i> [2]
<i>si</i> [2]	<i>gaxláⁿ</i> [3]	<i>wa-</i> [2]	<i>háⁿkazhi</i> [1]
<i>siyéje</i> [2]	<i>ghagé</i> [1]	<i>waxlé</i> [3]	<i>huwaáli</i> [1]
<i>wajúta</i> [3]	<i>gilé?</i> [3]	<i>wéye</i> [3]	<i>ítata</i> [3]
<i>wékaⁿye</i> [3]	<i>háze</i> [3]	<i>wi-</i> [2]	<i>khéji</i> [2]
<i>wéts'a</i> [2]	<i>hi</i> [3]	<i>ya-</i> [2]	<i>miⁿ</i> [2]
<i>zhaⁿ</i> [2]	<i>íba</i> [2]	<i>yáli</i> [1]	<i>nóⁿkoⁿmi</i> [3]
<i>zhóga</i> [2]	<i>íye</i> [2]	<i>yaxtáge</i> [2]	<i>ohá</i> [2]
	<i>káⁿya, káⁿye</i> [3]	<i>ye</i> [2]	<i>oyóyaha</i> [3]
	<i>le</i> [3]	<i>yucé</i> [3]	<i>shoⁿ</i> [3]
<i>Verbal</i>	<i>li</i> [3]	<i>zhaⁿ</i> [3]	<i>waáli</i> [1]
<hr/>	<i>líⁿ</i> [2]	<i>zhíⁿga</i> [3]	<i>yábliⁿ</i> [3]
<i>∅-</i> [1]	<i>líyiⁿge</i> [2]		<i>ye</i> [2]
<i>∅-</i> [2]	<i>maⁿyíⁿ</i> [2]	<i>Miscellaneous</i>	<i>yíe</i> [2]
<i>-∅</i> [3]	<i>miⁿkhé</i> [2]	<hr/>	<i>yiⁿkhé</i> [2]
<i>-(a)</i> [2]	<i>náⁿge</i> [3]	<i>abá</i> [2]	<i>zhiⁿ</i> [3]
<i>-(a)be</i> [2]		<i>adáⁿ</i> [3]	
		<i>akhá</i> [2]	

INTERMEDIATE TEXTS



Big Turtle departs for a pleasant land in search of horses. Original artwork by Kira Mathews, Kaw Tribal Member.

Text 4: The Turtles

Waxóbe K'iⁿ, c. 1880

Waxóbe K'iⁿ's "The Turtles" is an animal myth that describes, solely from the husband's perspective, how a marriage can fail because a strong-willed wife won't put up with a husband's laziness. Waxóbe K'iⁿ also adds the caveat that this description is universal and applies to all married couples, Indian and non-Indian alike, an aspect that was probably not part of the original telling of this old myth. In this tale the married couple is represented by two turtles, which is an animal that routinely appears in many Siouan myths, particularly origin myths. The turtle is also represented in the Kanza Camping Circle as the *Ke K'iⁿ Níkashiⁿga*, "Turtle Carrier People" clan of the *Ishtóⁿga Níkashiⁿga*, "Right-Side People" moiety.

At the beginning of his narrative, Waxóbe K'iⁿ twice states that Big Turtle, and his wife, "had no horses." Dorsey offers two possible explanations for this lack of horses, but seems to prefer the thought that Waxóbe K'iⁿ wanted to embellish an old myth by referencing the contemporary Kanza horse culture that was predominant in the 1880s when the narrative was first recorded. Dorsey also, albeit less emphatically, proposes a second interpretation that the myth is "modern" in the sense that it was

actually first told during the horse culture era. The reference to "white men" (Americans, as Dorsey says) may provide some credence to the latter point of view. Another interpretation, however, makes more sense in retrospect. The notion of the lack of horses actually adds nothing to the myth's basic premise. Rather it provides a motivation and a temporal reference to the myth's origins during a time preceding the Kanza migration to the Plains, where a horse culture did evolve. In this context the reference to "white men" can then be explained as an aside by Waxóbe K'i" to "modernize" the myth for Dorsey's transcription.

Jim Benbrook, *Kaw Tribal Member.*

The Turtles

Kaáⁿze Íe

¹ Gayó ke táⁿga wak'óbe skaⁿ, níkabe skaⁿ. ² Gayó kiláⁿgabe skaⁿ. ³ Gayó kiláⁿgabe-gó, shóⁿge yiⁿgábe skaⁿ. ⁴ Níka akhá shóⁿge yiⁿgába-dáⁿ, dodáⁿ ayábe skaⁿ, mazháⁿ apí. Hao.

⁵ "Tóba zháⁿ-daⁿ alí ta miⁿkhé," ábe skaⁿ.

⁶ Gayó tóba zháⁿ óyoha, wak'ó akhá (yé níka itábe, Ke Táⁿga zházhe ayíⁿbe skaⁿ) "Ke Táⁿga yé-na hakháⁿdaⁿ lí ta yé-daⁿ?" ábe skaⁿ.

⁷ Gayó zháⁿ-táⁿga láⁿye gagó Ke Táⁿga akhá ahíbe skaⁿ. ⁸ Gayó zháⁿ-táⁿga láⁿye táⁿga ahí yuts'ágabe skaⁿ. ⁹ Tóba zháⁿ éji zháⁿbe skaⁿ. ¹⁰ "Wak'ó wíta, yé zháⁿ-táⁿga phímazhi-édaⁿ, tóba zháⁿ azháⁿ eyaó," ábe skaⁿ.

¹¹ Wak'ó itá ogíkiabe-go. ¹² Wak'ó itá gíbakobe skaⁿ. ¹³ Wak'ó gíbako óyaha, láⁿbe skaⁿ. ¹⁴ Láⁿba-dáⁿ, "Xóje táⁿga!" yadábe skaⁿ.

¹⁵ Níka akhá xáya alíbe skaⁿ. ¹⁶ Kídagabe skaⁿ. ¹⁷ Dagé yushtáⁿba-dáⁿ, Ke Táⁿga akhá wak'ó itá óⁿya ayábe skaⁿ. ¹⁸ Ni ámata óⁿya ayábe skaⁿ, níka akhá. ¹⁹ Gayó Níka Zhúje, Máⁿhiⁿ Táⁿga éyoⁿba wak'ó dágabá-daⁿ, kíyahabe che, Ké Taⁿga émaⁿbe ao, wak'ó itá éyoⁿba.

²⁰ Gashékhaⁿ-hnaⁿ é.

English

¹ Once there were two big turtles, a man and a woman. ² And they paired. ³ At this time they had no horses. ⁴ As the husband had no horses, he went on the war path to a pleasant land. ⁵ On departing, he said, "I will return in four days."

⁶ And on the fourth day, the woman said (her husband's name was Big Turtle), "At what time will Big Turtle return?"

⁷⁻⁸ Now Big Turtle had come to a huge log, which he was unable to cross.

⁹ So he lay there for four days. ¹⁰ On nearing home he called to his wife saying, "My wife, I did not reach the other side of this huge log, so I lay there for four days."

¹¹⁻¹³ His wife was angry with him, and she reviled him. ¹⁴ She called him, "Big gray thing!"

¹⁵⁻¹⁶ Her husband came back, and they fought together. ¹⁷⁻¹⁸ When they finished the combat, Big Turtle abandoned his wife and departed to the other side of a stream. ¹⁹ And now it is the case with Indians and Americans too: When their women fight, and they separate, the Big Turtle and his wife are to be blamed.

²⁰ The end.

NEW VOCABULARY

<i>Nominal</i>	<i>Níka Zhúje</i> "Red Man,"	<i>Verbal</i>
<i>dáge</i> battle (17)	Indian, Native American	<i>-(a)</i> participle suffix (17)
<i>dodáⁿ</i> war (4)	(19a)	<i>ayíⁿ</i> have; a<Y>i ⁿ (6a)
<i>ke</i> turtle (1)	<i>níka</i> man	<i>dagé</i> fight; <A> (19a)
<i>Máⁿhiⁿ Táⁿga</i> "Big Knife,"	<i>zhúje</i> be red; <S>	<i>e, he</i> say; <H> (5)
Anglo, American (19a)	<i>wak'ó</i> woman (6a)	<i>émaⁿ, émoⁿ</i> do this?;
<i>máⁿhiⁿ</i> knife	<i>zhaⁿ</i> a night's sleep (5)	<i>ewa<NV?>oⁿ</i> (19b)
<i>táⁿga</i> be great, large;	<i>zháⁿ-táⁿga</i> log (7)	<i>e</i> this, that
<S>	<i>zhaⁿ</i> tree, wood	<i>wa-</i> 'stuff, something,
<i>mazhá⁽ⁿ⁾, mázhaⁿ, moⁿzháⁿ</i>	<i>táⁿga</i> be great, large;	someone' verb
land, earth (4)	<S>	prefix
<i>ni</i> water, liquid (18)	<i>zházhe</i> name (6a)	'o ⁿ use, do; <NV>
<i>níka</i> man (4)		<i>gíbako</i> be angry with; <S>
		(12)

gi- dative verb prefix
bakó be angry; <S>
itá his, her, its, their; be
his, hers, its, theirs; <S>
(6a)
kídage fight one another;
<A> (16)
ki(g)- 'one's self, one
another' verb
prefix
dagé fight; <A>
kílaⁿge pair, marry; <A> (2)
kíyaha go in different
directions; <A> (19b)
kíya separate; <A>
-ha 'at' location suffix
laⁿ curse, revile; <A> (13)
láⁿye be wide, large; <S>
(7)
-mazhi 'I, not' verb suffix
(10)
níka be a man; <S> (1)
ogíkie say with to another;
ogiki(<H>)e (11)
o- 'in' locative verb
prefix
gi- dative verb prefix

ki(g)- 'one's self, one
another' verb
prefix
e, he say; <H>
óyaha, oyáha follow;
o<Y>aha (13)
óⁿye leave, abandon;
oⁿ<Y>e (17)
wak'ó be a woman; <S> (1)
xóje be gray; <S> (14)
yajé call by name; <Y> (14)
ya- 'by mouth'
instrumental verb
prefix
-je call, read; verb
root
yíⁿge, yiⁿgé be without;
lack; <S> (3)
yushtáⁿ stop; <Y> (17)
yu- 'by hand'
instrumental verb
prefix
-shtaⁿ stop; verb root
yuts'áge fail; <Y> (8)
yu- 'by hand'
instrumental verb
prefix
-ts'age fail; verb root

Miscellaneous

ámata, áⁿmaⁿta to
another, the other (18)
áma, áⁿma⁽ⁿ⁾, oⁿmóⁿ
other one
-ta 'to' locative suffix
dóba, tóba four (5)
gashékhaⁿ only so long (20)
go, góa when, if (3)
hakháⁿdaⁿ when (in future)
(6b)
hao paragraph-level male
oral punctuation marker
(4)
hnaⁿ only, just (20)
itá his, her, its, their; be
his, hers, its, theirs; <S>
(11)
na and? (in past?) (6b)
oyóha as soon as? (6a)
skaⁿ perhaps, apparently
(1)
wíta my, mine (10)
xáya back to start (15)
ye clause-level female oral
punctuation marker (6b)
éyoⁿba both (19a)

EXPLANATIONS AND EXERCISES

Sentence 1

Gayó **Ke Táⁿga** **wak'óbe** **skaⁿ,** **níkabe** **skaⁿ.**
and then Big Turtle was a woman perhaps was a man perhaps

Once there were two Big Turtles, a man and a woman.

☼ **NOMINAL/VERBAL VOCABULARY** » *wak'ó*

This word refers to womanhood. As a noun, it translates as 'woman' or 'wife'. As a verb, it translates as 'be a woman' or 'be a wife'.

☼ **NOMINAL/VERBAL VOCABULARY** » *níka*

This word refers to manhood. As a noun, it translates as 'man' or 'husband'. As a verb, it translates as 'be a man' or 'be a husband'.

☼ **STORYTELLING PARTICLES** » *skaⁿ (e)*

The storytelling particle *skaⁿ* or *skaⁿ e* is most often used for narratives that neither the speaker nor closely reliable sources witnessed. It is typically used, therefore, in the relating of myths or talking animal stories that may or may not be considered true within the cultural context in which they were first told. Note, though, that *skaⁿ* is not used to indicate lies or other such malicious fabrications and is not considered a necessary indicator of untruth. In Sentence 1, *skaⁿ* serves a double function, both as a storytelling particle and a clause-level conjunction marking the end of the verb phrases.

Sentence 2

Gayó *kiláⁿgabe* *skaⁿ*.

and then they married each other perhaps

And they paired.

☼ **VERBS** » **Prefixes** » 'One another' prefix

The prefix *ki(g)-* is used to show that the action or state of being is directed at the subject and object simultaneously, either as an exchange between two or more parties or to oneself (as the self in such cases is both the subject and the object). It is often translated as 'one another', 'each other', or 'oneself'. As with its close relative *gi(g)-*, the *(g)* element of *ki(g)-* is not often used, but can occasionally trigger sound

change rules with the consonant to which it attaches, as in *kiláxtage*, 'bite one another or oneself', from *yaxtáge*, 'bite', where *g-* + *y-* = *l-*.

Sentence 3

Gayó kiláⁿgabe -gó, shóⁿge yiⁿgábe skaⁿ.
and then they married each other when horse they had none perhaps
At this time they had no horses.

✳ CONJUNCTIONS » Clause-level conjunctions » *go*

The Kanza conjunction *go* (or *góa*) is used to link two verb phrases that are overlapping in time, one and the other simultaneously, but which do not necessarily share a cause-effect relationship. As such, it tends to work as 'while/when X then Y'. It is often translated as 'when'. It frequently appears suffixed to a verb's aspect marker as *-go*.

✳ VERBS » Curious verbs » *yiⁿgé*

Some Kanza verbs have certain properties that make them unexpected in terms of meaning or use. These do not form a special class of verbs per se, but it does make them worth mentioning.

The verb *yiⁿgé*, 'lack, be without', is curious in that both subjects and objects of the verb take the object pronoun prefixes. In other words, the verb form 'you lack me' is rendered *aⁿyíyiⁿge*, with *aⁿ-*, 'me', and *yi-*, 'you', both of which are object pronoun prefixes. Also curious is that stress for the 's/he' form of this verb does not appear to be consistent in the texts. It appears mostly as *yiⁿgé*, except in proper nouns, where it occasionally appears as *yíⁿge*, making it homophonous with a rare definite object article.

Sentence 4

Níka akhá shóⁿge yiⁿgába -dáⁿ, dodáⁿ ayábe skaⁿ, mazháⁿ
man (rest sub) horse he had none as to war went perhaps land

apí. Hao.

pleasant ¶

As the husband had no horses, he went on the war path to a pleasant land.

❖ IDIOMATIC EXPRESSIONS » *dodáⁿ ye*, 'go on the warpath'

The Kanza words *dodáⁿ*, 'war', and *ye*, 'go there', combine to form the phrase 'go to war' or 'go on the warpath'. This tradition was frequently associated with the death of tribal members, even after the tribe's forced removal to Indian Territory.

❖ IDIOMATIC EXPRESSIONS » *mazháⁿ apí*, 'good country'

The Kanza words *mazháⁿ*, 'land', and *apí*, 'pleasant, fertile', combine to form the word for 'good country', which typically refers to land suitable for a traditional Kanza way of life. Historically, such a life would involve the establishment of semi-permanent villages dependent on hunting, fishing, and limited crop growing. For these reasons, Kaws tended to dwell along rivers and streams.

Sentence 5

"Tóba zháⁿ -daⁿ alí ta miⁿkhé," ábe skaⁿ.

four sleep and I will come back said he perhaps

On departing, he said, "I will return in four days."

❖ NUMBERS » *dóba, tóba*

The Kanza number system is a typical base-10 system, with some evidence of an earlier base-5 system, for which vocabulary exists to count from 1 to upwards of perhaps 1,000,000 (an upper bound for which no vocabulary exists). A curious feature of the Kanza number system is that all numbers past 9 contain some representation of the word for 10, *léblaⁿ*, with the teens thought of as 10 plus a number (even though *léblaⁿ* is usually omitted in speech), the multiples of 10 thought of as 10 times some number, the powers of 10 represented by special vocabulary referencing the number 10, and so on. Kanza numbers seem to be able to function as both subject markers and verbs.

The Kanza number for 4 appears as either *dóba*, *doóba*, or *tóba*, with the middle option being simultaneously the most technically accurate and the least used form. It is worth mentioning that the Kanza word for 'some' is also *dóba*, but this is merely a homophone with one of the versions of 4. It may be that the word *tóba* was developed to differentiate the definite concept of 4 from the similar sounding word for 'some'.

In Sentence 5 and elsewhere in the text, the number 4 is used before the thing counted. This, however, is not standard practice.

❖ NOMINAL/VERBAL VOCABULARY » *zhaⁿ*

This word refers to sleep, both as a noun, 'sleep' or 'a night's sleep', and as a verb, 'sleep' or 'be asleep'. Its use in Sentence 5 is ambiguous; one cannot say for sure if it is functioning as a noun or a verb, or indeed if it matters. All that is certain is that here it refers to the passage of full sleep cycles, i.e., days, and not simply nodding on and off. In this way, it is similar to the Kanza practice of calling a month the equivalent of 'moon', or a year the equivalent of 'winter' or 'season'.

❖ QUOTATIONS » Direct quotations » *ábe*

The word *ábe*, 's/he said', is a form of the curious <H> verb *e*, 'say'. Its use as a quotative is one of the most common and simplest ways of forming a direct quotation. It is simply placed after a quote of any length.

Sentence 6

Gayó *tóba* *zháⁿ* *óyoha*, *wak'ó* *akhá*
 and then four sleep as soon as woman (rest sub)

(*yé* *níka* *itábe*, *Ke Táⁿga* *zházhe* *ayíⁿbe* *skaⁿ*)
 this man her Big Turtle name he had perhaps

"**Ke Táⁿga yé-na** **hakháⁿdaⁿ lí** **ta yé-daⁿ?"**
Big Turtle he who moved at what time he will come back ? (fem.)

ábe **skaⁿ.**
said she perhaps

And on the fourth day, the woman said (her husband's name was Big Turtle), "At what time will Big Turtle return?"

❖ POSSESSION » *itábe*

Possession refers to the concept of holding, literally or figuratively, an object. In Kanza possession is most often expressed through the use of possessive pronouns, including forms of *wíta*, 'my, mine', *yíta*, 'your, yours', *itá*, 'his/her/its/their', and *aⁿgóta*, 'your & my/our, yours & mine/ours', but also through prefixes on certain kinship terms, and through a set of prefixes on verbs. Note that Kanza possessive pronouns can function as verbs, such as *wíta*, 'be mine'.

In Sentence 6 we see that the possessive pronoun *itá*, 'his/her/its/their' or 'his/hers/its/theirs', has a separate form *itábe*. This appears to be derived from its use as a verb. It is not exactly clear what the distinction between these two words is, or even if there is a distinction. It may be as simple as the use of *itá*, 'be hers', in the non-continuative aspect, which is certainly consistent with the other verb in the clause.

❖ DIFFICULT WORDS AND PASSAGES » *yé-na ... ta-yé-daⁿ*

From time to time Kanza sentences may be difficult to make sense of because it may be hard to say for sure what specific words mean or what role a particular word or phrase is performing in the sentence. Sadly, there are no more fluent speakers to whom one can turn to ask for clarification. For the purpose of this project, such passages may be left untranslated or may have been translated without full awareness of the intended meaning.

This curiously worded passage from Sentence 6 is difficult to translate word-for-word, but there is enough plain language and context to convey the overall meaning adequately. The main confusion arises from ambiguous words such as *ye* and *ta*, both of which have many possible meanings in Kanza, and the relatively obscure word *na*. Moreover, the passage as a whole may be indicative of peculiar speech often attributed to the talking animals in Kanza myths, a phenomenon we will see in a later unit involving raccoons.

Sentence 7

Gayó zháⁿ-táⁿga láⁿye gagó Ke Táⁿga akhá ahíbe skaⁿ.

and then log wide thus Big Turtle (rest sub) reached perhaps

Now the Big Turtle had come to a huge log, ...

❖ IDIOMATIC EXPRESSIONS » zháⁿ-táⁿga, 'log'

The Kanza words *zhaⁿ*, 'tree', and *táⁿga*, 'great', combine to form the one of a few words for 'log'.

❖ LOANWORDS » láⁿye

Throughout its history, Kanza speakers have occasionally borrowed words from other languages they have come in contact with and for which Kanza may not have had a corresponding term. Many of these words involve objects introduced to the Kaws after the arrival of Europeans on the continent, such as foreign livestock and technologies. As such loanwords have been brought into the language—either through direct contact with another source language or through other languages through earlier borrowings—they have become adapted to the speech sounds of Kanza and may thus appear to have little overt connection to the original word's pronunciation or spelling.

In Sentence 7 we see the Kanza word *láⁿye*, 'wide, large'. This most likely derives from the Spanish word *grande*, with the Spanish *gr-* element corresponding to Kanza *l-*, *an-* to *aⁿ-*, and *-de* to *-ye*. *Láⁿye* is taken to mean physically larger than the Kanza word

tá'nga, which has more figurative meaning as 'great', and wider than Kanza *scéje*, which can mean either 'tall' or 'long'.

❖ ADVERBS » Adverbs of quantity

Kanza has a class of adverbs of quantity that include such concepts as 'this much', 'enough', etc. Many of these appear to be based on the demonstratives *e*, *ye*, *she*, and *gaa*. As such, they can be difficult to classify. In Sentence 7, we see an example of this in *gagó*, 'plenty' or 'that much'. It is used to specify just how large a log Big Turtle encountered: 'plenty large'.

Sentence 8

Gayó **zháⁿ-táⁿga** **láⁿye** **táⁿga** **ahí** **yuts'ágabe** **skaⁿ**.
and then log wide large reach he failed perhaps
... *which he was unable to cross.*

❖ IDIOMATIC EXPRESSIONS » *láⁿye táⁿga*, 'too big' (Kanza-style "comparatives")

The Spanish loanword *láⁿye*, 'wide', and Kanza *táⁿga*, 'great', combine to form a phrase that means 'very large', which is used in this case to mean, 'too big' or 'so big (as to be uncrossable)'. Note that Kanza does not really have a system for forming either comparatives (such as English 'bigger') or superlatives ('biggest'). Rather, it tends to form equivalent expressions by simply intensifying the quality described, somewhat like 'X is big, and Y is really big'.

❖ VERBS » Phrases explained » From *hi*, 'arrive there', and *yuts'áge*, 'fail', to *ahí yuts'ágabe*, 'he was unable to arrive there'

- (1.) The verbs are ordered: *hi yuts'áge*, 'fail to arrive there'.
- (2.) The verbs are conjugated with zero pronouns to create the 's/he' form, and because *hi* is a motion verb, it gets a special motion prefix *a-* to the front: *ahí yuts'áge*, 's/he fails to arrive there'.

- (3.) The non-continuative suffix *-(a)be* is added to the end, triggering a sound change rule: *ahí yuts'ágabe*, 's/he failed to arrive there', or, in this case, 'he was unable to arrive there'.

☒ VERBS » Prefixes » Instrumental prefixes » *yu-*

Sentence 8 introduces another inner instrumental (like *naⁿ-*, 'by foot', and *ya-*, 'by mouth') prefix *yu-*, 'by hand'. *Yu-* is used to show that the action or state of being is performed by general use of the hand or, as in this sentence, by other unspecified means. For instance, adding *yu-* to the verb root *-shke*, 'fasten/unfasten', makes *yushké*, 'fasten/unfasten by hand'. The *yu-* prefixed-verbs are all <Y> verbs. In this sentence it is used with the verb root *-tsage*, 'fail, be unable'. The resulting form, *yuts'áge*, is often translated as 'fail at' or 'be unable to'.

Sentence 9

Tóba zháⁿ éji zháⁿbe skaⁿ.
 four sleep there he lay perhaps
So he lay there for four days.

Sentence 10

"Wak'ó wíta, yé zháⁿ-táⁿga phímazhi -édaⁿ, tóba zháⁿ azháⁿ eyaó,"
 woman my this log I did not reach therefore four sleep I lay indeed
 ábe skaⁿ.
 said he perhaps

On nearing home he called to his wife saying, "My wife, I did not reach the other side of this huge log, so I lay there for four days."

☒ DIRECT ADDRESS » *wak'ó wíta* and direct address suffix *-e*

The Kanza speaker has several ways of addressing others directly, but mostly these involve stating the relationship the speaker has to the addressee rather than the use of personal names. The most common form of address among members of one's family

is merely to state the relation of the addressee, such as the equivalent of 'my older brother', 'my grandfather', etc. Among others, it is useful to attach the direct address suffix *-e* to the addressee's relationship status or social function, such as *níkawasa-e*, 'comrade', or *dodáⁿhaⁿga-e*, 'war captain'.

Though it may seem odd to English speakers, when a Kanza speaker addresses family members using their relationship term, this customarily involves some sort of possessive. Thus, one does not merely say the equivalent of 'sister' or 'grandchild', but 'my sister' or 'my grandchild'. Often in Kanza the possessive for kinship terms may be built into the word itself, with *wi-* for 'my', but with *wak'ó*, 'woman, wife', one must use the possessive *wíta*, 'my, mine'.

✳ VERBS » Negatives » *-(a)zhi*

Kanza negatives consist of various forms of the suffix *-(a)zhi*, including *-zhi*, *-azhi*, and *-mazhi*, which affix to the end of the verb being negated. Which particular form of the negative suffix is used depends largely on the subject of the verb, as 'I' forms alone get *-mazhi*, and whether or not the vowel to which the suffix attaches ends in *-e*. For reasons that are unknown nowadays, the final vowel of the negative forms seems to alternate between *-e* and *-i*. Furthermore, the vowels to which they attach frequently undergo sound change, especially *-e* to *-a*.

The negative suffix *-(a)zhi* becomes *-mazhi* in the 'I' form, attaching itself to the end of the verb phrase. For this reason, *-mazhi* is translated as 'I, not'.

📖 Exercise 4.1—Comparisons

For each sentence below, circle whether the speaker is male (M), female (F), or unknown (U). Then provide an English translation of the sentence.

Wéts'a miⁿ íáyamazhi. Wak'ó itá akhá wéts'a miⁿ íyabe eyaó.

M F U Translation: _____

Shóⁿge akhá láⁿye akhá-daⁿ, ke akhá zhiⁿga akhá.

M F U Translation: _____

Shímiⁿzhiⁿga itá akha ghagábe-zhiⁿ, shídozhiⁿga itá akhá ghagábe huwaáli eyé.

M F U Translation: _____

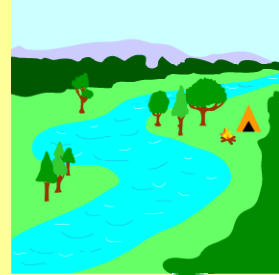
Exercise 4.2—Which came first?

Read the Kanza paragraph below. Then number the events in the order they occurred in the paragraph, with 1 as first, 2 as second, and so on.

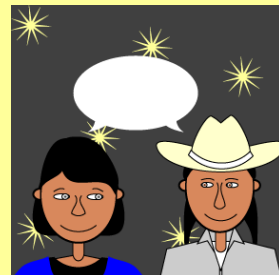
Mazháⁿ apí aⁿgócibe ao. Háⁿnaⁿpaze óyaha, ke huwaáli abá ahíbe ao. Gayó wak'ó wíta oágikie ao. Oágikie miⁿkhé-go, shímiⁿzhiⁿga wíta iáyamazhi ao. Shímiⁿzhiⁿga wíta akhá liⁿ akhá-daⁿ, zhaⁿ akhá ao. Hao.











Exercise 4.3—Translation

Using all you now know, provide an English translation for the paragraph in Exercise 4.2.

English translation:

Sentence 11

Wak'ó itá ogikiabe -go.

woman his he talked to his when

...

Sentence 12

Wak'ó itá gíbakobe skaⁿ.

woman his was angry with him perhaps

His wife was angry with him, ...

Sentence 13

Wak'ó gíbako óyaha, láⁿbe skaⁿ.

woman angry with him as soon as reviled him perhaps

... and she reviled him.

Sentence 14

Láⁿba -dáⁿ, "Xóje táⁿga!" yadábe skaⁿ.

reviled him when gray big called him perhaps

She called him, "Big Gray Thing!"

Sentence 15

Níka akhá xáya **alíbe** skaⁿ.

man (rest sub) back he came perhaps

Her husband came back, ...

Sentence 16

Kídagabe skaⁿ.

they fought each other perhaps

... and they fought together.

Sentence 17

Dagé yushtáⁿba -dáⁿ, **Ke Táⁿga akhá** **wak'ó itá óⁿya** **ayábe**

fighting finished when Big Turtle (rest sub) woman his abandoning departed

skaⁿ.

perhaps

When they finished the combat, Big Turtle abandoned his wife ...

Sentence 18

Ni ámata **óⁿya** **ayábe** skaⁿ, **níka akhá**.

water to the other side abandoning her went perhaps man (rest sub)

... and departed to the other side of a stream.

Sentence 19

Gayó Níka Zhúje Máⁿhiⁿ Táⁿga éyoⁿba **wak'ó dágaba** -daⁿ,

and then Indian white men too woman they fight and

kíyahabe che, **Ké Taⁿga émaⁿbe** ao, **wak'ó itá éyoⁿba**.

they separate the Big Turtle he caused it . woman his too

And now it is the case with Indians and Americans too: When their women fight, and they separate, the Big Turtle and his wife are to be blamed.

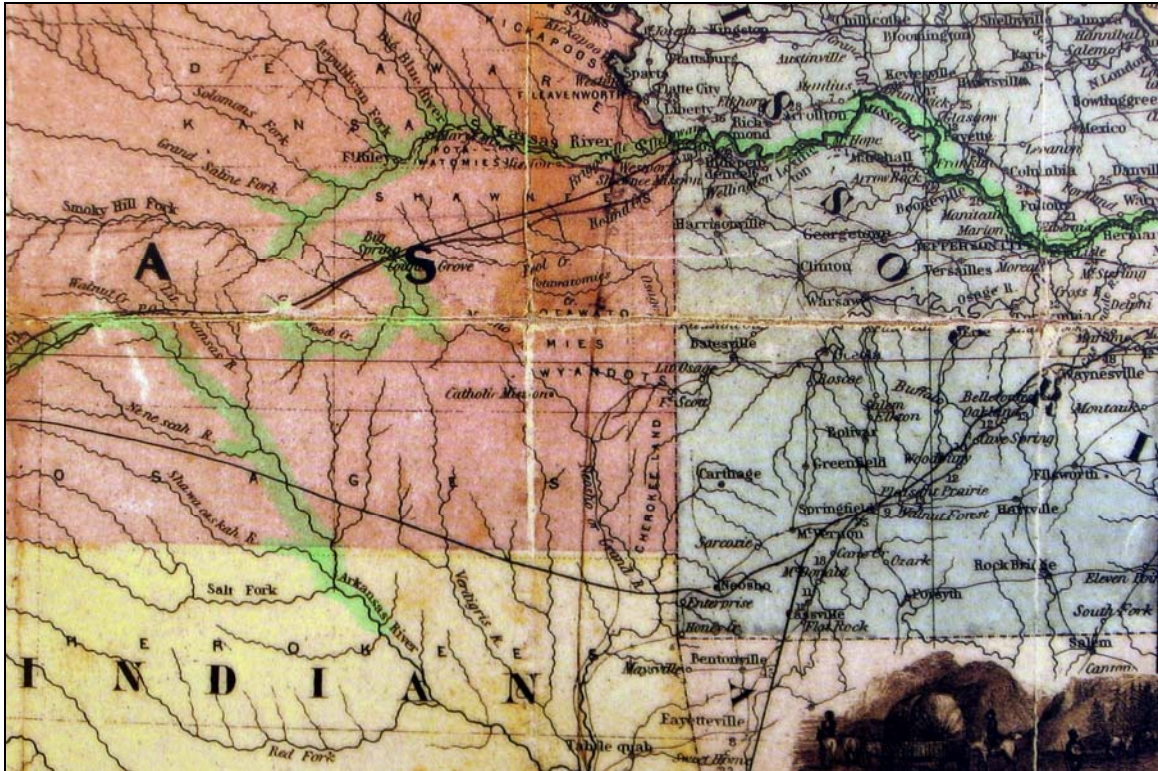
Gashékhaⁿ-hnaⁿ é.

so far that

The end.

NOTES

James Owen Dorsey writes, "Wak'ube...nikabe. Two examples of the use of nouns as verbs. Cuⁿge. This reference to horses must be a modern interpolation, unless, indeed, the whole myth be of recent origin. Hakaⁿdaⁿ lit a yedaⁿ. Compare the p., Atañki gçi tai edaⁿ. Yedaⁿ seems an eq. of the edaⁿ, an interrogative sign used by females in soliloquies."



Early map courtesy of Kanza Museum. Photograph by Storm Brave, Kaw Tribal Member.

The waterways of primary importance to the Kaws during the period covered in the text are highlighted in green.

Text 5: Waxóbe K'i'n's Story

Waxóbe K'i'n, c. 1880

"Waxóbe K'i'n's Story" is a historical narrative describing some of the Kanza migration patterns and other events following the tribe's arrival in Kansas. Some of the events can be historically documented, but there are a number of inconsistencies in "Waxóbe K'i'n's Story," particularly regarding the timeline during which these events occurred. This is not entirely unexpected because these events were verbally passed on through several generations and specific details tended to get lost or altered. The Rev. James O. Dorsey pinpoints some of the dates that these events occurred but leaves others open for interpretation.

Waxóbe K'i'n's opening comment, "they came from there," is ambiguous and presupposes knowledge of Kanza origins. The "there" in question may refer to the conjunction of the Missouri River and Mississippi River, or, perhaps, the Ohio River Valley, but apparently refers to a location further east and somewhere down the Missouri. Waxóbe K'i'n then says that when the Kanza arrived at their destination, "there were no Americans ... in the fork of the river." Dorsey consistently translates the idiomatic expression *Máⁿhiⁿ Táⁿga* ("Big Knives") as "Americans," but since the United States did not even exist before the War of Independence in 1776, any contact by the Kanza with non-Indians,

particularly before the Louisiana Purchase and the subsequent Lewis and Clark Expedition, must have been with Europeans, i.e., French, Spanish, or English, and not Americans. The statement "in the fork of the river," must refer to the mouth of the Kansas River as it empties into the Missouri.

In 1673 Jacques Marquette and Louis Joliet set out on an expedition down the Mississippi River and correctly identified the Kanza as dwelling near the confluence of the Kansas River and Missouri River on a map, although the explorers never met the Kanza. In March 1699, the Frenchman Fr. Pierre François Pinet, S.J., and priests of the Seminary of Foreign Missions at Québec established the Holy Family Mission at Cahokia, on the east side of the Mississippi, near the mouth of the Missouri.¹ The founding of the mission marked the beginning of French exploration up the Missouri, so the Kanza would not have encountered any Frenchmen at the mouth of the Kansas if they had migrated up the Missouri a few decades earlier. Also, neither the Spanish nor the English maintained any outposts along the Missouri during this same time period, so Waxóbe K'i'n's statement that "there were no Americans ... in the fork of the river" tracks with the historical records. In October 1719, a report arrived at Santa Fe informing Spanish authorities that an Apache had been shot in the belly by a "Cancer" Indian during a fight with the "Cancer" nation, who was said to be united with the French.² This would indicate that Kanza and French had established some sort of trading relationship in the decades shortly following the founding of the mission at Cahokia, and Waxóbe K'i'n's comments that "at that time they saw Americans" makes perfect historical sense.

Waxóbe K'i'n's later passage, "when they had been there two seasons, the Potawatomis came. They were the first Indians that they had seen in that region," seems misplaced on a timeline of events. The Potawatomi occupied their reservation northwest of Topeka in 1847, after the Kanza had signed the Mission Creek Treaty and agreed to relocate to Council Grove.

Jim Benbrook, Kaw Tribal Member.

¹ Garraghan, G. J. (1934). *Chapters in frontier history: Research studies in the making of the West*. Milwaukee, WI, USA: Bruce Publishing Co.; p. 60.

² Thomas, A. B. (1966). *After Coronado: Spanish exploration northeast of New Mexico, 1696-1727, documents from the archives of Spain, Mexico, and New Mexico*. Norman, OK, USA: University of Oklahoma Press; pp. 31, 143.

Unrau, W. E. (1971). *The Kansa Indians: A history of the Wind People, 1673-1873*. Norman, OK, USA: University of Oklahoma Press; p. 54.

Hyde, G. E. (1974). *The Pawnee Indians, 2nd ed.* Norman, OK, USA: University of Oklahoma Press; p. 65.

Waxobe K'i'n's Story

Kaá'ze Íe

¹Yegákhaⁿ ahúbe che aó. ²Nishóje ópha ahúbe che ao, ts'áge-zhíⁿga aⁿgóta abá.
³Máⁿhiⁿ Táⁿga abá yiⁿgábe che aó. ⁴Ni-oízhaⁿka yegá éji olíⁿbe che aó. ⁵Gayó éji Máⁿhiⁿ
Táⁿga íyabe che aó. ⁶Máⁿhiⁿ Táⁿga abá íyaba-daⁿ, dádaⁿ k'úbe che aó: Jéghe, máⁿzaha,
halézhe, máⁿhiⁿ, shki k'úbe che aó. ⁷Gayóje Nishóje ophá ayábe che aó. ⁸Yegá ahíbe-
gó, omáⁿyiⁿka míⁿxci wáspe olíⁿbe che aó. ⁹Ejí olíⁿbe-dáⁿ, Shahí íyaba-daⁿ, kúdaba-
daⁿ, huwaáli ts'ékiyabe che aó. ¹⁰Ejíkhaⁿ xáya háze agúbe che aó. ¹¹Ni-oízhaⁿka háze
alíba-dáⁿ, omáⁿyiⁿka míⁿxci éji olíⁿbe che aó. ¹²Éji olíⁿbe-daⁿ, Máⁿhiⁿ Táⁿga abá achíbe
che aó. ¹³Dádaⁿ k'úbe ao. ¹⁴Ejíkhaⁿ Dópik'e gaxá ophá ahúbe che aó. ¹⁵Waxlíyuze-
oízhaⁿka éji olíⁿbe che ao. ¹⁶Omáⁿyiⁿka shápe péyoⁿba shkédaⁿ líⁿbe skáⁿ e. ¹⁷Éji olíⁿbe-
dáⁿ, Máⁿhiⁿ Táⁿga abá achíbe che aó. ¹⁸Dádaⁿ k'úbe che aó. ¹⁹Ejíkhaⁿ Dópik'e gaxá ophá
ahúbe che aó. ²⁰Dópik'e éji ahúbe che aó. ²¹Omáⁿyiⁿka péyoⁿba, kíadoba shkédaⁿ éji
olíⁿbe che aó. ²²Dópik'é olíⁿbe che, idáye akhá íyabe che aó, Máⁿhiⁿ Táⁿga shkí wéyabe
che aó. ²³Máⁿhiⁿ Táⁿga abá achíbe-gó, dádaⁿ k'úbe che aó. ²⁴Idáye akhá dóⁿbabe che
aó. ²⁵Máⁿzeska k'úbazhi che aó. ²⁶Ejíkhaⁿ Kaá'ze abá Dópik'é gaxá ophá ahúbe che aó. ²⁷
Waníⁿje Hu-oízhaⁿka éji olíⁿbe che aó. ²⁸Omáⁿyiⁿka noⁿbá-go, Wáhioyaha abá achíbe
che aó. ²⁹Céga Níka Zhúje é-hnaⁿ íyabe ao. ³⁰Gayóji omáⁿyiⁿka léblaⁿ-noⁿbáxci olíⁿbe-
gó, Máⁿhiⁿ Táⁿga akhá achíbe che aó. ³¹Idáye akhá dóⁿbabe-dáⁿ, aⁿmáⁿyagabe ao. ³²
Gayóji Máⁿhiⁿ Táⁿga abá Wázhiⁿtana oyágabe ábe ao; Wázhiⁿtana zházhe itá céga
naⁿk'óⁿbe ábe ao. ³³Gayó gahíge yaⁿkhá alíⁿnoⁿba Wázhiⁿtana dóⁿbabe ábe ao. ³⁴Éji
dóⁿbe ahíbe-gó, "Máⁿzeská aⁿyák'uzhi aó," ábe skáⁿ, Kaá'ze akhá Wázhiⁿtana okíaba-
daⁿ.

³⁵Gayó Wázhiⁿtana akhá Kaá'ze máⁿzeska wak'úbe skáⁿ e. ³⁶Gayó máⁿzeska
zháⁿkoge -léblaⁿ wak'úbe skáⁿ e. ³⁷Gayó Wázhiⁿtana máⁿzeska wak'úbe-gó, mázhaⁿ yé
Kaá'ze akhá Máⁿhiⁿ Táⁿga k'úbe ao. ³⁸Édaⁿ Máⁿhiⁿ Táⁿga akhá ayíⁿbe ao. ³⁹Kaá'ze gahíge
watáⁿga paháⁿle yiⁿkhé cí tóba Wázhiⁿtana akhá k'úbe ábe ao. ⁴⁰Íⁿci noⁿbá k'úbe ábe
ao. ⁴¹Zháⁿ-íci noⁿbá k'úbe ábe ao. ⁴²Gayó yé olíⁿbe chéji, alíbe che aó. ⁴³Gayó wahóⁿ
ahúbe che aó. ⁴⁴Yegá Céghe Scéje olíⁿbe che aó, Kaá'ze abá. ⁴⁵Ceghóliⁿ yadábe ao. ⁴⁶
Gayó Máⁿhiⁿ Táⁿga akhá íⁿci míⁿxci gahíge paháⁿle yiⁿkhé khíghabe aó. ⁴⁷Ejíkhaⁿ

máⁿzeska zháⁿ-koge léblaⁿ shóⁿshoⁿ k'úbe ao. ⁴⁸ Céska léblaⁿ-hu-miⁿ k'úbe ao. ⁴⁹ Kokósa léblaⁿ-hú míⁿxci k'úbe ao. ⁵⁰ Gayó omáⁿyiⁿka léblaⁿ-noⁿbáxcí yegá olíⁿbe ábe ao. ⁵¹ Gayó wahóⁿba-dáⁿ, Nitó-oízháⁿka dódamasìⁿ omáⁿyiⁿka léblaⁿ-yábliⁿ shkédaⁿ olíⁿbe ábe ao. ⁵² Éji olíⁿbe chéji, Máⁿhiⁿ Táⁿga abá éji achíbe che aó, shié. ⁵³ Wicígo ts'ázhi shóⁿ-akhá, achíbe ao. ⁵⁴ Achíbe-gó, dódaha ts'ábe che aó ⁵⁵ Nitó -oízháⁿka yegá ophá ayé góⁿyabe che aó, Kaáⁿze abá. ⁵⁶ Ozó táⁿga éji ayé góⁿyabe che aó, paháⁿle ché. ⁵⁷ Gistóba-dáⁿ, okíkiabe che aó. ⁵⁸ Maⁿyiⁿka puzá ché wakhózu ozhú tábe ché, 'óⁿzhi ché hoⁿyába-dáⁿ, nóⁿpabe che aó, pízhí-azhíⁿbe ao. ⁵⁹ Gayójedaⁿ Máⁿhiⁿ Táⁿga abá Nitó yiⁿkhéji achíbe ao. ⁶⁰ Achíbe-gó, Khaónzil Blo éji achíbe ao, Kaáⁿze abá. ⁶¹ Éji achíbe-gó, omáⁿyiⁿka léblaⁿ-yábliⁿ shkédaⁿ éji wáspabe, hóⁿble ao. ⁶² Ká éji ípahoⁿ ao. ⁶³ Omáⁿyiⁿka léblaⁿ-noⁿbá wak'ó wíta blúze ao, ejíkhaⁿ. ⁶⁴ Ejíkhaⁿ máⁿzeska zháⁿkoge léblaⁿ yuzé shoⁿshóⁿbe ao. ⁶⁵ Gayó Wázhiⁿtana akhá Khaónzil Blo mazháⁿ góⁿyabe ao. ⁶⁶ Gahíge yábliⁿ wábaⁿ chíyabe ao, Wázhiⁿtana akhá. ⁶⁷ Kaáⁿze yábliⁿ ahíbe ao, Wázhiⁿtana yiⁿkhéji. ⁶⁸ Cí itá chéji dóⁿbabe ao. ⁶⁹ Wázhiⁿtana akhá Kaáⁿze yábliⁿ ówakiàbe ao. ⁷⁰ "Khaónzil Blo mazháⁿ blúmi kóⁿbla eyaó," ábe ao, Wázhiⁿtana akhá. ⁷¹ Gayó Kaáⁿze yábliⁿ akhá, "Howé!" ábe ao.

⁷² Kaáⁿze akhá, "Howé!" ábe-gó, Wázhiⁿtana akhá máⁿzeska zháⁿkoge-léblaⁿ-hu-shápe-éji léblaⁿ-hu wak'ú tábe ábe ao. ⁷³ Kaáⁿze akhá máⁿzeska góⁿyabe-gó, "Howé!" ábe skáⁿ e. ⁷⁴ Gayó yegá agú góⁿyabe skáⁿ e. ⁷⁵ Wázhiⁿtana akhá yegá olíⁿbe góⁿyabe skáⁿ e. ⁷⁶ Gayó aⁿgáhube ao. ⁷⁷ Yegá aⁿgáchibe ao.

English

¹ They came from there. ² Our elders came following the Missouri River. ³ There were no Americans. ⁴ They dwelled at that place, in the fork of the river. ⁵ At that time they saw Americans. ⁶ Americans saw them and gave them things: Kettles, pans, calico, knives, too, they gave them. ⁷ Then they went following the Missouri River. ⁸ When they reached that place, they dwelled for a year. ⁹ While they lived there they saw Cheyennes and they shot and killed a great many of one another. ¹⁰ From there they fled arriving back. ¹¹ They fled back to the fork in the river and lived there one year. ¹² They were dwelling there and the Americans arrived. ¹³ They gave them things.

¹⁴From there they came following the Topeka creek (Kansas River). ¹⁵They dwelt at the fork of the Wakarusa River. ¹⁶They dwelt there maybe six or seven years. ¹⁷They were living there when the Americans arrived. ¹⁸(The Americans came and) gave them presents. ¹⁹Then the people continued to ascend the Kansas River. ²⁰They reached the site of Topeka. ²¹There they dwelt for seven or eight months. ²²This was during the life of my father, who saw the Americans there. ²³When the Americans came, they gave presents. ²⁴My father saw it. ²⁵They did not give money. ²⁶⁻²⁷Then the people went further up the river, building a village at the mouth of the creek called Waniⁿje Hu (Missouri creek). ²⁸When they had been there two seasons, the Potawatomis came. ²⁹They were the first Indians that they had seen in that region. ³⁰When they had been there just twenty seasons, the Americans came. ³¹My father told me that he saw them. ³²And the Americans told of Washington, he said; he said that they heard Washington's name for the first time. ³³He said that twelve chiefs saw Washington. ³⁴When they reached there, the Kaw chiefs talked with Washington, saying, "You did not give us money."

³⁵Then Washington gave money to the Kaws. ³⁶He gave them ten thousand dollars. ³⁷And when Washington gave them the money, the Kaws gave this land to the Americans. ³⁸Therefore the Americans have it. ³⁹⁻⁴¹Washington said that he gave four lodges to the principal chiefs, that he gave two stone houses, and two frame houses. ⁴²And when the Kaws dwelt in this place (whence the chiefs were called to Washington?), the chiefs came back. ⁴³They re-moved to a distance, coming in this direction. ⁴⁴⁻⁴⁵They dwelt here at "Long Level," which they called "Village on a Level." (This was on Vermillion creek.) ⁴⁶And the Americans made a stone house for the first chief. ⁴⁷And from that time, they continued to give ten thousand dollars (a year). ⁴⁸⁻⁴⁹They also gave a hundred head of cattle, and a hundred hogs. ⁵⁰And the Kaws dwelt there just twenty seasons. ⁵¹Then they removed, and dwelt for about thirty seasons on this side of the mouth of the Big Blue River. ⁵²When they were there, the Americans came again. ⁵³When they came, my grandfather had not yet died. ⁵⁴But he died subsequent to that visit. ⁵⁵The Kaws then wished to go up the Kansas River, above the mouth of the Big Blue. ⁵⁶They first desired to go to an extensive bottom

land, abounding in timber, where Junction City now stands. ⁵⁷They assembled in council. ⁵⁸They thought that if they planted the corn in sandy soil, it might not mature; and fearing such a result, they disliked the land. ⁵⁹After that, the Americans came a second time to the Big Blue. ⁶⁰Then the Kaws came to Council Grove. ⁶¹At this latter place, they dwelt about thirty years, I suppose. ⁶²I know about the history of the tribe at that place. ⁶³It has been twenty years since I took my wife. ⁶⁴Since then they have continued to receive the ten thousand per annum. ⁶⁵Then Washington desired the land at Council Grove. ⁶⁶He suddenly called for three chiefs. ⁶⁷The three Kaws went to Washington. ⁶⁸They saw him at his house. ⁶⁹⁻⁷⁰He talked with the Kaws, saying, "I wish to buy the land at Council Grove" ⁷¹And the three Kaws said, "Yes!"

⁷²Then Washington said that he would give them six hundred and fifty thousand dollars. ⁷³The Kaws consented because they desired the money. ⁷⁴And they desired to return home. ⁷⁵Washington wished to dwell here at Council Grove. ⁷⁶⁻⁷⁷So we started hither, and we came to this place (Kaw reservation in Indian Territory).

NEW VOCABULARY

<i>Nominal</i>	<i>halézhe</i> printed cloth, calico (6)	<i>kokósa</i> pig (49)
<i>ceská</i> domesticated cattle, cow (48)	<i>ha</i> skin, hide, cloth	<i>máⁿhiⁿ</i> knife (6)
<i>ce</i> bison, bovine	<i>lezhé</i> be spotted, striped; <IMP?>	<i>maⁿyíⁿka</i> earth, soil (58)
<i>ska</i> be white; <S>	<i>icígo</i> his, her, their grandfather (53)	<i>máⁿzeha</i> pan, dishpan (6)
<i>céghe</i> plain (44)	<i>idáye</i> my father (22)	<i>máⁿze</i> iron, metal
<i>ci</i> house (39)	<i>iⁿci</i> stone house (40)	<i>ha</i> skin, hide, cloth
<i>Dópik'é</i> Topeka, Kansas River (14)	<i>iⁿ</i> rock, stone	<i>máⁿzeska</i> money, silver (25)
<i>do</i> tuber, potato	<i>ci</i> house; pitch tent; <A>	<i>máⁿze</i> iron, metal
<i>pi</i> be good; <S> (archaic)	<i>jéghe</i> kettle, bucket, pot (6)	<i>ska</i> be white; <S>
<i>k'e</i> dig; <A>	<i>Kaáⁿze</i> Kanza, Kaw (26)	<i>Nishóje</i> Missouri River (2)
<i>gahíge, gahíⁿge</i> chief (33)		<i>ni</i> water, liquid
		<i>shóje</i> smoke; be smoky; <S>
		<i>Nitó</i> Blue River (51)

ni water, liquid
to be distinctly blue
 or green; <S>
oízháⁿka forked path (4)
o- 'in' locative verb
 prefix
i- 'toward' locative
 verb prefix
zhaⁿká be forked; <S>
omáⁿyiⁿka year, season (8)
ozó bottom land woods (56)
puzá sand (58)
Shahí Cheyenne (9)
ts'agézhíⁿga elder,
 ancestor (2)
ts'áge father-in-law,
 old man
zhíⁿga be small; <S>
Wáhioyaha Potawatomi
 (28)
watáⁿga head man, leader
 (39)
wa- 'one that, one
 who' absolutive
 noun prefix
táⁿga be great, large;
 <S>
wachózu, wakhózu,
wathóⁿzu corn (58)
zháⁿ-íci, zháⁿ ici wooden
 house, frame house (41)
zhaⁿ tree, wood
í- 'with' instrumental
 verb prefix
ci house; pitch tent;
 <A>

Verbal

-(a)zhi 'not' verb suffix (25)
azhíⁿ, azháⁿ'iⁿ dream,
 think; azha<NV>iⁿ (58)
céga be new; <S> (29)
chi arrive here; <A> (12)
chiye? act suddenly; <A?>
 (66)
dóⁿbe look at; <D> (24)
gístó gather, assemble?;
 <A> (57)
góⁿya want, desire;
 <G>oⁿ<Y>a (55)
gu come home here; <G>
 (10)
háⁿye dream, think;
 haⁿ<Y>e (58)
haⁿ night
ye go there; <Y>
hu come here; <H> (1)
íbahoⁿ know; iahoⁿ (62)
k-, p- 'l' in <G> verbs (70)
khíghe make for; <A> (46)
ki(g)- 'one's self, one
 another' verb
 prefix
gághe make; <G>
k'u give; <A> (13)
kúje shoot at; <A> (9)
naⁿk'óⁿ hear; <A> (32)
nóⁿpe be afraid; noⁿ<S>pe
 (58)
okíe speak with one
 another; oki(<H>)e (34)
o- 'in' locative verb
 prefix

ki(g)- 'one's self, one
 another' verb
 prefix
e, he say; <H>
okíkie speak with one
 another about; o<A>kikie
 (34)
o- 'in' locative verb
 prefix
ki(g)- 'one's self, one
 another' verb
 prefix
gi- dative verb prefix
e, he say; <H>
oyáge tell; o<Y>age (31)
o- 'in' locative verb
 prefix
-yage tell; verb root?
ozhú plant, pour; o<A>zhu
 (58)
o- 'in' locative verb
 prefix
-zhu plant, pour; verb
 root
scéje be long, tall; <S> (44)
ts'ékiye kill one another;
 ts'e<A>kiye (9)
ts'e die, be dead; <A>
ki(g)- 'one's self, one
 another' verb
 prefix
-ye cause; <A>
wabáⁿ call out; wabaⁿ
 (66)
wa- 'stuff, something,
 someone' verb
 prefix

baⁿ call to;
wahóⁿ break camp;
 wa<A>hoⁿ (43)
wa- 'stuff, something,
 someone' verb
 prefix
-haⁿ, -hoⁿ lift, raise;
 verb root
wáspe be still; <A?> (8)
yumíⁿ purchase; <Y> (70)
yu- 'by hand'
 instrumental verb
 prefix
-miⁿ purchase; verb
 root
yuzé get, take; <Y> (63)
'oⁿ use, do; <NV> (58)

Miscellaneous

aⁿgota our, ours (2)
álinoⁿbà, alíⁿnoⁿba twelve
 (33)
á- 'on' locative verb
 prefix
liⁿ sit, be sitting; <A>
noⁿbá two
che which (58)
chéji on, at, or to the
 inanimate standing
 object (1)
che 'the' inanimate
 standing object
-ji 'on, at, to' location
 suffix
dádaⁿ what, something (6)
dódaha at this way, at this
 side (51)

dóda this way, this
 side
-ha 'at' location suffix
dódamasiⁿ this half (51)
dóda this way, this
 side
masíⁿ half
e this, that (16)
ejíkhaⁿ from there; from
 this or that (10)
e this, that
-ji 'on, at, to' location
 suffix
-khaⁿ 'from' location
 suffix
gayóje, gayóji at that time
 (7)
gayó and, then
-ji 'on, at, to' location
 suffix
gayójedaⁿ, gayójidaⁿ after
 that, and at that time
 (59)
gayó and, then
-ji 'on, at, to' location
 suffix
daⁿ, -daⁿ and, when
howé 'yes' for males (71)
ka and, so (62)
kíadoba eight (21)
léblaⁿ ten (30)
léblaⁿ-noⁿbá twenty (63)
léblaⁿ ten
noⁿbá two
léblaⁿ-noⁿbáxcí just twenty
 (30)
léblaⁿ ten

noⁿbá two
-xcí 'real, very'
 intensifier suffix
léblaⁿ-hu hundred (8)
léblaⁿ ten
hu many
léblaⁿ-yábliⁿ thirty (51)
léblaⁿ ten
yábliⁿ three
míⁿxcí one, just one (1)
miⁿ a, an, one
-xcí 'real, very'
 intensifier suffix
noⁿbá two (28)
paháⁿle first, formerly (39)
péyoⁿba seven (16)
sátaⁿ five (72b)
shápe six (16)
shié this again, and again
 (52)
shi again
e this, that
shke, shki also (6)
shkédaⁿ about (16)
yaⁿkhá 'the' plural sitting
 object (33)
yegá here (4)
yegákhaⁿ from here (1)
yegá here
-khaⁿ 'from' location
 suffix
yiⁿkhéji on, at, to the
 singular sitting object
 (59)
yiⁿkhé 'the' singular
 sitting object

-ji 'on, at, to' location
suffix

zháⁿkoge wooden chest;
thousand (36)
zhaⁿ tree, wood

kogé make hollow
sound; <A>

EXPLANATIONS AND EXERCISES

Sentence 1

Yegákhaⁿ **ahúbe** che **aó.**

from this place (?) they were coming this way .

They came from there.

❖ POSTPOSITIONS » Adverbs + postpositions » **yegákhaⁿ**

Kanza postpositions frequently attach to adverbs of time and place to indicate a relation of the action or state of being to a particular point. A common example of this is *yegáha*, composed of 'here, now' and 'at'.

The word *yegákhaⁿ*, 'from here' or 'from now', is composed of the adverb 'here, now' and the postposition *-khaⁿ*, 'from'. It is not altogether clear why the speaker chose to begin this text with *yegákhaⁿ*. Note that this word can also be used to convey the equivalent of the English phrase 'wait a minute'.

❖ VERBS » Motion verbs » **hu**

As you know, Kanza's motion verbs ('come', 'go', etc.) carry more information than English motion verbs do. They tell not only if one is coming or going, but whether one started out from a customary location (like home) or from a non-customary location (like a friend's house or the movies). They also indicate if one is on the outbound leg of a trip or the return leg. In *ahúbe*, the root verb *hu* means to come from a customary location—in this case, an earlier Kanza homeland—to a non-customary location—such as new sites along a migration route. *Hu* can also be limited to more routine travel situations as seen below:

Example: Háⁿbaye wítáⁿge abá ahú ta abá.
 today my younger sister (move sub) she will be coming
'My younger sister is coming today.'

Pay special attention to the use of the Kanza motion verbs in this text, particularly the complete cycle of *ye*, *chi*, *gu*, and *li* demonstrated in Sentences 7-11.

Sentence 2

Nishóje ópha ahúbe che ao, ts'áge-zhíⁿga aⁿgóta abá.
 Missouri River following they were coming this way . old men our (move sub)
Our elders came following the Missouri River.

❖ IDIOMATIC EXPRESSIONS » *Nishóje*, 'Missouri River'

The Kanza words *ni*, 'water', and *shóje*, 'smoke', combine to form the word for 'Missouri River'.

❖ IDIOMATIC EXPRESSIONS » *ts'áge-zhíⁿga*, 'ancestor'

The Kanza words *ts'áge*, 'father-in-law, old man', and *zhíⁿga*, 'small', combine to form a word that can be used to refer to elders, ancestors, or even certain deities in the traditional religious customs. In Sentence 2 it seems to refer to the ancestors of the Kaw people.

❖ POSSESSION » *aⁿgóta*

The possessive pronoun *aⁿgóta* refers either to 'your & my, yours & mine', or 'our, ours'. Here it seems to mean, 'our'.

Sentence 3

Máⁿhiⁿ Táⁿga abá yiⁿgábe che aó.
 the Americans there were none .
There were no Americans.

❖ IDIOMATIC EXPRESSIONS » *Máⁿhiⁿ Táⁿga*, 'American'

The Kanza words *máⁿhiⁿ*, 'knife', and *táⁿga*, 'big', combine to form the word for 'American'. This term or something like it appears in numerous Native American languages. A popular explanation for this phenomenon is that the term refers to the sabers of cavalry officers.

Sentence 4

Ni-oízháⁿka yegá éji olíⁿbe che aó.

forks of the river here at it they sat .

They dwelled at that place, in the fork of the river.

❖ IDIOMATIC EXPRESSIONS » *ni-oízháⁿka*, 'fork in the river'

The Kanza word *ni*, 'water', combines with another word composed of parts that mean, respectively, 'in', either 'toward' or 'with', and 'fork', to form the word for 'fork in the river'. The word *oízháⁿka* by itself can also refer to a fork in the road.

❖ DEMONSTRATIVES » Use as parts of other words » Demonstratives + postpositions

Kanza demonstratives, *e*, *ye*, *she*, and *gaa*, can combine with postpositions. Though this phenomenon is quite widespread in the language, the most common result is *éji*, composed of *e*, 'that', and *-ji*, 'on, at, to'. This is typically translated as either 'on that', 'at that', 'to that', or just 'there'. We have seen this word numerous times in the texts, so it should look very familiar by now.

Sentence 5

Gayó éji Máⁿhiⁿ Táⁿga íyabe che aó.

and there Americans they saw .

At that time they saw Americans.

Sentence 6

Máⁿhiⁿ Táⁿga abá íyaba -daⁿ, dádaⁿ k'úbe che aó: Jéghe,

Americans the(rest sub) they saw and what they gave : kettles

máⁿzaha, halézhe, máⁿhiⁿ shki k'úbe che aó.

pan calico knives too they gave .

Americans saw them and gave them things: Kettles, pans, calico, knives too, they gave them.

❖ INTERROGATIVES AND INDEFINITE PRONOUNS

Kanza has a series of words similar to the English 'wh-' words 'who', 'what', 'why', etc., including *be*, *dádaⁿ*, *hagó* (or *hágo*), respectively, which can also be used for the corresponding independent pronoun. For example, *be* can be used for both 'who' and 'someone', *dádaⁿ* for both 'what', and 'something', and so on. Sentence 6 offers an example of the latter, in that the Americans give the Kaws 'things'. Note that the Kanza and English question words or indefinite pronouns do not always line up one-to-one, as evidenced by the fact that Kanza has multiple words for 'where' depending on the physical orientation of the noun in question, and multiple words for 'when', depending on whether the event in question has already occurred or is yet to occur.

❖ CONJUNCTIONS » Phrase-level conjunctions » *shke, shki*

The conjunction *shke* (or *shki*, with the same meaning but different spelling and pronunciation) is used at the end of a list of nouns or noun phrases. It is typically translated as 'and' or 'also'. It can also appear conjoined with certain pronouns as in *wishkí*, 'me, too', *yishkí*, 'you, too', and *eshkí*, 'that, too', etc. Although it has been seen before, *shki* is used to its best effect in Sentence 6, concluding a list of four single-word noun phrases.

Sentence 7

Gayóje Nishóje ophá ayábe che aó.

then Missouri River following they went .

Then they went following the Missouri River.

❖ VERBS » Motion verbs » *ye*

The motion verb *ye* means, 'go', 'go there', or 'be going there'. This sentence marks the beginning of a series of events representing a complete cycle of four of the Kanza

motion verbs. The series ends with the return of the people to their former residences as described in Sentence 11.

Sentence 8

Yegá ahíbe -gó, omáⁿyiⁿka míⁿ -xci wáspe olíⁿbe che aó.

here they reached when season one just still they sat .

When they reached that place, they dwelled for a year.

❖ NUMBERS » míⁿxci

The Kanza number for 1 appears as a combination of the indefinite article equivalent to English 'a, an, one', míⁿ, and the 'real, very' intensifier suffix -xci, described below. In this way the number is made definite.

❖ INTENSIFIER SUFFIX » -xci

The intensifier suffix -xci, 'real, very', is frequently attached to words to make them more definite, intense, or real. For instance, zhiⁿga, 'small', can also mean, 'aged', but attaching -xci yields zhiⁿgáxci, 'very aged, really old'. It can also be used to distinguish closely related concepts. For example, ta can mean either 'deer' or 'meat'. Táxci, on the other hand refers only to the animal. Likewise, ho is 'fish', but hóxci is 'catfish', hoⁿbé is 'shoe', but hoⁿbéxci is 'moccasin', míⁿ is 'a, an', but míⁿxci is 'one', and so on. Stress often appears to move rightward to locate itself just before the -xci suffix.

Sentence 9

Ejí olíⁿbe -dáⁿ, **Shahí** íyaba -daⁿ, **kúdaba** -daⁿ, **huwaáli**

there they sat while Cheyennes saw and shot at and a great many

ts'ékiyabe che aó.

they killed one another .

While they lived there they saw Cheyennes and they shot and killed a great many of one another.

❖ IDIOMATIC EXPRESSIONS » *Shahí*, 'Cheyenne'

The Kanza word *Shahí* is part of a long tradition of Siouan words that refer to Cheyennes and certain other tribes that do not speak Siouan languages. Another Kanza word, *Shayáni*, also means, 'Cheyenne'.

❖ SOUND CHANGE RULES » *-(a)*, *-(a)be*, *-(a)zhi*

Several Kanza suffixes, including the imperative and participle marker *-(a)*, the non-continuative aspect marker *-(a)be*, and the negative suffix *-(a)zhi*, begin with a sound, *(a)*, that does not always appear in a word, but which always has some sort of effect on how a word is pronounced. It only appears when the vowel it is attached to is -e (since all Kanza syllables end in vowels, suffixes always attach to vowels), in which case it changes the -e to -a. Otherwise, although it tends to make the vowel held longer than it is normally spoken, it does not appear at all, as in *ophá*, 'follow it', from *ophé*, 'follow', + *-(a)*, 'imperative', but *k'u*, 'give it', from *k'u*, 'give', + *-(a)*, 'imperative'. When *-e* becomes *-a*, this can trigger other sound change rules, such as *-je* to *-da*, as in *kúdabe*, 's/he shot at it', from *kúje*, 'shoot at'. This *(a)* sound appears three times in Sentence 9, in *iyaba-daⁿ* (from *íye*, 'see'), *kúdaba-daⁿ* (from *kúje*, 'shoot at'), and *ts'ékiyabe* (from *ts'éye*, 'kill'). Furthermore, a similar sound change triggered by following *-(a)be* with the conjunction *adáⁿ*, 'and', occurs in two of these verbs, *iyaba-daⁿ* and *kúdaba-daⁿ*.

❖ VERBS » Phrases explained » From *ts'e*, 'die', to *ts'ékiyabe*, 'they killed one another'

- (1.) The causative *-ye* is added to the end of the verb *ts'e*, 'die': *ts'éye*, 'kill'.
- (2.) The 'one another' prefix is added to the front of the causative *-ye*: *ts'ékiye*, 'kill one another'.
- (3.) The verb is conjugated with the zero pronoun between the verb *ts'e*, 'die', and the 'one another' prefix to create the 's/he' form: *ts'ékiye*, 's/he kills one another'.

- (4.) The non-continuative suffix *-(a)be* is added to the end, triggering a sound change: *ts'ékiyabe*, 's/he killed one another', or, in this case, 'they killed one another'.

❖ VERBS » Causatives » *-ye*

Kanza uses a series of words appearing just after or suffixed to the verb to indicate that the subject is causing an object to perform the action or experience the state of being. For example, the causative form of *ts'e*, 'die', is *ts'éye*, 'kill', which literally means 'cause to die'. Several of these causatives are based on the <A> verb *ye*, 'cause', but the <G> verb *gághe*, 'make', is used as well.

The <A> verb *ye*, 'cause', is suffixed to the verb, and in the process becomes the main verb, receiving all the necessary prefixes and suffixes. For example, 'she killed me' in Kanza would be *ts'éáⁿyabe*, from *ts'e*, 'die', *aⁿ-* 'me', *Ø-*, 's/he', *ye*, 'cause', and the non-continuative suffix *-(a)be* (literally, 'she caused me to die').

The causative in Sentence 9 is actually *-kiye*, featuring the 'one another' prefix *ki(g)-*. Like plain *-ye*, the *-kiye* causative conjugates with <A> pattern pronoun prefixes attached just before this prefix.

Sentence 10

Ejíkhaⁿ xáya háze agúbe che aó.

thence back again fleeing they were coming .

From there they fled arriving back.

❖ POSTPOSITIONS » *-khaⁿ*

The postposition *-khaⁿ* translates as 'from'. This postposition does not always attach to its object directly, but to another "placeholder" postposition, typically *-ji* or *-ta*, which attaches first. When this occurs, the meaning for the first postposition tends to be obscured by the meaning of *-khaⁿ*. For instance, the first word in Sentence 10 is *ejíkhaⁿ*, not **ekháⁿ*.

☼ VERBS » Participles » Others

Occasionally, Kanza participles are left unmarked, without any suffix on them at all. In such cases, the participle appears identical to its vocabulary list form. It is unclear why this occurs. In Sentence 10, for example, we have *háze*, 'flee', acting as a participle, 'fleeing', without suffixation at all.

☼ VERBS » Motion verbs » *gu*

The motion verb *gu* means, 'come back', 'come back home here', or 'be coming back home here'.

📖 Exercise 5.1—Causatives

Each verb below contains some form of the *-ye* causative, an <A> verb using the following subject pronoun prefixes: *a-* for 'I', *ya-* for 'you, y'all' *Ø-* for 's/he', and *aⁿ(g)-* for 'you & I, we'. Additionally, it takes the following object prefixes *aⁿ-* for 'me', *yi-* for 'you, y'all' *Ø-* for 'him, her, it them', *wa-* for 'you & I, we', and *wi-* for 'I to you'. Note also that object prefixes attach before subject prefixes.

For each verb listed below, create the form specified.

ts'éye, 'kill'

I killed you:

you killed me:

wáspeye, 'cause to be still'

I caused her to be still:

she caused me to be still:

we caused her to be still:

xójeje, 'cause to be gray'

you caused him to be gray:

he caused you to be gray:

húye, 'cause to come here'

it caused us to come here:

we caused it to come here:

ghagékiye, 'cause one another to cry'

they caused one another to cry:

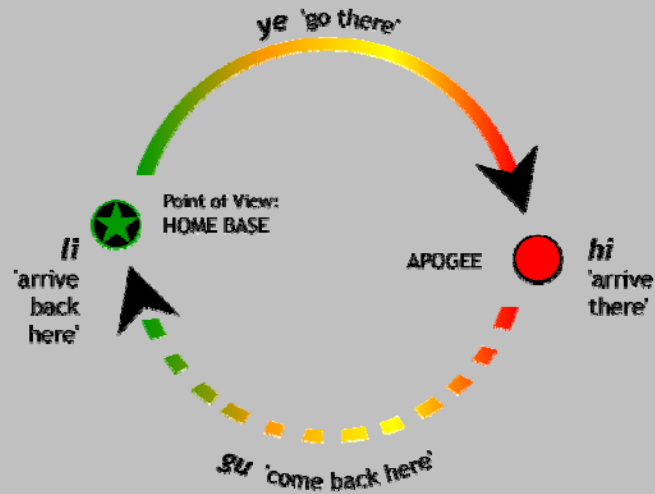
I caused myself to cry:

Exercise 5.2—Motion verbs

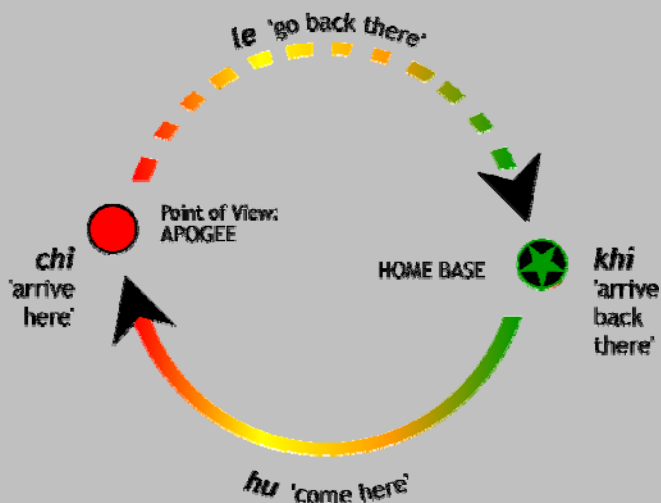
The Kanza motion verb system is simple enough to be learned quickly, but complex enough to keep learners on their toes while attempting to master it. Kaw Nation Language Coordinator Dr. Linda Cumberland is one of the world's leading scholars on Siouan motion verbs. Her doctoral dissertation "A Grammar of Assiniboine: A Siouan Language of the Northern Plains" (Indiana University, 2005) presents a model of motion verbs that is quite useful in learning the details of the system. Below you will find a brief discussion of the Kanza system based on her model. Before starting this exercise, please take a moment to review the system.

MOTION VERBS

The Kanza motion verbs consist of two separate four-verb sets. The first set—*ye*, *hi*, *gu*, *li*—is presented from the point of view of a "home base," and describes a trip from that base to the point, called apogee, at which the traveler chooses to begin a return trip.



The second set—*hu*, *chi*, *le*, *khi*—presents a trip from the point of view of the apogee, but still progresses from home base to apogee and back.



An analogy for learning the system is that of a foot race on a school playground, from the school building to the gymnasium and back. One group of spectators stands at the school building. These students represent the first set of verbs. Another group of students, representing the second set of verbs, watch from the gymnasium. On the first leg of the race, the spectators at the school describe the runners moving away from them with the verb *ye*, 'go there', while the gymnasium

spectators describe the runners approaching them using *hu*, 'come here'. When the runners touch the wall of the gymnasium, the first group of spectators would describe the action using a form of the verb *hi*, 'arrive there', while the second set use *chi*, 'arrive here'. On the last leg, the school spectators use *gu*, 'come back here', while the gymnasium spectators use *le*, 'go back there'. Lastly, as the runners reach the finish line, the first group uses *li*, 'arrive back here', while the second group uses *khi*, 'arrive back there'. The same event has been described in two ways, both equally accurate, depending on point of view.

You might have noticed something interesting about the vowels in these verbs. For motion away from the point of view, the verbs end in -e (*ye* in Set 1, *le* in Set 2). For motion toward the point of view, the verbs end in -u (*gu* in Set 1, *hu* in Set 2). Furthermore, for all arrivals, the verbs end in -i (*hi* and *li* in Set 1, *chi* and *khi* in Set 2).

Motion away	-e	Motion toward	-u	All arrivals	-i
Set 1:	<i>ye</i>	Set 1:	<i>gu</i>	Set 1:	<i>hi, li</i>
Set 2:	<i>le</i>	Set 2:	<i>hu</i>	Set 2:	<i>chi, khi</i>

For each sentence below, circle whether the speaker (not the traveler) is speaking from the perspective of the traveler's home base (HB) or apogee (A). Then provide an English translation of the sentence.

Kaáⁿze abá ahíbe.

HB A Translation: _____

Máⁿhiⁿ Táⁿga abá ahúbe.

HB A Translation: _____

Payíⁿ abá alábe.

HB A Translation: _____

Shahí abá alíbe.

HB A Translation: _____

Aⁿgágube.

HB A Translation: _____

Gaxá khéji ble ta miⁿkhé.

HB A Translation: _____

Yachíbazhi.

HB A Translation: _____

Ci aⁿgóta chéji yakhí?

HB A Translation: _____

📌 Exercise 5.3—Determining subject

Because of how conjugation works and how sentences are structured, it is not always easy to figure out what the subject of a Kanza sentence is. For instance, the verb form *ts'éaⁿyabe* can be 'he killed me', 'she killed me', 'it killed me', 'they killed me', 'we killed him', 'we killed her', 'we killed it', or 'we killed them'. Plus, a subject may only be implied in the sentence after being introduced in an earlier one. Finally, indefinite articles or the absence of subject markers can make the task of sorting out subjects from objects difficult.

Each set of sentences below contains a potentially ambiguous verb in **boldface**. First, translate the sentences paying close attention to the context. If the subject of the ambiguous verb is found elsewhere in the set, underline it.

Wak'ó akhá ke ts'e miⁿ iyabe. Naⁿstábe.

Translation: _____

Níka wíta abá maⁿyiⁿ abá. Máⁿhiⁿ Táⁿga miⁿ máⁿhiⁿ taⁿga miⁿ k'úbe.

Translation: _____

Ci wíta chéji alí-go, ni shóⁿge wíta ak'úbe.

Translation: _____

Aⁿgáhube-go, wéts'a táⁿga miⁿ wakáⁿyabe. Ts'éaⁿyábe.

Translation: _____

Sentence 11

Ni-oízhaⁿka háze alíba -dáⁿ, omáⁿyiⁿka míⁿxcí éji
forks of the river fleeing they came back and season one there

olíⁿbe che aó.

they sat .

They fled back to the fork in the river and lived there one year.

Sentence 12

Éji olíⁿbe -daⁿ, Máⁿhiⁿ Táⁿga abá achíbe che aó.
there they sat when Americans (move sub) came .

They were dwelling there and the Americans arrived.

Sentence 13

Dádaⁿ **k'úbe** **ao.**

what they gave .

They gave them things.

Sentence 14

Ejíkhaⁿ **Dópik'e** **gaxá** **ophá** **ahúbe** **che** **aó.**

thence Topeka river following they were coming .

From there they came following the Topeka creek (Kansas River.).

Sentence 15

Waxliyuze **-oízhaⁿka** **éji** **olíⁿbe** **che** **ao.**

Wakarusa mouth at it they sat .

They dwelt at the fork of the Wakarusa River

Sentence 16

Omáⁿyiⁿka **shápe** **péyoⁿba** **shkédaⁿ** **líⁿbe** **skáⁿ** **e.**

season six seven even they sat perhaps that

They dwelt there maybe six or seven years.

Sentence 17

Éji **olíⁿbe** **-dáⁿ,** **Máⁿhiⁿ** **Táⁿga** **abá** **achíbe** **che** **aó.**

ther they sat in when Americans (move sub) they came .

They were living there when the Americans arrived.

Sentence 18

Dádaⁿ **k'úbe** **che** **aó.**

what they gave .

(The Americans came and) gave them presents.

Sentence 19

Ejíkhaⁿ Dópik'e gaxá ophá ahúbe che aó.

thence Topeka river following they were coming .

Then the people continued to ascend the Kansas River.

Sentence 20

Dópik'e éji ahúbe che aó.

Topeka there they were coming .

They reached the site of Topeka.

Sentence 21

Omáⁿyiⁿka péyoⁿba kíadoba shkédáⁿ éji olíⁿbe che aó.

season seven eight even there they sat in .

There they dwelt for seven or eight months.

Sentence 22

Dópik'é olíⁿbe che, idáye akhá íyabe che aó,

Topeka they sat in when my father (rest sub) saw it ,

Máⁿhiⁿ Táⁿga shkí wéyabe che aó.

Americans too he saw them .

This was during the life of my father, who saw the Americans there.

Sentence 23

Máⁿhiⁿ Táⁿga abá achíbe -gó, dádaⁿ k'úbe che aó.

Americans (move sub) came when what they gave .

When the Americans came, they gave presents.

Sentence 24

Idáye akhá dóⁿbabe che aó.

my father (rest sub) saw it .

My father saw it.

Sentence 25

Máⁿzeska **k'úbazhi** che aó.

money they did not give .

They did not give money.

Sentence 26

Ejíkhaⁿ **Kaáⁿze** **abá** **Dópik'é** **gaxá** **ophá** **ahúbe** che aó.

thence Kaw (move sub) Topeka river following were coming this way .

Then the people went further up the river, ...

Sentence 27

Waníⁿje Hu **-oízhaⁿka** **éji** **olíⁿbe** che aó.

Waníⁿje Hu forks there they sat in .

... building a village at the mouth of the creek called Waníⁿje Hu (Missouri creek).

Sentence 28

Omáⁿyiⁿka **noⁿbá** **-go,** **Wáhioyaha** **abá** **achíbe** che aó.

season two when Potawatomis (move sub) they came .

When they had been there two seasons, the Potawatomis came.

Sentence 29

Céga **Níka Zhúje** **é-hnaⁿ** **íyabe** ao.

new Indians them only they saw .

They were the first Indians that they had seen in that region.

Sentence 30

Gayóji **omáⁿyiⁿka** **léblaⁿ-noⁿbáxcí** **olíⁿbe** **-gó,** **Máⁿhiⁿ Táⁿga** **akhá**

then seasons just twenty they sat in when Americans (rest sub)

achíbe che aó.

came .

When they had been there just twenty seasons, the Americans came.

Sentence 31

Idáye akhá dóⁿbabe -dáⁿ, aⁿmáⁿyagabe ao.

my father (rest sub) saw it so he told me .

My father told me that he saw them.

Sentence 32

Gayóji Máⁿhiⁿ Táⁿga abá Wázhíⁿtana oyágabe ábe ao; Wázhíⁿtana

then Americans (move sub) Washington told of him he said . Washington

zházhe itá céga naⁿk'óⁿbe ábe ao.

name his new they heard he said .

And the Americans told of Wash-ington, he said; he said that they heard Washington's name for the first time.

Sentence 33

Gayó gahíge yaⁿkhá alíⁿnoⁿba Wázhíⁿtana dóⁿbabe ábe ao.

then chiefs the (pl sit obj) twelve Washington saw him he said .

He said that twelve chiefs saw Washington.

Sentence 34

Éji dóⁿbe ahíbe -gó, "Máⁿzeská aⁿyák'uzhi aó," ábe skáⁿ,

there to see him arrived when money you did not give me . said perhaps

Kaáⁿze akhá Wázhíⁿtana okíaba -daⁿ.

Kaw (rest sub) Washington they talked with when

When they reached there, the Kaw chiefs talked with Washington, saying, "You did not give us money."

Sentence 35

Gayó Wázhíⁿtana akhá Kaáⁿze máⁿzeska wak'úbe skáⁿ e.

and Washington (rest sub) Kaw money gave them perhaps that

Then Washington gave money to the Kaws.

Sentence 36

Gayó máⁿzeska zháⁿkoge -léblaⁿ wak'úbe skáⁿ e.
and money wooden box ten gave them perhaps that
He gave them ten thousand dollars.

Sentence 37

Gayó Wázhíⁿtana máⁿzeska wak'úbe -gó, mázhaⁿ yé Kaáⁿze akhá
and Washington money gave them when land this Kaw (rest sub)

Máⁿhiⁿ Táⁿga k'úbe ao.
Americans gave .

And when Washington gave them the money, the Kaws gave this land to the Americans.

Sentence 38

Édaⁿ Máⁿhiⁿ Táⁿga akhá ayíⁿbe ao.
therefore Americans (rest sub) have it .
Therefore the Americans have it.

Sentence 39

Kaáⁿze gahíge watáⁿga paháⁿle yiⁿkhé cí tóba Wázhíⁿtana akhá
Kaw chief principal before the one who lodge four Washington (rest sub)

k'úbe ábe ao.
have it he said .

Washington said that he gave four lodges to the principal chiefs, ...

Sentence 40

Íⁿci noⁿbá k'úbe ábe ao.
stone house two gave he said .
... that he gave two stone houses, ...

Sentence 41

Zháⁿ-íci noⁿbá k'úbe ábe ao.

frame house two gave he said .

... and two frame houses.

Sentence 42

Gayó yé olíⁿbe chéji, alíbe che aó.

and this sat in when they came .

... And when the Kaws dwelt in this place (whence the chiefs were called to Washington?), the chiefs came back.

Sentence 43

Gayó wahóⁿ ahúbe che aó.

and breaking up the camp they were coming .

They re-moved to a distance, coming in this direction.

Sentence 44

Yegá Céghe Scéje olíⁿbe che aó, Kaáⁿze abá.

here Level long they sat in . Kaw (move sub)

They dwelt here at "Long Level," ...

Sentence 45

Ceghóliⁿ yadábe ao.

Ceghóliⁿ it is called .

... which they called "Village on a Level." (This was on Vermillion creek.)

Sentence 46

Gayó Máⁿhiⁿ Táⁿga akhá íⁿci míⁿxcí gahíge paháⁿle yiⁿkhé

and Americans (rest sub) stone house one chief first the (sit obj)

khíghabe aó.

made for him .

And the Americans made a stone house for the first chief.

Sentence 47

Ejíkhaⁿ máⁿzeska zháⁿ-koge léblaⁿ shóⁿshoⁿ k'úbe ao.

from that time money wooden boxes ten always they gave .

And from that time, they continued to give ten thousand dollars (a year).

Sentence 48

Céska léblaⁿ-hu-miⁿ k'úbe ao.

cattle a hundred they gave .

They also gave a hundred head of cattle, ...

Sentence 49

Kokósa léblaⁿ-hú míⁿxci k'úbe ao.

hogs hundred one they gave .

... and a hundred hogs.

Sentence 50

Gayó omáⁿyiⁿka léblaⁿ-noⁿbáxcí yegá olíⁿbe ábe ao.

and seasons just twenty here they dwelt he said .

And the Kaws dwelt there just twenty seasons.

Sentence 51

Gayó wahóⁿba -dáⁿ, Nitó -oízhaⁿka dódamasiⁿ omáⁿyiⁿka

and removed and Blue River forks on this side of the stream seasons

léblaⁿ-yábliⁿ shkédaⁿ olíⁿbe ábe ao.

thirty about they dwelt he said .

Then they removed, and dwelt for about thirty seasons on this side of the mouth of the Big Blue river.

Sentence 52

Éji olíⁿbe chéji, Máⁿhiⁿ Táⁿga abá éji achíbe che aó, shié.

there they dwelt when Americans (move sub) there they came . again

When they were there, the Americans came again.

Sentence 53

Wicígo **ts'ázhi** **shóⁿ-akhá,** **achíbe** **ao.**

my grandfather not dead still he stood they came .

When they came, my grandfather had not yet died.

Sentence 54

Achíbe **-gó,** **dódaha** **ts'ábe** **che** **aó**

they came when on this side of he died .

Be he died subsequent to that visit.

Sentence 55

Nitó **-oízhaⁿka** **yegá** **ophá** **ayé** **góⁿyabe** **che** **aó,** **Kaáⁿze** **abá.**

Blue River forks here following to go they wished . Kaw (move sub)

The Kaws then wished to go up the Kansas River, above the mouth of the Big Blue.

Sentence 56

Ozó **táⁿga** **éji** **ayé** **góⁿyabe** **che** **aó,** **paháⁿle** **ché.**

wooded bottom land great there to go they wished . first the

They first desired to go to an extensive bottom land, abounding in timber, where Junction City now stands.

Sentence 57

Gistóba **-dáⁿ,** **okíkiabe** **che** **aó.**

they assembled and talked together .

They assembled in council.

Sentence 58

Maⁿyíⁿka **puzá** **ché** **wakhózu** **ozhú tábe** **ché,** **'óⁿzhi** **ché** **hoⁿyába**

soil sand the corn they would plant in it would not do they thought

-dáⁿ, nóⁿpabe che aó, pí^zhi-azhíⁿbe ao.

and they feared it . they disliked it .

They thought that if they planted the corn in sandy soil, it might not mature; and fearing such a result, they disliked the land.

Sentence 59

Gayó^jedaⁿ Máⁿhiⁿ Táⁿga abá Nitó yiⁿkhé^ji achí^be ao.

after that Americans (move sub) Blue River to the (sit obj) came .

After that, the Americans came a second time to the Big Blue.

Sentence 60

Achí^be -gó, Khaóⁿzil Blo é^ji achí^be ao, Kaáⁿze abá.

they came when Council Grove to came . Kaw (move sub)

Then the Kaws came to Council Grove.

Sentence 61

É^ji achí^be -gó, omáⁿyiⁿka lé^blaⁿ-yá^bliⁿ shké^daⁿ é^ji wá^spabe,

there they came when seasons thirty about there were still

hóⁿble ao.

I suppose .

At this latter place, they dwelt about thirty years, I suppose.

Sentence 62

Ká é^ji í^pahoⁿ ao.

and there I knew about it .

(I know about the history of the tribe at that place.)

Sentence 63

Omáⁿyiⁿka lé^blaⁿ-noⁿbá wak^ó wíta blú^ze ao, ejíkhaⁿ.

seasons twenty woman my I took . since then

It has been twenty years since I took my wife.)

Sentence 64

Ejíkhaⁿ máⁿzeska zháⁿkoge léblaⁿ yuzé shoⁿshóⁿbe ao.
since then money wooden boxes ten they received always .
Since then they have continued to receive the ten thousand per annum.

Sentence 65

Gayó Wázhíⁿtana akhá Khaónzil Blo mazháⁿ góⁿyabe ao.
and Washington (rest sub) Council Grove Land desired .
Then Washington desired the land at Council Grove.

Sentence 66

Gahige yábliⁿ wábaⁿ chíyabe ao, Wázhíⁿtana akhá.
chiefs three he called them suddenly . Washington (rest sub)
He suddenly called for three chiefs.

Sentence 67

Kaáⁿze yábliⁿ ahíbe ao, Wázhíⁿtana yiⁿkhéji.
Kaw three went . Washington to the (sit obj)
The three Kaws went to Washington.

Sentence 68

Cí itá chéji dóⁿbabe ao.
house his at the they saw him .
They saw him at his house.

Sentence 69

Wázhíⁿtana akhá Kaáⁿze yábliⁿ ówakiàbe ao.
Washington (rest sub) Kaw three talked with them .
He talked with the Kaws, ...

Sentence 70

"Khaónzil Blo mazháⁿ blúmi kóⁿbla eyaó," ábe ao, Wázhíⁿtana akhá.
Council Grove land I buy I wish indeed said . Washington (rest sub)

... saying, "I wish to buy the land at Council Grove"

Sentence 71

Gayó Kaáⁿze yábliⁿ akhá, "Howé!" ábe ao.

and Kaw three (rest sub) yes! they said .

And the three Kaws said, "Yes!"

Sentence 72

Kaáⁿze akhá, "Howé!" ábe -gó,

Kaw (rest sub) yes! said when

Wázhíⁿtana akhá máⁿzeska zháⁿkoge -léblaⁿ-hu

Washington (rest sub) money wooden box hundred

-shápe -éji -léblaⁿ-hu wak'ú tábe ábe ao.

six there hundred five would give them he said .

Then Washington said that he would give them six hundred and fifty thousand dollars (?).

Sentence 73

Kaáⁿze akhá máⁿzeska góⁿyabe -gó, "Howé!" ábe skáⁿ e.

Kaw (rest sub) money desired when Yes! said perhaps that

The Kaws consented because they desired the money.

Sentence 74

Gayó yegá agú góⁿyabe skáⁿ e.

and here to be returning they wished perhaps that

And they desired to return home.

Sentence 75

Wázhíⁿtana akhá yegá olíⁿbe góⁿyabe skáⁿ e.

Washington (rest sub) here to dwell wished perhaps that

Washington wished to dwell here at Council Grove.

Sentence 76

Gayó aⁿgáhube ao.

and we were coming hither for the first time .

So we started hither ...

Sentence 77

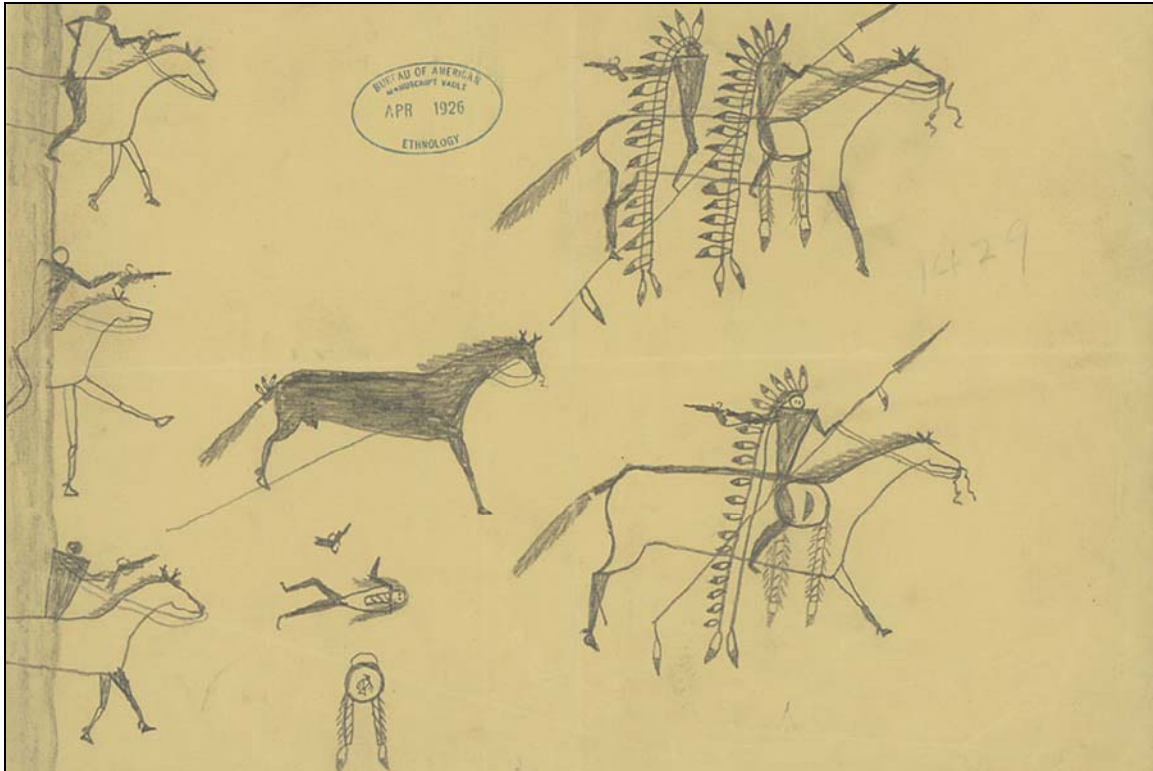
Yegá aⁿgáchibe ao.

here we have come .

... and we came to this place (Kaw reservation in Indian Territory).

NOTES

James Owen Dorsey writes, "The Kansas went along the Missouri R. till they reached a place south of the Iowa Reservation, and the present state line of Kansas. The fight with the Cheyennes lasted two days, many warriors being killed on each side. gahiⁿge yañka aliⁿ-nuⁿba, six chiefs and six brave men. There are several discrepancies between the above account and that of the official records. The following were the treaties made between the U.S. and the the Kansas: - 1815, Oct. 28. Vol. 7, p.137. Ninian Edwards and Auguste Choteau, Commissioners for the U. S. No money paid to the Indians. 1825, June 3. Vol. 7, p. 244. At S. Louis. Wm. Clark acting for the U. S. 3500 a year, for twenty years promised. Hogs, cattle, etc., and 1824, Aug. 16. Vol. 7, p. 270. At the Methodist mission (among the Kansas). # 1846, Jan. 14. Vol 9, p. 342, 202,000 promised the Kansas, on account of their consent to sell the eastern half of their territory. 1859, Oct. 5. Vol 12, p. 1111. At the Kansas Agency. 1862, Mar. "18." Vol. 12, p. 1211. At the Kansas Agency. No record of a treaty made with three chiefs, or with any number of chiefs at Washington, D. C., can be found!" Additionally, Dorsey summarizes the events depicted in the story as follows: "Kansas R. (month) saw Big Knives, before 1798 (?). Up Mo. R. (1 season) fought Cheyennes, 1798 (?). Down Mo. To mouth of Kansas R. (1 season), 1807 (?) 1800 (?), Big Knives came, 1801 (?), 1808 (?). 1804 were on Kansas R. in 2 villages after leaving the Mo. R., Lewis and Clark. Up the Kansas R. 6 or 7 seasons at mouth of Wakarusa Creek, Big Knives came, 1811 (?) or 1808 (?). Up to Topeka (7 or 8 seasons) Big Knives came (1815). Waqube-k'iⁿ's father saw them. No money given (1815, Aug. Choteau). Up the R. to Wanindje hü, 20 seasons in all, then Putewata, 18 seasons later Big Knives told of Washington. Then 12 chiefs into Washington, 1825 - hogs, cattle, horses, etc. (Gov. Clark, at St. Louis ?)."



Ledger drawing courtesy of National Anthropological Archives. Original artwork by Paháⁿle Gáxli, Kaw Tribal Member.¹

The battle depicted above is the same one described in the text.

Text 6: Battle between the Kaws and Cheyennes

Paháⁿle Gáxli, c. 1880

This is a historical narrative that describes a battle whereby the Kanza pulled a surprise attack on a Cheyenne war party while they (the Kanza) were hunting buffalo out on the Plains. After the Kanza were warned of a possible attack, a furious, and bloody, fight ensued with the Kanza killing some thirty Cheyenne and the Kanza incurring a number of their own casualties. In the Notes for this text, the Rev. James O. Dorsey states that this battle occurred in 1873, near Fort Larned, Kansas. This is the same year that the tribe was removed to Oklahoma, so the incident must have occurred early in the year. There is little, if any, historical data on this battle, primarily because it occurred between two Indian tribes and essentially did not involve any non-Indians, although the Kanza were forewarned of the impending attack by a white soldier sent from Fort Larned. A major battle between the Kanza and Cheyenne had occurred in 1868 at the Kanza Reservation near Council Grove, Kansas, but this appears to be an entirely separate incident.

Jim Benbrook, Kaw Tribal Member.

¹ Paháⁿle Gáxli. (c. 1882). Pahaulegaqli [sic.] drawing of battle ca. 1868 between Kansas and Cheyennes at near Fort Larned, Kansas. In J. O. Dorsey (Collector), Manuscript 4800 James O. Dorsey Papers, NAA MS 4800: (3.2.2) [248, part] (26 x 33 cm, graphite ledger drawing, NAA INV 08724400). Suitland, MD, USA: National Anthropological Archives.

Battle between the Kaws and Cheyennes

Kaáⁿze Íe

¹ Cedóⁿga géji aⁿgáyaba-daⁿ, aⁿcíbe ao. ² Ye Nízhuje ítata Wása Yíⁿge Zhéga Búxoⁿ gaxá khé éji aⁿcíbe ao. ³ Á Yiⁿgé Gaxá-oízhaⁿka ejí eyaó. ⁴ Ákida táⁿmaⁿlaⁿ olíⁿ akhá eyaó.

⁵ Ákida míⁿxcí achíbe ao, gasíⁿxcí é. ⁶ Gayó Kaáⁿze iéwaska Ed Anderson zházhe ayíⁿbe ao. ⁷ Ákida akhá okíabe ao. ⁸ "Shayáni áshka-zhíⁿga ijé akhá eyaó. ⁹ Níka léblaⁿ-yábliⁿ akhá eyaó. ¹⁰ Ákida watáⁿga akhá owíblage phú che á adáⁿ, owíblage achí eyaó," ábe ao. Hao.

¹¹ Gagójidaⁿ wakáⁿyabe ao, Shayáni abá. ¹² Cízhiⁿ Hóⁿga ts'éyabe ao, Shayáni akhá. Hao.

¹³ Kaáⁿze shóⁿge lúzaba-daⁿ, ágiliⁿba-dáⁿ, wahótaⁿ shke lúzabe ao. ¹⁴ Zaaní wapáhi lúzabe ao. ¹⁵ Káⁿya yéyabe ao. ¹⁶ Káⁿya yéyabe, Shayáni Kaáⁿze-baashé. ¹⁷ Gayójidaⁿ Kaáⁿze akhá oxlé ayábe ao. ¹⁸ Wékoce sátaⁿ hi óyaha, Shayáni gahíⁿge watáⁿga khe ts'éyabe ao. ¹⁹ Kaáⁿze abá é ts'éyabe ao. ²⁰ Shóⁿge sábe itá shke Kaáⁿze akhá oyíⁿgabe ao. ²¹ Pádoka Gáxli akhá oyíⁿgabe ao. ²² Gayójidaⁿ oxlé ayába-dáⁿ, wachíⁿshka zhíⁿga, Ujé Yiⁿgé Le Zhíⁿga, éji obáyazabe ao, ogásta khejí. ²³ Gayó ejí Shayáni zaaní yíⁿyabe ao. ²⁴ Míⁿ-hiyé-go, yábliⁿ-hnaⁿ íyoⁿbe akhíbe ao. ²⁵ Gayó aⁿgéshki Shayáni akhá óbe ao.

²⁶ Óshe Góⁿya Shayáni wakúje ta wahótaⁿ íheyabe gagó ao. ²⁷ Wakúda yéyazhi shóⁿ-yiⁿkhé, Shayáni akhá é paháⁿle kúdabe ao. ²⁸ Á khe ópha ahú gághabe ao. ²⁹ Máⁿzemaⁿ yiⁿkhé oyáha shóⁿ abá eyaó.

³⁰ Shayáni míⁿxcí oshtábe ao. Hao.

³¹ "Ats'é kóⁿbla eyaó," ábe ao.

³² Paháⁿle Gáxli akhá wahótaⁿ-scéje míⁿxcí ayíⁿ akhá eyaó. ³³ Shayáni akhá wahótaⁿ-dápa zhíⁿga, píⁿsta zhíⁿga, míⁿxcí ayíⁿ akhá eyaó. ³⁴ Káⁿya ayábe ao, Paháⁿle Gáxli abá.

³⁵Gagó gashóⁿ ayábe ao, édaⁿ Shayáni akhá shape íkudabe-zhíⁿ, níyabe ao. ³⁶Paháⁿle Gáxli akhá áshka-zhíⁿga híbe-gó, óyaha wahótaⁿ máⁿxcaⁿ íkudabe-dáⁿ, ts'éyabe ao. ³⁷Xuyólaⁿge yuzábe ao, ceháwale yiⁿkhé shke yuzábe ao, wanáⁿp'iⁿ ska itá yiⁿkhé shke yuzábe ao, máⁿze áyastale hegáxe áyastale khe zaaní yuzábe ao, hegáxe shke yuzábe ao.

English

¹We went to the haunts of the buffalo, and encamped there. ²We encamped by the stream having two names, Wása Yíⁿge Zhéga Búxoⁿ and A Yiⁿgé Gaxá. ³Our camp was near the mouth, where Larned, KS, now stands. ⁴The white soldiers were in a fort.

⁵A soldier came to us on the following morning. ⁶The Kaw interpreter at that time was called, Ed Anderson. ⁷The soldier spoke to him. ⁸"The Cheyennes are at a short distance. ⁹There are thirty men. ¹⁰The officer said that I should come tell you, so I have come," said he.

¹¹Just then the Cheyennes attacked us. ¹²They killed Cízhiⁿ Hóⁿga.

¹³The Kaws seized their horses, mounted them, and took their guns. ¹⁴All took their weapons. ¹⁵⁻¹⁶They rushed suddenly on the enemy. ¹⁷⁻¹⁹The Kaws pursued the Cheyennes, and when they had gone about five miles, the principal Cheyenne was killed by Pádoka Gáxli. ²⁰A Kaw took his black horse. ²¹Pádoka Gáxli took it. ²²Then they pursued them to a small creek called Ujé Yíⁿge Le Zhíⁿga, The Small stream Without a Mouth. ²³Then they scared the Cheyennes into a wide valley, where they destroyed them. ²⁴At sunset, only three got out alive. ²⁵And the Cheyennes wounded us, too.

²⁶Óshe Góⁿya laid his gun thus (i.e., pointed it at a Cheyenne) in order to shoot at a Cheyenne. ²⁷But before he shot it, a Cheyenne anticipated him, shooting first. ²⁸⁻²⁹The bullet followed the course of the arm, in which it lodged, remaining awhile.

³⁰ Only one Cheyenne remained.

³¹ "I wish to die," said he.

³²⁻³³ Paháⁿle Gáxli had a long gun, and the Cheyenne had a short gun, a small pistol.
³⁴ Paháⁿle Gáxli rushed on him, taking care to move in a zigzag course. ³⁵ Therefore when the Cheyenne shot at him six times, he missed him. ³⁶ When Paháⁿle Gáxli got within a short distance of the Cheyenne, he shot at him once with the gun, and killed him. ³⁷ He took his eagle headdress, shield, white necklace, pieces of metal stuck along his scalplock, and the scalplock itself.

NEW VOCABULARY

<i>Nominal</i>		
<hr/>		
a arm (3)	máⁿze iron, metal	wapáhi sharp object, weapon (14)
ákida soldier (4)	maⁿ arrow	wa- 'one that, one who' absolutive noun prefix
cedóⁿga bison, buffalo bull (1)	míⁿ-hiyé sunset (24)	páhi be sharp; <IMP>
ce bison, bovine	miⁿ sun	wékoce mile (18)
dóga, dogá, dóⁿga male of species	hiyé have gone; <NONE>	xuyólaⁿge eagle headdress (37a)
ceháwale bison hide shield (37a)	ogásta basin, flood plain (22)	xuyá eagle
ce bison, bovine	Shayáni Cheyenne (8)	ólaⁿge hat
ha skin, hide, cloth	táⁿmaⁿlaⁿ town, camp, clan? (4)	
wale shield (stress unknown)	wachíⁿshka river, stream (22)	
hegáxe scalp, scalp lock (37b)	wahótaⁿ gun (13)	
iéwaska interpreter (6)	wa- 'one that, one who' absolutive noun prefix	<hr/> <i>Verbal</i>
ie word, language; speak; i<A>e	hótaⁿ make characteristic sound; <A>	ágiliⁿ sit on one's own; a<A>li ⁿ (7)
waská be clear; <IMP>	wanáⁿp'iⁿ necklace (37a)	á- 'on' locative verb prefix
máⁿzemaⁿ bullet (29)		gi(g)- 'one's own' verb prefix

liⁿ sit, be sitting; <A>
áyastale be attached on;
 <IMP?> (37b)
á- 'on' locative verb
 prefix
ya- 'by mouth'
 instrumental verb
 prefix
-sta adhere to; verb
 root
á- 'on' locative verb
 prefix
-le place, put
 inanimate standing
 object; verb root
baashé 'y'all' moving
 continuative aspect
 marker (16)
dápa be short; <S> (33)
gághe make; <G> (28)
íheye lay a single inanimate
 object down; ihe<A>ye
 (26)
ihé be a singular
 inanimate lying
 object; <IMP>
-ye cause; <A>
ijé face; be facing?; i<A?>je
 (8)
íkuje shoot at with;
 i<A>kuje (35)

í- 'with' instrumental
 verb prefix
kúje shoot at; <A>
íyoⁿbe appear, rise;
 i<Y?>oⁿbe (24)
khi arrive home there; <A>
 (24)
lúze get, take one's own;
 <A> (13)
gi(g)- 'one's own' verb
 prefix
yuzé get, take; <Y>
níye miss; <A?> (35)
o wound; <IRR> (25)
obáyaze scare into;
 o<B?>ayaze (22)
o- 'in' locative verb
 prefix
bayaze scare?; <B?>
oshcé throw away,
 abandon; o<A>sche (30)
o- 'in' locative verb
 prefix
-shce leave behind;
 verb root
oyíⁿge catch, hold; o<Y>iⁿge
 (20)
oxlé pursue, chase in;
 o<A>xle (17)
o- 'in' locative verb
 prefix

xle chase <A>
sábe be black; <S> (20)
ts'éye kill; ts'e<A>ye (12)
ts'é die, be dead; <A>
-ye cause; <A>
yíⁿye exterminate; yiⁿ<Y>e
 (23)

Miscellaneous

aⁿgéshki we also, us also
 (25)
aⁿ(g)- 'you & I, we' in
 active verbs
e this, that
shke, shki also
gagójjidaⁿ just now (11)
gasíxci, gasíⁿxci in the
 morning (5)
gasí, gasíⁿ morning
-xci 'real, very'
 intensifier suffix
máⁿxcaⁿ once (36)
khe 'the' inanimate lying
 object (2)
yéye suddenly? (15)
zaaní, zaaníⁿ all, everyone
 (14)

EXPLANATIONS AND EXERCISES

Sentence 1

Cedóⁿga géji aⁿgáyaba -daⁿ, aⁿcíbe ao.

buffalo bulls to the haunts we went and we encamped .

We went to the haunts of the buffalo, and encamped there.

⚙️ VERBS » Phrases explained » From *ye*, 'go there' to *aⁿgáyaba-daⁿ*, 'and we went there'

- (1.) The verb is conjugated to create the 'you & I/we' form, with *aⁿ(g)-*,
 - a. and because *ye* is a motion verb, it gets a special motion prefix *a-* in the 'we' form, between the pronoun and the verb,
 - b. and because the sound after the pronoun is a vowel, *aⁿ(g)-* now receives its (*g*) element: *aⁿgáye*, 'we go there'.
- (2.) The non-continuative suffix *-(a)be* is added to the end, triggering a sound change rule: *aⁿgáyabe*, 'we went there'.
- (3.) The clause-level conjunction *adaⁿ*, 'and', is added to the end, triggering a sound change rule: *aⁿgáyaba-daⁿ*, 'and we went there'.

Sentence 2

Ye Nízhuje ítata Wása Yíⁿge Zhéga Búxoⁿ gaxá

this Arkansas River towards the head Wása Yíⁿge Zhegá Buxóⁿ stream

khé éji aⁿcíbe ao.

the (sit obj) by it we encamped .

We encamped by the stream having two names, Wása Yíⁿge Zhéga Búxoⁿ ...

⚙️ WORD ORDER RULES » Example using a place name

The place name *Wása Yíⁿge Zhéga Búxoⁿ*, 'Wása Yíⁿge Breaks Leg', offers a good example of Kanza word order rules. The personal name *Wása Yíⁿge* ('Without Black

Bear?'), itself composed of a noun followed by a verb, acts as a subject noun phrase. It is followed first by another noun, a representation of the object 'leg'. These nouns are followed at last by a verb meaning, 'break', which rounds out the expected Subject-Object-Verb word order.

☼ STRESS RULES

Stress, i.e., which syllables are loudest and where the accent marks go in words, is a complex phenomenon in Kanza. As a general rule, stress tends to fall on either the first or second syllable in a word, with the second syllable being the most common, particularly in verbs. The addition of prefixes can move stress to the left, particularly verb pronoun prefixes without vowels, such as *bl-* in *blúmiⁿ*, 'I buy', from *yumiⁿ*, 'buy'.

Although stress placement on verbs can be complex, it is comparatively regular once one understands the basic system. The stress of proper nouns, however, can be quite complicated indeed. The stress pattern of Sentence 2's noun phrase *Wása Yíⁿge Zhéga Búxoⁿ*, for instance, is exactly the opposite from what is expected on a word-by-word basis—*wasá*, unknown meaning (possibly a form of *wasábe* 'black bear'), but stress rarely falls on *wa-*, *yiⁿgé*, 'lack', *zhegá*, 'leg', and *buxóⁿ*, 'break'.

Sentence 3

Á Yiⁿgé Gaxá -oízháⁿka **ejí** eyaó.

No Arm Stream forks it is there indeed

... and A Yiⁿgé Gaxá. *Our camp was near the mouth, where Larned, Kas., now stands.*

☼ VERBS » Use of non-verbs as verbs » Demonstratives + postpositions

Demonstrative-postposition combinations, such as *éji*, 'there', can be used as verbs. For instance, *éji abá* means, 's/he is there'. Still, it is not clear if Sentence 3 actually has a full verb. *Ejí* does not seem to have aspect marking, making it a participle, 'being there', at best.

Sentence 4

Ákida táⁿmaⁿlaⁿ olíⁿ akhá eyaó.

soldiers town they were dwelling in indeed

The white soldiers were in a fort.

❖ IDIOMATIC EXPRESSIONS » *ákida táⁿmaⁿlaⁿ*, 'fort'

The Kanza words *ákida*, 'soldier', and *táⁿmaⁿlaⁿ*, one of the words for 'town', combine to form the word for 'fort'. In the 1800s, forts became increasingly important to the Kanza way of life, both as a symbol of the advancing tide of Euro-Americans and as a source for trade of valuable supplies. The fort in this text is Fort Larned, located in the tribe's western Kansas buffalo hunting grounds, beyond the "great bend" of the Arkansas River. It is unclear in Sentence 4 if the idiom 'fort' is being used as a subject without a subject marker or if the subject of the sentence is something else.

Sentence 5

Ákida míⁿxci achíbe ao, gasíⁿxci é.

soldier one came . the morning that

A soldier came to us on the following morning.

❖ NUMBERS » *míⁿxci* vs. *miⁿ*

While similar to one another, there are clear differences between the Kanza number *míⁿxci*, 1, and the indefinite article *miⁿ*, 'a, an'. The number is used in counting and to limit a person, place, or thing mentioned in a story to exactly one instance. The indefinite article *miⁿ*, on the other hand, refers to a person, place, or thing presumably unknown to the listener/reader upon first mention, and is therefore not definite. While the individual soldier in Sentence 5 has not been introduced before, the reader is already aware that there is a fort full of soldiers nearby. Here, then, *míⁿxci* simply limits the number of soldiers visiting to one.

❖ ADVERBS » Adverbial phrases

Entire phrases can be used as single adverbs. They frequently serve to "set the stage" for actions or states of being by providing information about the time or place of the

event in question. They are usually found at the beginnings of sentences, but they can be found elsewhere. The final two words of Sentence 5, for instance, *gasíⁿxci é*, 'that morning', functions as an adverbial phrase that fixes the event temporally.

Sentence 6

Gayó **Kaáⁿze** **íéwaska** **Ed Anderson** **zházhe** **ayíⁿbe** ao.

and Kaw interpreter Ed Anderson name had .

The Kaw interpreter at that time was called, Ed Anderson.

Idiomatic expressions » *íéwaska*, 'interpreter'

The Kanza words *íe*, 'word, language', and *waská*, 'clear', combine to form the word for 'interpreter'.

Sentence 7

Ákida **akhá** **okíabe** ao.

soldier the (rest sub) spoke to him .

The soldier spoke to him.

Sentence 8

"Shayáni **áshka-zhíⁿga** **ijé akhá** **eyaó**.

Cheyennes at a short distance they are indeed

"The Cheyennes are at a short distance.

❖ QUOTATIONS » Direct quotations » Opening and closing

Direct quotations, particularly those employing *ábe*, 's/he said', may be several sentences long, and as such may begin long before the quotative *ábe* appears. This is represented graphically by the use of quotation marks around the beginning and ending of the quote, followed by the quotative. However, it may be unclear in spoken Kanza exactly where quotes begin, especially in a longer discourse. This is certainly the case here. The quote beginning on Sentence 8 does not end until Sentence 10.

❖ ADVERBS » Adverb modification

Adverbs, like nouns and verbs, can be modified through the use of stative verbs. When this occurs, the adverb typically comes first, followed by the verb. Examples include Sentence 8's *áshka-zhíⁿga*, 'very close by', from *áshka*, 'nearby', and *zhíⁿga*, 'be little'.

Sentence 9

Níka **léblaⁿ-yábliⁿ** **akhá** **eyaó.**

men thirty they are indeed

There are thirty men.

❖ VERBS » Use of non-verbs as verbs » Numbers

Numbers can be used as verbs. For instance, *yábliⁿ akhá* means, 'there are three (of them)'. In Sentence 9, *léblaⁿ-yábliⁿ*, 'thirty (literally 'three tens')', is functioning as a verb.

Sentence 10

Ákida **watáⁿga** **akhá** **owíblage** **phú che** **á** **adáⁿ,**

soldier officer the (rest sub) I tell you I should come said as

owíblage achi **eyaó," ábe** **ao. Hao.**

I have come to tell you indeed said he . ¶

The officer said that I should come tell you, so I have come," said he.

❖ IDIOMATIC EXPRESSIONS » *ákida watáⁿga*, 'officer'

The Kanza words *ákida*, 'soldier', and *watáⁿga*, 'big one', combine to form the word for 'officer'.

❖ QUOTATIONS » Indirect quotations » Dependent clauses

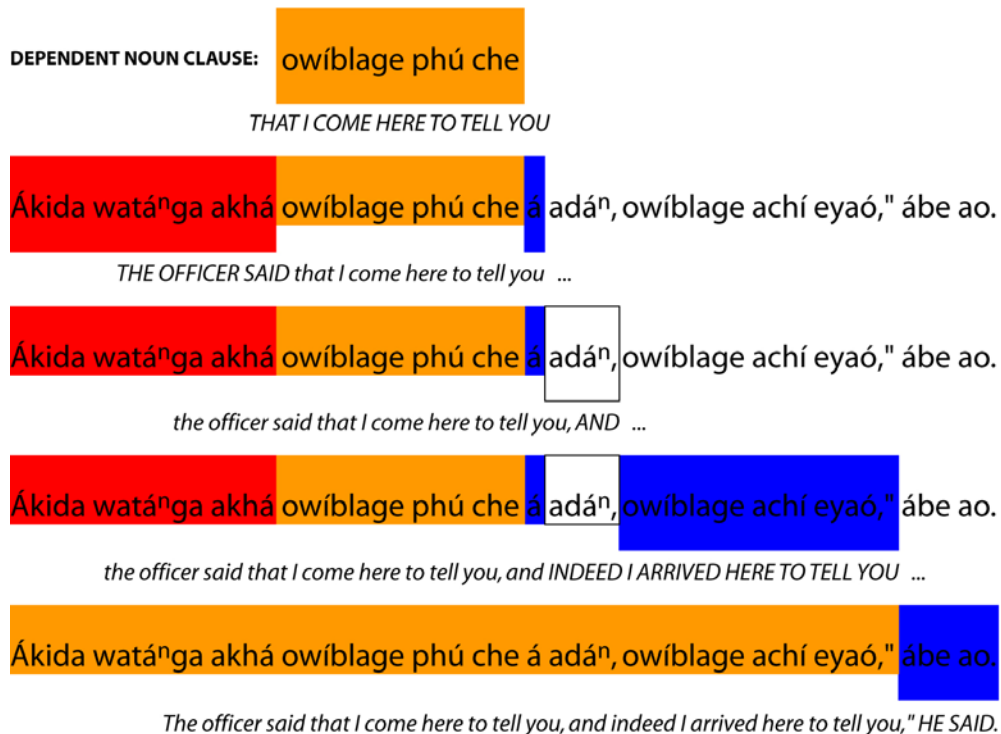
Dependent clauses, more technically dependent noun clauses, are entire basic sentences that function like a noun phrase in the sentence (often as an object), and which are optionally set off in Kanza with the relative pronoun *che*, 'that, which'.

These are often used with a form of the verb *e*, 'say', in indirect quotations, i.e.,

those involving paraphrases of the speech of another, as in *wéts'a miⁿ iyabe che ábe*, 's/he said that s/he saw a snake'. In this example, *wéts'a miⁿ iyabe*, 's/he saw a snake', is the dependent clause, *che* is the relative pronoun equivalent to 'that', and *ábe* means, 's/he said'.

Sentence 10 is a very complex sentence featuring several entire clauses, and it includes a dependent noun clause which itself is composed a two-verb clause. Let's look at the sentence more closely, starting at the dependent noun clause *owíblage phú che*, 'that I come here to tell you'. This is of course composed of the verb form *owíblage*, the 'I to you' form of the <Y> verb *oyáge*, 'tell', acting as a subordinate verb to the main verb *phu*, the 'I' form of the <H> motion verb *hu*, 'come here'. Thus, *owíblage phu* means, 'I come here to tell you'. This is followed by *che*, 'which, that', changing it into a dependent noun clause equivalent to 'that I come here to tell you'. In Sentence 10, this whole clause functions as an object phrase for a larger clause ending in *á*, the participle form of 'he said', which in turn is part of an object phrase for an even larger clause ending in *ábe*, 'he said'. See Diagram 6.1 below:

Diagram 6.1



Ákida watáⁿga akhá owíblage phú che á adáⁿ, owíblage achí eyaó," ábe ao.

The officer said that I come here to tell you, and indeed I arrived here to tell you," he said.

❖ GENDERED SPEECH » Declaratives » Paragraph-level declaratives

Paragraph-level declaratives are used to mark the end of an extended thought, making it the oral equivalent of ending a paragraph. The masculine declarative at this level is *hao*, and the female form, though not recorded, is probably *ye*. The paragraph-level declarative most often appears as a separate one-word sentence coming at the end of a collection of sentences, any of which may in turn end with clause-level declaratives such as *ao*, as in Sentence 10.

❖ Exercise 6.1— Practice with dependent noun clauses

Each of the following sentences includes a dependent noun clause. Underline the entire dependent noun clause and then translate the complete sentence into English.

Wak'ó akhá wanáⁿp'iⁿ khe wik'ú che ábe.

Translation: _____

Shídohiⁿga akhá ceháwale miⁿ góⁿya che ábe.

Translation: _____

Miká akhá máⁿshka huwáli yaché che ábe.

Translation: _____

Ke táⁿga akhá alí ta che ábe.

Translation: _____

Níka akhá shóⁿge tópa ayíⁿ che ábe.

Translation: _____

Exercise 6.2— Practice with using numbers as verbs

A number that is immediately followed by a continuative is functioning as a verb, as in Sentence 9: *Níka léblaⁿ-yábliⁿ akhá*, meaning "There are thirty men." If you leave out the noun (in this case, *níka*), you have the sentence, *Léblaⁿ-yábliⁿ akhá*. It is the continuative that tells you that the number is a verb, and because it is being used as a verb, it automatically acquires a zero pronoun. Therefore, *Léblaⁿ-yábliⁿ akhá* literally means 'They are thirty'. In everyday English, we would say, "There are thirty of them." Kanza doesn't need 'of them' because it is implied in *akhá*.

Use this information to translate the following sentences into Kanza:

There are ten horses.

Translation: _____

There are twenty buffalo bulls.

Translation: _____

There are eight houses.

Translation: _____

There are two interpreters.

Translation: _____

 **Exercise 6.3—Practice with the verb *yiⁿgé*, 'be without; lack'**

The Kanza verb (first discussed in Text 3, Sentence 3) expresses in a single word the ideas in the English phrases, "not have any" or "have none," as in, "they don't have any horses," or "this little piggy had none." The words "...don't have any" and "...had none" would simply be expressed by *yiⁿgé* in Kanza.

Translate the following sentences into Kanza, remembering, too, the subject-object-verb word order of Kanza:

The boy doesn't have a buffalo hide shield.

Translation: _____

The woman doesn't have any moccasins.

Translation: _____

Ashley doesn't have any turtles.

Translation: _____

They don't have any horses.

Translation: _____

This little piggy had none.

Translation: _____

Sentence 11

Gagójjidaⁿ wakáⁿyabe ao, **Shayáni abá.**

just then attacked us . Cheyennes the (move sub)

Just then the Cheyennes attacked us.

Sentence 12

Cízhíⁿ Hóⁿga ts'éyabe ao, **Shayáni akhá.** Hao.

Cízhíⁿ Háⁿga they killed . Cheyennes the (rest sub) ¶

They killed Cízhíⁿ Hóⁿga.

Sentence 13

Kaáⁿze shóⁿge lúzaba -daⁿ, **ágiliⁿba** -dáⁿ, **wahótaⁿ shke**

Kaw horses took their and sat on their and guns even

lúzabe ao.

took their .

The Kaws seized their horses, mounted them, and took their guns.

Sentence 14

Zaaní wapáhi lúzabe ao.

all weapons took their .

All took their weapons.

Sentence 15

Káⁿya yéyabe ao.

attacked suddenly .

They rushed suddenly on the enemy.

Sentence 16

Káⁿya yéyabe, **Shayáni Kaáⁿze** -baashé.

attacked suddenly Cheyennes Kaw the (sub?)

...

Sentence 17

Gayójjidaⁿ **Kaáⁿze** **akhá** **oxlé ayábe** **ao.**

whereupon Kaw the (rest sub) went after them .

The Kaws pursued the Cheyennes ...

Sentence 18

Wékoce **sátaⁿ hi** **óyaha,** **Shayáni** **gahíⁿge** **watáⁿga** **khe**

miles reaching five soon after Cheyenne chief principal the (lie obj)

ts'éyabe **ao.**

was killed .

... and when they had gone about five miles, the principal Cheyenne was killed by Pádoka Gáxli.

Sentence 19

Kaáⁿze **abá** **é** **ts'éyabe** **ao.**

Kaw the (move sub) that killed him .

...

Sentence 20

Shóⁿge **sábe** **itá** **shke** **Kaáⁿze** **akhá** **oyíⁿgabe** **ao.**

horse black his even Kaw the (rest sub) took hold of .

A Kaw took his black horse.

Sentence 21

Pádoka Gáxli **akhá** **oyíⁿgabe** **ao.**

Pádoka Gáxli the (rest sub) took hold of it .

Pádoka Gáxli took it.

Sentence 22

Gayójjidaⁿ **oxlé ayába** **-dáⁿ,** **wachíⁿshka** **zhíⁿga,**

whereupon went after them and creek small

Ujé Yiⁿgé Le Zhíⁿga, éji obáyazabe ao, ogásta khejí.

Ujé Yiⁿge Le Small in it scared them (?) . wide valley in the

Then they pursued them to a small creek called Ujé Yiⁿge Le Zhíⁿga, The Small stream Without a Mouth.

Sentence 23

Gayó ejí Shayáni zaaní yíⁿyabe ao.

and there Cheyennes all were exterminated .

Then they scared the Cheyennes into a wide valley, where they destroyed them.

Sentence 24

Míⁿ-hiyé -go, yábliⁿ-hnaⁿ íyoⁿbe akhíbe ao.

sunset when only three came out again .

At sunset, only three got out alive.

Sentence 25

Gayó aⁿgéshki Shayáni akhá óbe ao.

and we too Cheyennes the (rest sub) wounded .

And the Cheyennes wounded us, too.

Sentence 26

Óshe Góⁿya Shayáni wakúje ta wahótaⁿ íheyabe gagó ao.

Óshe Góⁿya Cheyennes in order to shoot at gun laid thus .

Óshe Góⁿya laid his gun thus (i.e., pointed it at a Cheyenne) in order to shoot at a Cheyenne.

Sentence 27

Wakúda yéyazhi shóⁿ-yiⁿkhé, Shayáni akhá

did not suddenly shoot at him as he sat awhile Cheyenne the (rest sub)

é paháⁿle kúdabe ao.

he before shot at him .

But before he shot it, a Cheyenne anticipated him, shooting first.

Sentence 28

Á khe ópha ahú gághabe ao.

arm the (lie obj) following made it go .

The bullet followed the course of the arm, ...

Sentence 29

Máⁿzemaⁿ yiⁿkhé oyáha shóⁿ abá eyaó.

bullet the (sit obj) stuck to it awhile indeed

... in which it lodged, remaining awhile.

Sentence 30

Shayáni míⁿxcí oshtábe ao. Hao.

Cheyenne one remained . ¶

Only one Cheyenne remained.

Sentence 31

"Ats'é kóⁿbla eyaó," ábe ao.

I die I wish indeed said he .

I wish to die, said he.

Sentence 32

Paháⁿle Gáxli akhá wahótaⁿ -scéje míⁿxcí ayíⁿ akhá eyaó.

Paháⁿle Gáxli the (rest sub) gun long one had indeed

Paháⁿle Gáxli had a long gun, ...

Sentence 33

Shayáni akhá wahótaⁿ -dápa zhíⁿga, píⁿsta zhíⁿga, míⁿxcí

Cheyenne the (rest sub) gun short small pistol small one

ayíⁿ akhá eyaó.

had indeed

... and the Cheyenne had a short gun, a small pistol.

Sentence 34

Káⁿya ayábe ao, Paháⁿle Gáxli abá.

rush on him . Paháⁿle Gáxli the (move sub)

Paháⁿle Gáxli rushed on him, taking care to move in a zigzag course.

Sentence 35

Gagó gashóⁿ ayábe ao, édaⁿ Shayáni akhá shápe

finally so he went . therefore Cheyenne the (rest sub) six

íkudabe -zhíⁿ, níyabe ao.

shot at him although he missed him .

Therefore when the Cheyenne shot at him six times, he missed him.

Sentence 36

Paháⁿle Gáxli akhá áshka-zhíⁿga híbe -gó,

Paháⁿle Gáxli the (rest sub) a short distance arrived when

óyaha wahótaⁿ máⁿxcaⁿ íkudabe -dáⁿ, ts'éyabe ao.

soon gun once shot at him with it when killed him .

When Paháⁿle Gáxli got within a short distance of the Cheyenne, he shot at him once with the gun, and killed him.

Sentence 37

Xuyólaⁿge yuzábe ao, ceháwale yiⁿkhé shke yuzábe ao,

eagle headdress took . shield the (sit obj) too took .

wanáⁿp'iⁿ ska itá yiⁿkhé shke yuzábe ao, ...

necklace white his the (sit obj) too took it .

... máⁿze áyastale hegáxe áyastale khe zaaní yuzábe ao,
metal stuck on scalp lock stuck on the (lie obj) all took .

hegáxe shke yuzábe ao.
scalp lock too took .

He took his eagle headdress, shield, white necklace, pieces of metal stuck along his scalplock, and the scalplock itself.

NOTES

James Owen Dorsey writes, "This battle was fought in 1873. Ft. Larned, on the Pawnee Fork of the Arkansas R. The Cheyennes were chased up the Pawnee Fork, and crossed it, going south-west to one of its tributaries called, Udje-yiñgele zhiñga. There they got into a ravine, and were surrounded. Only three got out alive."



A big turtle amid the bones of its prey. Original artwork by Rima Bellmard-Mathews, Kaw Tribal Member.

Text 7: Big Turtle

Maude Rowe, 1974

A cautionary tale of how people who stray from their intended path to follow the crowd can wind up in a disastrous situation. In this tale, a group of people going to war are distracted by a bright shiny object, which turns out to be a turtle. This distraction leads to the ultimate demise of most of the people.

Jim Benbrook, Kaw Tribal Member.

Big Turtle

Kaáⁿze Íe

¹Níkashiⁿga alíⁿnoⁿba ayábe. ²Dodáⁿ ayába-daⁿ, weéhije ahíbe-daⁿ, badó khéji cíbe. ³Gasíxcí níkashiⁿga míⁿxcí páhoⁿba-daⁿ, hujéta dóⁿbe yéye abá-daⁿ, dádaⁿ miⁿ íye abá. ⁴Náⁿkilats'e égo miⁿ íyabe-daⁿ, ézhi aⁿkhó wáyuxiba-daⁿ, "Dóⁿbe yéya," akhá-daⁿ, zaaní dóⁿbe ahíbe. ⁵"Aⁿgáye tábe hujéta daⁿ, aⁿdóⁿbe aⁿgáye tábe," akhá-daⁿ, ayábe, zaaní.

⁶Ahíbe-óha, ke táⁿga miⁿ íyabe. ⁷Dóa, àlimíⁿxcí, ánaⁿzhiⁿba-daⁿ, ke táⁿga abá ni khéji ayábe. ⁸Ni hébe-híⁿga ejí khe ejíha ayábe-daⁿ, níkashiⁿga abá, "Oyísi a," abá.

⁹Oyísi yuts'ágabe. ¹⁰Hoⁿbé shka che wáyushkabe-daⁿ, yuts'ágabe. ¹¹"Oyísi a," akhá-daⁿ, oyísi yuts'áge abá-daⁿ, ke táⁿga abá ni khéji wáyiⁿ-ayábe.

¹²Níkashiⁿga abá zaaní ghagé abá. ¹³Amáⁿ lé-daⁿ, "Ówayaga, níkashiⁿga aⁿgóta ba ówayaga howágeji aⁿgáyabe che."

¹⁴Níkashiⁿga zaaní ke táⁿga idábe ni khéji ayábe, maⁿchéta ayábe daⁿ, níka abá alába-daⁿ, ówalagabe. ¹⁵Níkashiⁿga abá zaaní achíbe, jéghe-hiⁿga ayíⁿ. ¹⁶Ni khe yuzábe. ¹⁷Ni khe gaxtáⁿbe-daⁿ, ok'óje táⁿga lánⁿye miⁿ íyabe-daⁿ, ok'óje yiⁿkhé éshki gadáje zaaní yuzábe -daⁿ, ke táⁿga yiⁿkhéji íye abá -daⁿ, wahú éji huuwáli íyabe-daⁿ, gakhóhahnaⁿ.

English

¹Twelve people went off. ²They were going to war, and when they had reached a great distance, they arrived at the long hill. ³In the morning, one man arose, and he was looking far below in the distance, and he was seeing something. ⁴He saw something like a mirror, and he woke the others; "Look yonder," he said, and they all came to look. ⁵"We'll go below, and we'll go look," he said, and they all went.

⁶When they arrived there, they saw a big turtle. ⁷Eleven stood on it, and the big turtle was going to the water. ⁸There was a little bit of water there, and it (the turtle) was going to it (the water), and the person (said), "Jump."

⁹They were unable to jump. ¹⁰They untied the shoelaces, but they were unable. ¹¹"Jump," he said, but they were unable to jump.

¹²The people were all crying. ¹³The other one going home, (they said,) "Tell them, tell our people where we went."

¹⁴Then all the men and the turtle together went under the water, and the man returned home and told his own kin. ¹⁵The people all arrived, having buckets. ¹⁶They took out the water. ¹⁷They emptied the water, and found a great big hole, and took out all the muck from the hole, and they could see the big turtle, and they saw a whole lot of bones there, and that's all.

NEW VOCABULARY

Nominal

badó hill, mountain (2)
gadáje mire; become mired
 by striking; <A> (17b)
hébe little bit (8)
hoⁿbé moccasin, shoe (10)
níkashiⁿga person (1)
náⁿkilats'e mirror (4a)
ok'óje hole (17a)
shka lace, tie (10)
wahú bone (17c)

Verbal

ánaⁿzhiⁿ stand on;
 a<A>naⁿzhiⁿ (7)
á- 'on' locative verb
 prefix
naⁿzhiⁿ stand up; <A>
ayíⁿ-ye take there, have
 and go there; a<Y>iⁿ-
 <Y>e (11)
ayíⁿ have; a<Y>iⁿ
ye go there; <Y>
gaxtáⁿ pour out by striking;
 <A> (17a)

ga- 'by striking'
 instrumental verb
 prefix
xtaⁿ leak out; <A>
páhaⁿ, páhoⁿ arise; <A> (3)
ólage tell; o<A>lage (31)
o- 'in' locative verb
 prefix
gi(g)- 'one's own' verb
 prefix
-yage tell; verb root?
oyísi, oyúsi, oyúsiⁿ jump
 down from, get off of;
 o<Y>usi (8)

o- 'in' locative verb
 prefix
 -yusi, -yusiⁿ jump
 down, get off;
 verb root?
 yushké fasten, unfasten by
 hand; <Y> (10)
 yu- 'by hand'
 instrumental verb
 prefix
 -shke fasten,
 unfasten; verb root
 yuxí arouse, awaken by
 hand; <Y> (4a)
 yu- 'by hand'
 instrumental verb
 prefix
 -xi arouse, awaken;
 verb root

Miscellaneous

ba 'the' plural animate
 moving objects (13)
 dóba, dó(w)a, some (7)
 égo like, as (4a)
 ejíha at there, that (8)
 e this, that
 -ji 'on, at, to' location
 suffix
 -ha 'at' location suffix
 éshki, eshki this also, that
 also (17b)
 e this, that
 shke, shki also
 gakhóhahnaⁿ that is
 enough, that is all (17c)
 -híⁿga 'little, small' suffix
 (8)
 hówageji, howágeji where;
 on, at, to what scattered
 places (13)

hówa where
 ge 'the' inanimate
 scattered objects
 -ji 'on, at, to' location
 suffix
 hujéta to the bottom, lower
 part (3)
 hujé bottom, lower
 part
 -ta 'to' locative suffix
 idábe together, also (14a)
 máⁿcheta, maⁿchéta to
 underneath, within (14a)
 máⁿche underneath,
 within
 -ta 'to' locative suffix
 weéhije far away (2)
 yéye far off (3)

EXPLANATIONS AND EXERCISES

Sentence 1

Níkashiⁿga alíⁿnoⁿba ayábe.

person twelve they went

Twelve people went off.

Sentence 2

Dodáⁿ ayába -daⁿ, weéhije ahíbe -daⁿ, badó khéji

war they went and very far they arrived and long hill to the (long hill)

cíbe.

they camped

They were going to war, and when they had reached a great distance, they arrived at the long hill.

Sentence 3

Gasíxcí níkashiⁿga míⁿxcí páhoⁿba -daⁿ, hujéta dóⁿbe yéye abá -daⁿ,
morning person one he arose and below he looked far off and

dádaⁿ míⁿ íye abá.

something a he saw it

In the morning, one man arose, and he was looking far below in the distance, and he was seeing something.

❖ POSTPOSITIONS » -*ta*

The postposition *-ta* is fairly common and can translate as either 'to' or 'in'. It appears in Sentence 3 attached to *hujé*, 'bottom', to create a form that means 'below, under'.

Sentence 4

Náⁿkilats'e égo míⁿ íyabe -daⁿ, ézhi aⁿkhó wáyuxiba -daⁿ,
mirror like a he saw it and other (?) he woke them and

"Dóⁿbe yéya," akhá -daⁿ, zaaní dóⁿbe ahíbe.

looking far off quotv and all looking they arrived there

He saw something like a mirror, and he woke the others (?); "Look yonder," he said, and they all came to look.

❖ DEMONSTRATIVES » Use as parts of other words » Demonstratives + negatives

Kanza demonstratives can combine with negatives. The most common result is *ézhi*, as in Sentence 4, which is composed of *e*, 'that', and *-(a)zhi*, 'not'. It is typically translated as either 'not that', 'other', 'another', or 'the other'.

❖ DIFFICULT WORDS AND PASSAGES » *aⁿkhó*

This word appears exactly once in this text, and nowhere else in the written record of Kanza. It is impossible to say for sure what it means or even wager much of a guess.

Sentence 5

"*Aⁿgáye tábe* hujéta daⁿ, *aⁿdóⁿbe aⁿgáye tábe*," akhá -daⁿ, *ayábe*, zaaní.
let's go below and let's go look quotv and they went all
"We'll go below, and we'll go look," he said, and they all went.

❖ VERBS » Aspect » Potential non-continuative aspect combinations » Exhortative 'let's' particle

The potential and non-continuative aspects can combine to form potential non-continuative aspect, which is equivalent to English 'will have ___ed' or 'would have ___ed'. The non-continuative suffix, either *-(a)be* or the zero suffix, must agree with the subject of the verb.

When used in conjunction with the 'we' form of a verb, the Kanza potential non-continuative particle *tábe* is one of two known ways (the other is *ta che*) for expressing exhortations equivalent to English 'let's'. It is often hard to tell which meaning is intended without looking closely at the context. A clear example of the 'let's' meaning appears in Sentence 5, *aⁿdóⁿbe aⁿgáye tábe*, 'let's go look'. We will look at this more closely below.

❖ VERBS » Phrases explained » From *dóⁿbe*, 'look at', and *ye*, 'go there', to *aⁿdóⁿbe aⁿgáye tábe*, 'let us go there and look at it'

- (1.) The verbs are ordered: *dóⁿbe ye*, 'go there to look at'.
- (2.) The verbs are conjugated to create the 'you & I/we' form, with *aⁿ(g)-* attached to both *dóⁿbe*, 'look at', and *ye*, 'go there',
 - a. and because *ye* is a motion verb, it gets a special motion prefix *a-* in the 'we' form, between the pronoun and the verb,

- b. and because the sound after the pronoun is a vowel, $a^n(g)$ - now receives its (g) element: $a^ndó^nbē a^ngáye$, 'we go there to look at'.
- (3.) The zero object pronoun is added between the $a^n(g)$ - pronoun and the verb of $dó^nbē$, 'look at', to specify an object: $a^ndó^nbē a^ngáye$, 'we go there to look at him/her/it/them'.
- (4.) The potential non-continuative aspect/exhortative particle $tábe$, 'let's', is added: $a^ndó^nbē a^ngáye tábe$, 'let's go there to look at him/her/it/them', or, in this case, 'let's go there to look at it'.

Sentence 6

Ahíbe -óha, ke tánga miⁿ íyabe.

they arrived there when turtle big a they saw it

When they arrived there, they saw a big turtle.

☒ CONJUNCTIONS » Clause-level conjunctions » *ohá*

The Kanza conjunction *ohá*, which we have seen numerous times since Text 2, is used to link two verb phrases that are overlapping in time, one and the other simultaneously, and which may share a cause-effect relationship. As such, it tends to work as 'if/when X then Y', and is usually translated as 'if' or 'when'. It frequently appears suffixed to a verb's aspect marker as *-ohá*, and may be related to the adverbs of ordering *oyóha*, *oyóya*, and *oyóyaha* and the verbs *óyaha* and *oyáha*, 'follow'.

In Sentence 6, *ohá* is used to show that the men discovered the big turtle at the time of their arrival at the bottom of the hill. It is also used to show that they came to this discovery due to the fact that they had arrived there.

Sentence 7

Dóa, àlimíⁿxci, ánaⁿzhiⁿba -daⁿ, ke tánga abá ni

some eleven they stood on it and turtle big (move sub) water

khéji ayábe.

to the (lie obj) they went on it

Eleven stood on it, and the big turtle was going to the water.

❖ WORD VARIATION

Kanza words on occasion may have two or more forms which have the same meaning. Occasionally this arises as a result of changes in the use of the Kanza speech sounds over time, as speakers from one time did not always pronounce words the same as their ancestors. As an example of this phenomenon, the word *dóba*, 'some', may also appear as *dówa* or *dóa*, as it appears here.

❖ NUMBERS » àlimíⁿxci

The full Kanza number for 11 is *léblaⁿ áliⁿ míⁿxci*, '1 sitting on 10'. However, this is frequently contracted to just *àlimíⁿxci*, '1 sitting on it'. It is worth mentioning that the verb for 'sit', *áliⁿ*, seems to appear in an unexpected location in the phrase '1 sitting on 10:' verbs usually go last in such phrases.

Sentence 8

Ni hébe-híⁿga eji khe ejiha ayábe -daⁿ, níkashiⁿga
water a little bit there the (lie obj) at that place he went and person

abá, "Oyísi a," abá.
(move sub) jump command quotv

There was a little bit of water there, and it (the turtle) was going to it (the water), and the person (said), "Jump."

❖ POSTPOSITIONS » -ha

The postposition *-ha* is fairly common and typically translates as either 'at' or 'to'. It appears in this sentence suffixed to *éji*, 'that place', to create the form *ejiha*, 'at/to that place'. We have seen it before in words like *dódaha*, 'at/to this way', *gódaha*, 'at/to there', *kíyaha*, 'at/to separate ways', and *oyóyaha*, 'following'.

Sentence 9

Oyísi yuts'ágabe.

they were unable to jump

They were unable to jump.

☼ VERBS » Phrases explained » From *oyísi*, 'jump', and *yuts'áge*, 'fail', to *oyísi yuts'ágabe*, 's/he was unable to jump'

1. The verbs are ordered: *oyísi yuts'áge*, 'to jump-fail' ('fail to jump').
2. The verbs are conjugated with zero pronouns to the fronts of each to create the 's/he' form: *oyísi yuts'áge*, 's/he fails to jump'.
3. The non-continuative suffix *-(a)be* is added to the end, triggering a sound change rule: *oyísi yuts'ágabe*, 's/he failed to jump', or in this case, 'they were unable to jump'.

Sentence 10

Ho"bé shka che wáyushkabe -da", yuts'ágabe.

shoelace the (stand obj) he untied them but they were unable

They untied the shoelaces, but they were unable.

☼ ARTICLES » Definite object articles » *che*

The article *che* is used with inanimate singular standing objects of verbs. An example of this might include 'the' in the sentence meaning 'I saw the tree:' *Zhaⁿ che íáye*. It can also be used with plural lying objects to indicate a piled collection of, say, shoes in a closet. Here it is used somewhat unexpectedly with a noun meaning, 'shoelaces'.

☼ VERBS » Phrases explained » From *yushké*, 'unfasten', to *wáyushkabe*, 's/he unfastened them'

1. The instrumental prefix *yu-*, 'by hand', is added to the front: *yushké*, 'fasten/unfasten by hand'.
2. The verb is conjugated with the zero pronoun to the front to create the 's/he' form: *yushké*, 's/he fastens/unfastens by hand'.

3. The zero object pronoun is added to the front to specify an object: *yushké*, 's/he fastens/unfastens him/her/it/them by hand'.
4. The locative prefix *á-*, 'on', is added to the front: *áyushke*, 's/he fastens/unfastens him/her/it/them on him/her/it/them by hand'.
5. The generalized object prefix *wa-*, 'stuff', is added to the front, triggering a sound change rule: *wáyushke*, 's/he fastens/unfastens stuff on him/her/it/them by hand'.
6. The non-continuative suffix *-(a)be* is added to the end: *wáyushkabe*, 's/he fastened/unfastened stuff on him/her/it/them by hand', or, in this case, 'he unfastened stuff on them'.

 **Exercise 7.1—Practice with exhortative *aⁿ(g)- + tábe***

To say "let's do ___" you use the 'we' form of a verb, that is, the *aⁿ(g)-* form of a verb, and put the potential non-continuative aspect marker *tábe* right after the verb. Based on this knowledge, write the following expressions in Kanza:

Let's make it!

Translation: _____

Let's buy it!

Translation: _____

Let's get up!

Translation: _____

Let's stand on it!

Translation: _____

Let's pour it in!

Translation: _____

Let's go (there)!

Translation: _____

 **Exercise 7.2—Practice with the instrumental prefixes *bá-*, *naⁿ-*, *ya-*, and *yu-***

We have now seen four of the so-called instrumental prefixes, which attach to the front of a verb to indicate the means by which an action occurs. Recall that *bá-* means, 'by cutting', *naⁿ-* means, 'by foot', and *ya-* means, 'by mouth'. Now we encounter *yu-*, which can mean, 'by hand'. (It has a second meaning that is described in the next exercise.). Below are four words derived from *dápa* 'be short'. Draw a line to match each word with its meaning, based on its instrumental prefix:

<i>bádapa</i>	shorten or break a cord by stepping on it
<i>naⁿdápa</i>	shorten by biting
<i>yadápa</i>	shorten by cutting
<i>yudápa</i>	break off short; pull out hair

 **Exercise 7.2—Practice with negation**

There are several ways to say 'did not do x' in Kanza. One is by adding *-(a)zhi* to the end of the verb, as discussed in Text 4, Sentence 10. No particular reason is implied: an action simply did not happen. All the other forms of negation imply a reason for something not occurring and so they have a more specific meaning of "fail to do x by reason of y." These are made by combining one of the 'fail to do' verb stems with an instrumental prefix. In Sentence 10, for example, we have the verb *yuts'áge*, a combination of the instrumental prefix *yu-* (here, with the

meaning, 'for some reason or other') and the stem *-ts'age*, 'fail to act (for some external reason, such as lack of time); be unable'. Notice that *-(a)zhi* is suffixed to a verb, while *-ts'age* is the verb itself.

For each of the following verbs, give the s/he forms that mean 'didn't do it' and 'was unable to do it'. Don't forget the *-(a)be* non-continuative aspect marker, which always comes BEFORE the negative suffix *-(a)zhi*. Then provide an English translation of each phrase below it (and watch out for sound changes!):

	didn't do it	was unable to do it
<i>oyisi</i>	_____	_____
	_____	_____
<i>dagé</i>	_____	_____
	_____	_____
<i>dóⁿbe</i>	_____	_____
	_____	_____
<i>gághe</i>	_____	_____
	_____	_____
<i>kúje</i>	_____	_____
	_____	_____

Sentence 11

"**Oyisi** **a,**" **akhá** **-daⁿ,** **oyisi yuts'age abá** **-daⁿ,** **ke** **táⁿga** **abá**
 jump command quotv and they were unable to jump and turtle big (move sub)

ni **khéji** **wáyiⁿ-ayábe.**
 water the (lie obj) it went with them

"Jump," he said, but they were unable to jump.

Sentence 12

Níkashiⁿga abá zaaní ghagé abá.

person (move sub) all they were crying

The people were all crying.

Sentence 13

Amáⁿ lé -daⁿ, "Ówayaga, níkashiⁿga aⁿgóta ba

other one going back home and tell them people our the (pl move obj)

ówayaga howágeji aⁿgáyabe che."

tell them where we went

The other one going home, (they said,) "Tell them, tell our people where we went."

(?)

Sentence 14

Níkashiⁿga zaáni ke táⁿga idábe ni khéji ayábe,

person all turtle big both water to the (lie obj) they went

maⁿchéta ayábe daⁿ,

under they went and

níka abá alába -daⁿ, ówalagabe.

man (move sub) he went back home and he told his own kin of it

Then all the men and the turtle together went under the water, and the man returned home and told his own kin.

Sentence 15

Níkashiⁿga abá zaáni achíbe, jéghe-hiⁿga ayíⁿ.

person (move sub) all they arrived here little buckets having

The people all arrived, having buckets.

Sentence 16

Ni khe yuzábe.

water the (lie obj) they took it

They took out the water.

Sentence 17

Ni khe gaxtáⁿbe -daⁿ, ok'óje táⁿga láⁿye miⁿ íyabe -daⁿ,

water the (lie obj) they poured and hole big large a they saw and

ok'óje yiⁿkhé éshki gadáje zaaní yuzábe -daⁿ,

hole the (sit obj) also mire all they took it and

ke táⁿga yiⁿkhéji íye abá -daⁿ, wahú éji huuwáli

turtle big at the (sit obj) they saw it and bone there many

íyabe -daⁿ, gakhóhahnaⁿ.

they saw and that's it

They emptied the water, and found a great big hole, and took out all the muck from the hole, and they could see the big turtle, and they saw a whole lot of bones there, and that's all.

NOTES

For those with access to the Rankin field recordings, the original audio recording for this text begins on Kansa 13 Disc 18 on track 12 at 3:10 and concludes on Kansa 13 Disc 19 at the end of track 1.

Intermediate Texts Vocabulary

New entries from the "Intermediate Texts" are listed here with the text in which they first appear.

<i>Nominal</i>			
<i>a</i> [6]	<i>mazhá⁽ⁿ⁾, mázhaⁿ,</i>	<i>zhaⁿ</i> [4]	<i>ijé</i> [6]
<i>ákida</i> [6]	<i>moⁿzháⁿ</i> [4]	<i>zháⁿ-íci, zháⁿ ici</i>	<i>íkuje</i> [6]
<i>badó</i> [7]	<i>míⁿ-hiyé</i> [6]	[5]	<i>itá</i> [4]
<i>cedóⁿga</i> [6]	<i>náⁿkilats'e</i> [7]	<i>zháⁿ-táⁿga</i> [4]	<i>íyoⁿbe</i> [6]
<i>céghe</i> [5]	<i>níka</i> [4]	<i>zházhe</i> [4]	<i>k-, p-</i> [5]
<i>ceháwale</i> [6]	<i>Níka Zhúje</i> [4]	<i>Verbal</i>	<i>khi</i> [6]
<i>ceská</i> [5]	<i>níkashiⁿga</i> [7]	<i>-(a)</i> [4]	<i>khíghe</i> [5]
<i>ci</i> [5]	<i>Nishóje</i> [5]	<i>-(a)zhi</i> [5]	<i>kídage</i> [4]
<i>dáge</i> [4]	<i>Nitó</i> [5]	<i>ágiliⁿ</i> [6]	<i>kílaⁿge</i> [4]
<i>dodáⁿ</i> [4]	<i>ogásta</i> [6]	<i>ánaⁿzhiⁿ</i> [7]	<i>kíyaha</i> [4]
<i>Dópik'é</i> [5]	<i>oízhaⁿka</i> [5]	<i>áyastale</i> [6]	<i>k'u</i> [5]
<i>gadáje</i> [7]	<i>ok'óje</i> [7]	<i>ayíⁿ</i> [4]	<i>kúje</i> [5]
<i>gahíge, gahíⁿge</i>	<i>omáⁿyiⁿka</i> [5]	<i>ayíⁿ-ye</i> [7]	<i>laⁿ</i> [4]
[5]	<i>ozó</i> [5]	<i>azhíⁿ, azhá'ⁱn</i> [5]	<i>láⁿye</i> [4]
<i>halézhe</i> [5]	<i>puzá</i> [5]	<i>baashé</i> [6]	<i>lúze</i> [6]
<i>hébe</i> [7]	<i>Shahí</i> [5]	<i>céga</i> [5]	<i>-mazhi</i> [4]
<i>hegáxe</i> [6]	<i>Shayáni</i> [6]	<i>chi</i> [5]	<i>naⁿk'óⁿ</i> [5]
<i>hoⁿbé</i> [7]	<i>shka</i> [7]	<i>chiye?</i> [5]	<i>níka</i> [4]
<i>icígo</i> [5]	<i>táⁿmaⁿlaⁿ</i> [6]	<i>dagé</i> [4]	<i>níye</i> [6]
<i>idáye</i> [5]	<i>ts'agézhiⁿga</i> [5]	<i>dápa</i> [6]	<i>nóⁿpe</i> [5]
<i>iéwaska</i> [6]	<i>wachíⁿshka</i> [6]	<i>dóⁿbe</i> [5]	<i>o</i> [6]
<i>iⁿci</i> [5]	<i>wachózu,</i>	<i>e, he</i> [4]	<i>obáyaze</i> [6]
<i>jéghe</i> [5]	<i>wakhózu,</i>	<i>émaⁿ, émoⁿ</i> [4]	<i>ogíkie</i> [4]
<i>Kaáⁿze</i> [5]	<i>wathóⁿzu</i> [5]	<i>gághe</i> [6]	<i>okíe</i> [5]
<i>ke</i> [4]	<i>Wáhioyaha</i> [5]	<i>gaxtáⁿ</i> [7]	<i>okíkie</i> [5]
<i>kokósa</i> [5]	<i>wahótaⁿ</i> [6]	<i>gíbako</i> [4]	<i>ólage</i> [7]
<i>máⁿhiⁿ</i> [5]	<i>wahú</i> [7]	<i>gístó</i> [5]	<i>óⁿye</i> [4]
<i>Máⁿhiⁿ Táⁿga</i> [4]	<i>wak'ó</i> [4]	<i>góⁿya</i> [5]	<i>oshcé</i> [6]
<i>maⁿyiⁿka</i> [5]	<i>wanáⁿp'ⁱn</i> [6]	<i>gu</i> [5]	<i>oxlé</i> [6]
<i>máⁿzeha</i> [5]	<i>wapáhi</i> [6]	<i>háⁿye</i> [5]	<i>oyáge</i> [5]
<i>máⁿzemaⁿ</i> [6]	<i>watáⁿga</i> [5]	<i>hu</i> [5]	<i>óyaha, oyáha</i> [4]
<i>máⁿzeska</i> [5]	<i>wékoce</i> [6]	<i>íbahoⁿ</i> [5]	<i>oyíⁿge</i> [6]
	<i>xuyólaⁿge</i> [6]	<i>iheye</i> [6]	

oyísi, oyúsi, oyúsiⁿ

[7]

ozhú [5]

páhaⁿ, páhoⁿ [7]

sábe [6]

scéje [5]

ts'ékiye [5]

ts'éye [6]

wabáⁿ [5]

wahóⁿ [5]

wak'ó [4]

wáspe [5]

xóje [4]

yajé [4]

yíⁿge, yiⁿgé [4]

yíⁿye [6]

yumíⁿ [5]

yushké [7]

yushtáⁿ [4]

yuts'áge [4]

yuxí [7]

yuzé [5]

'oⁿ [5]

Miscellaneous

álinoⁿbà,

alíⁿnoⁿba [5]

ámata, áⁿmaⁿta

[4]

aⁿgëshki [6]

aⁿgota [5]

ba [7]

che [5]

chéji [5]

dádaⁿ [5]

dóba, dó(w)a, [7]

dóba, tóba [4]

dódaha [5]

dódamasiⁿ [5]

e [5]

égo [7]

ejíha [7]

ejíkhaⁿ [5]

éshki, eshkí [7]

eyaó [4]

éyoⁿba [4]

gagójidaⁿ [6]

gakhóhahnaⁿ [7]

gashékhaⁿ [4]

gasíxci, gasíⁿxci

[6]

gayóje, gayóji [5]

gayójedaⁿ,

gayójidaⁿ [5]

go, góa [4]

hakháⁿdaⁿ [4]

hao [4]

-híⁿga [7]

hnaⁿ [4]

hówageji,

howágeji [7]

howé [5]

hujéta [7]

idábe [7]

itá [4]

ka [5]

khe [6]

kíadoba [5]

léblaⁿ [5]

léblaⁿ-hu [5]

léblaⁿ-noⁿbá [5]

léblaⁿ-noⁿbáxci

[5]

léblaⁿ-yábliⁿ [5]

máⁿcheta,

maⁿchéta [7]

máⁿxcaⁿ [6]

míⁿxci [5]

na [4]

noⁿbá [5]

oyóha [4]

paháⁿle [5]

péyoⁿba [5]

sátaⁿ [5]

shápe [5]

shié [5]

shke, shki [5]

shkédaⁿ [5]

skaⁿ [4]

weéhije [7]

wíta [4]

xáya [4]

yaⁿkhá [5]

ye [4]

yegá [5]

yegákhaⁿ [5]

yéye [6]

yéye [7]

yiⁿkhéji [5]

zaaní, zaaníⁿ [6]

zháⁿkoge [5]

ADVANCED TEXTS



A raccoon watches crawfish investigating the death of his brother. Original artwork by Dewey Donelson, Kaw Tribal Member.

Text 8: The Raccoons and the Crawfish (Song of the Raccoon)

Paháⁿle Gáxli, c. 1880

A trickster tale featuring raccoon as the trickster and crawfish as his victim. Note that the tale ends on an ecological high note with the raccoons leaving one male and one female crawfish so they can propagate and provide a future food supply.

Jim Benbrook, Kaw Tribal Member.

The Raccoons and the Crawfish (Song of the Raccoon)

Kaáⁿze Íe

¹ "Háⁿga míⁿ niⁿche! Házu yách aⁿgáye tábe é, Háⁿga míⁿ niⁿche!" ábe skáⁿ e.

² "Wízhíye, hi wásaⁿsaⁿ ao," ábe skáⁿ e.

³ "Háⁿga míⁿ niⁿche! Táska-skúwe yách aⁿgáye tábe é, Háⁿga míⁿ niⁿche!" ábe skáⁿ e.

⁴ "Wízhíye, hí waníe-hnáⁿbe ao," ábe skáⁿ e.

⁵ "Háⁿga míⁿ niⁿche! Káⁿje yách aⁿgáye tábe é, Háⁿga míⁿ niⁿche!" ábe skáⁿ e.

⁶ "Wízhíye, hi wásaⁿsaⁿ-hnaⁿ é," ábe skáⁿ e.

⁷ "Háⁿga míⁿ niⁿche! Máⁿshka-zhíⁿga yách aⁿgáye tábe é, Háⁿga míⁿ niⁿche!" ábe skáⁿ e.

⁸ "Hao! Hao! Hao!" ábe skáⁿ e.

⁹ Gayóha ayábe skáⁿ e. ¹⁰ Gayó, miká zhíⁿga miⁿ ts'ábe skáⁿ e, ts'e gózabe skáⁿ e. ¹¹ Máⁿshka míⁿ íyabe skáⁿ e. ¹² Gayó máshka zaaní achíbe skáⁿ e. ¹³ Gagó yuxlógabe skáⁿ e. ¹⁴ Gayó miká zhíⁿga zháⁿ akhá skáⁿ e. ¹⁵ "Máshka-bá wáyache-hnáⁿbe-na ts'é akhá aó," ábe skáⁿ e, máshka abá.

¹⁶ Gayójidaⁿ baspáⁿbe skáⁿ e. ¹⁷ Shkáⁿbazhi skáⁿ e. ¹⁸ Shkáⁿzhi-gó, iléha yuxlógabe skáⁿ e. ¹⁹ Gágo-hnaⁿ gaghábe skáⁿ e. ²⁰ Gayójidaⁿ wayóⁿbe skáⁿ e. ²¹ "Dogéjikhaⁿ wayáxughe abá na-ná miⁿ yéyoⁿci ts'e á akhá! ²² Ishtópasabe zhíⁿga! ²³ Síⁿje lézhe zhíⁿga! ²⁴ Siyéje páhi zhíⁿga! ²⁵ Siógabe scéje zhíⁿga! ²⁶ Náⁿka tóho zhíⁿga! ²⁷ Yeyóⁿci ts'e á akhá!"

²⁸ Páhaⁿ áchiyabà-daⁿ, máshka wáyachabe skáⁿ. ²⁹ Oyíⁿgaba-daⁿ, wayátotoxabe skáⁿ. ³⁰ Wayátotoxaba-daⁿ, wéxliⁿ zaaní yahníⁿbe skáⁿ. ³¹ Gagódaⁿ máshka dogá míⁿga zhóle ówagashtabe skáⁿ e.

English

¹ *"O you who are a Háⁿga! Let us go to eat grapes."*

² *The latter replied, "My elder brother, they make my teeth shake."*

³ *"O you who are a Háⁿga! Let us go to eat the acorns of the táshka hu or burr-oak."*

⁴ *Said the other, "My elder brother, they generally give me the toothache."*

⁵ *"O you who are a Háⁿga! Let us go to eat plums."*

⁶ *"My elder brother, they generally make my teeth chatter."*

⁷ *"O you who are a Háⁿga! Let us go to eat the Crawfish."*

⁸ *"Yes! Yes! Yes!" said the latter.*

⁹ *So they departed. ¹⁰ And one of the Raccoons pretended to be dead. ¹¹ A crawfish found him. ¹² All the Crawfish people came to the place. ¹³ They pinched him with their claws, in their usual manner. ¹⁴ But the Raccoon was lying there (as if asleep or dead). ¹⁵ "One of those who used to eat us Crawfish people lies dead!" said the Crawfish.*

¹⁶ *Whereupon a crawfish pushed against the Raccoon as if to attract his attention. ¹⁷ The latter did not move. ¹⁸ As he did not stir, anulum vellicavit. But he showed no signs of life. ¹⁹ Then they stopped their experiments. ²⁰ And one sang as follows: ²¹ "Of those who crushed our shells with their teeth last summer, One lies dead right here! ²² Young one with a black stripe across the eyes! ²³ Young one with a*

spotted tail! ²⁴Young one with sharp heels! ²⁵Young one with long toes! ²⁶Young one with a blue back! ²⁷Right here he lies dead!"

²⁸Then the Raccoon arose very suddenly, and he and his brother ate the Crawfish. ²⁹Seizing them, they cracked their shells by biting. ³⁰They swallowed all the heads. ³¹Thus, at last, they had killed all but a male Crawfish and a female.

NEW VOCABULARY

<p style="text-align: center;"><i>Nominal</i></p> <hr/> <p>dóga, dogá, dóⁿga male of species (31)</p> <p>dogéjikkaⁿ last summer (21)</p> <p>dogé summer</p> <p>-ji 'on, at, to' location suffix</p> <p>-khaⁿ 'from' location suffix</p> <p>házu grape, fox grape (1)</p> <p>hi tooth (2)</p> <p>iléha anus (18)</p> <p>Ishtópasabe "Black-Striped Eye?," raccoon, also a personal name (22)</p> <p>ishtá eye</p> <p>o- 'in' locative verb prefix</p> <p>pa animal head; human nose</p> <p>sábe be black; <S></p> <p>káⁿje plum (5)</p> <p>máshka, máⁿshka crawfish (7)</p> <p>miká raccoon (10)</p>	<p>míⁿga female of species (31)</p> <p>náⁿka back of body (26)</p> <p>síⁿje tail (23)</p> <p>siógabe toe (25)</p> <p>táska burr oak acorn? (3)</p> <p>wéxliⁿ human head (30)</p> <p>wízhiye, wizhíⁿye my elder brother (2)</p> <p style="text-align: center;"><i>Verbal</i></p> <hr/> <p>áchiye act suddenly on?; a<A?>chiye (28)</p> <p>á- 'on' locative verb prefix</p> <p>chiye? act suddenly; <A?></p> <p>baspáⁿ push, nudge; (16)</p> <p>ba- 'by pushing' instrumental verb prefix</p> <p>-spaⁿ nudge; verb root</p> <p>góze pretend; <A?> (10)</p>	<p>hnaⁿ 'usually, always' habitual aspect marker (4)</p> <p>lezhé be spotted, striped; <IMP?> (23)</p> <p>niché 'you' sitting continuative marker (variant) (1)</p> <p>ne, nié pain, ache; <S> (4)</p> <p>páhi be sharp; <IMP> (24)</p> <p>shkaⁿ move around; <A> (17)</p> <p>skúwe be sweet; <IMP> (3)</p> <p>tóho be blue, green; <S> (26)</p> <p>wayó sing; wa<Y>oⁿ (20)</p> <p>wasáⁿ shake; <A> (2)</p> <p>wa- 'stuff, something, someone' verb prefix</p> <p>-saⁿ shake; verb root</p> <p>yaché eat; <Y> (1)</p> <p>ya- 'by mouth' instrumental verb prefix</p> <p>-che crumble?; verb root</p>
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yahníⁿ swallow; <Y> (30)
ya- 'by mouth'
 instrumental verb
 prefix
-hniⁿ enter?; verb root
yatóxe crack with the
 teeth; <Y> (29)
ya- 'by mouth'
 instrumental verb
 prefix
-toxe crack, crunch?;
 verb root
yaxúghe crush with the
 teeth; <Y> (31)

ya- 'by mouth'
 instrumental verb
 prefix
-xughe crush, break
 in; verb root
yuxlóge pinch; <Y> (13)
yu- 'by hand'
 instrumental verb
 prefix
-xloge pierce, pinch;
 verb root
zhóle be with another;
 zho<A>le (31)

Miscellaneous

gagódaⁿ at last (31)
gagáⁿhnaⁿ, gágohnàⁿ,
gagóhnaⁿ that is enough
 (19)
gayóha in that way; thus
 (9)
gayó and, then
-ha 'at' location suffix
yeyóxcí right here (21)
yeyó right here
-xcí 'real, very'
 intensifier suffix

EXPLANATIONS AND EXERCISES

Sentence 1

"Háⁿga míⁿ niⁿche! **Házu yách aⁿgáye tábe** e, Háⁿga míⁿ niⁿche!"
 O Háⁿga míⁿ! grape to eat let us go that O Háⁿga míⁿ!

ábe skáⁿ e.
 he said perhaps that

"O you who are a Háⁿga! Let us go to eat grapes."

❖ IDIOMATIC EXPRESSIONS » *Háⁿga*, 'Hanga Clan(s)'

The Kanza word *háⁿga* is very old and its original meaning is obscure. Though it can be translated as 'leader', it is used here to refer to membership in either of two different Kanza clans, *Háⁿga Táⁿga*, 'Black Eagle', and *Íbache*, 'Lights the Pipes', which is also known as *Háⁿga Zhíⁿga*, 'Chicken Hawk'. These two clans are considered very closely related.

The word *Háⁿga* is old indeed. Early 20th century ethnologists Alice Fletcher and Francis La Flesche suggested it might have been the name for an early tribe that eventually splintered into the Quapaw, Osage, Kaw, Omaha, and Ponca tribes. Today these five are known for their linguistic similarities as the Dhegiha [thuh-GHEE-hah] tribes, based on a Ponca word meaning roughly, 'over here' (Kanza: *yegáha*).

❖ NON-STANDARD WORD CHOICE » "Raccoon talk"

The talking animals in the Kanza myths are frequently given to strange or unclear speech habits, a fact attributed to their being animal characters in humorous stories. Consider the humorous speech quirks of the "Looney Toons" animal characters as a familiar English-based parallel. The non-standard language in this text, which is marked by contractions (*yách* instead of *aⁿyáche*) and unexpected word choices (*niche* instead of *hniⁿkhé*), is characteristic of "raccoon talk."

❖ VERBS » Phrases explained » From *yaché*, 'eat', and *ye*, 'go there', to *yách aⁿgáye tábe*, 'let's go there to eat them'

- (1.) The verbs are ordered: *yaché ye*, 'to eat-go there' ('go there to eat').
- (2.) The verbs should be conjugated to create the 'you & I/we' form, with *aⁿ(g)*- attached to both *yaché*, 'eat', and *ye*, 'go there',
 - a. and because *ye* is a motion verb, it gets a special motion prefix *a-* in the 'we' form, between the pronoun and the verb,
 - b. and because the sound after the pronoun is a vowel, *aⁿ(g)*- now receives its (*g*) element: *aⁿyáche aⁿgáye*, 'we go there to eat'.
- (3.) The zero object pronoun is added between the *aⁿ(g)*-pronoun and the verb of *yaché*, 'eat', to specify an object: *aⁿyáche aⁿgáye*, 'we go there to eat him/her/it/them'.
- (4.) The non-standard "raccoon speech" is curious and is marked by alternate forms and contractions, as here where *aⁿyáche*, 'we eat him/her/it/them', is contracted to *yách*: *yách aⁿgáye*, 'we go there to eat him/her/it/them'.

- (5.) The potential non-continuative aspect/exhortative particle *tábe*, 'let's', is added *yách aⁿgáye tábe*, 'let's go there to eat him/her/it/them', or, in this case, 'let's go there to eat them'.

❖ VERBS » Prefixes » Instrumental prefixes » *ya-*

The inner instrumental prefix *ya-* is used to show that the action or state of being is performed by the mouth. For instance, adding *ya-* to the verb *shóje*, 'be smoky', makes *yashóje*, a term used for the act of smoking a pipe or cigarette. Since the pronoun prefixes attach before the inner instrumentals, the *ya-* prefixed-verbs are all <Y> verbs. In Sentence 1, the verb *yaché*, 'eat', is composed of this instrumental and a verb root *-che* possibly meaning, 'crumble'.

Sentence 2

"Wízhíye, hi wásaⁿsaⁿ ao," ábe skáⁿ e.
 my elder brother tooth shakes . he said perhaps that
The latter replied, "My elder brother, they make my teeth shake."

❖ POSSESSION » Inalienable possession » *wízhíⁿye*

Kinship terms frequently come in forms differentiated by the use of built-in possessives, *wi-* for 'my', *yi-* for 'your', and *i-* for 'his/her/its/their'. This phenomenon is called inalienable possession in that one need not be physically in possession of kin in order to share the kin relationship, and accordingly it is not considered rational that one could lose kin. In this text, the "raccoon talk" kinship term *wízhíⁿye* (either *wízhíye* or *wízhíⁿye* is the expected term for 'older brother of a male') is translated as 'my elder brother'. *Wízhíye* is also used as a term of respect for addressing a same-generation male of higher status.

❖ VERBS » Phrases explained » From *wasáⁿ*, 'shake' to *wásaⁿsaⁿ*, 'shaking them repeatedly'

- (1.) The verb is conjugated with the zero pronoun to the front to create the 's/he' form: *wasáⁿ*, 's/he shakes'.

- (2.) The zero object pronoun is added to the front to specify one of the two objects: *wasáⁿ*, 's/he shakes him/her/it/them'.
- (3.) The generalized object prefix *wa-*, 'someone', is added to the front, triggering a sound change rule: *wásaⁿ*, 's/he shakes someone'.
- (4.) To show repeated action, the verb is reduplicated, a process that works like this:
 - a. The base for reduplication tends to be first full syllable—which can be a vowel, a consonant and a vowel, or two consonants and a vowel—of a Kanza root, which in this case is the *-saⁿ* of *wasáⁿ*, 'shake;'
 - b. Reduplication consists of a copy of this syllable, which is then added immediately to the right of the base: *wásaⁿsaⁿ*, 's/he shakes someone repeatedly'.
- (5.) The participle suffix *-(a)* is added to the end: *wásaⁿsaⁿ*, 'shaking someone repeatedly', or, in this case, 'shaking them repeatedly'.

✳️ REDUPLICATION » *wasáⁿ + saⁿ*

Reduplication is a process involving the copying and duplication of a syllable in a word to show sustained or repeated action. An example of reduplication is the word *yatóxe*, 'crunch by mouth', becoming *yatótoxe*, 'crunch repeatedly by mouth'. Reduplication is not as widespread in Kanza as in other Siouan languages and is restricted to only a handful of verb forms.

The verb *wasáⁿ*, 'shake, be shaking', is reduplicated here to show sustained or repeated action. The resulting form ought to be *wasáⁿsaⁿ*, 's/he shakes repeatedly', but for some reason stress has been attracted to the first syllable, resulting in *wásaⁿsaⁿ*. Note also that this verb is in participle form.

Sentence 4

"Wizhiye, **hi** **wanie-hnáⁿbe** ao," **ábe** skáⁿ e.
 my elder brother tooth usually pains . he said perhaps that
Said the other, "My elder brother, they generally give me the toothache."

☼ VERBS » Curious verbs » *nie*

The verb *nie* (or *ne* for some modern speakers), 'ache, pain, be hurt', is curious mostly for its grammar, which is complicated and beyond the scope of this project. Suffice it to say, it is usually used with body parts, and they are not considered subjects of the verb. Rather, the sufferer is represented in the verb by way of an object pronoun prefix (like an <S> verb, as described in Appendix III). For instance, 'my head hurts', is rendered as *wéxli aⁿné*, where *aⁿ-* is the object pronoun for 'me'. Although not technically accurate, it is helpful to think of a construction like this as, '(my) head hurts me'.

☼ VERBS » Aspect » Habitual aspect particle

Habitual aspect is used to denote actions or states of being that occur over and over again, often out of habit of the subject. It is marked with one of two particles—*hnaⁿ* being the most common—that occur after the verb and which are often translated as 'always' or 'usually'. Habitual aspect can combine with other aspects, but is most frequently used in the texts with the non-continuative aspect.

Sentence 10

Gayo, **miká** **zhíⁿga** **miⁿ** **ts'ábe** **skaⁿ** e,
and then raccoon young one he died perhaps that

ts'e **gózabe** **skáⁿ** e.

be dead he pretended perhaps that

And one of the raccoons pretended to be dead.

☼ VERBS » Curious verbs » *ts'e*

The verb *ts'e*, 'die, be dead', is curious in that it is an active verb (an action) and not a stative verb (a state of being). Also curious is the fact that the verb can be used in reference to fainting or going unconscious, even if the subject is still very much alive.

In Sentence 10, though, it refers to true death, and it is only the verb *gózabe*, 's/he pretended', that indicates that the raccoon did not really die.

 **Exercise 8.1—Practice with habitual *hnaⁿ***

Go to Text 11 "Story of Aliⁿkawaho" in Appendix IV and find three examples of the habitual aspect marker *hnaⁿ*. Write the sentences here, with a free English translation below the Kanza sentence:

(1) _____

Translation: _____

(2) _____

Translation: _____

(3) _____

Translation: _____

NOTES

James Owen Dorsey writes, "A line is wanting in this version. See the first line of the version of Waqube-k'i". [] [] [] Hañga-miⁿ niⁿtce! This is rendered provisionally by 'O Hañga-miⁿ!' Hañga-mi is 'Hañga Female', may mean 'One Hañga', the whole phrase being , 'O you who are a Hañga!' The Raccoon people are part of the Hañga-jiñga gens of the Kansas. See Higamañkiye in the next version. 'Niⁿtce' is probably the archaic form of 'hniñke', you who are. [] [] [] yatc, a contr. of yatce. [] [] [] Dugedjikaⁿ, etc. This was sung by an aged Crawfish man. The Kansas do not say that the Crawfish people danced around the Raccoons. That is told in the Omaha and Osage versions. [] [] [] Ictupasabe. This, as well as the other epithets in the song, may be found among the personal names of the Hañga-jiñga gens." The text from the end of line 8 to the beginning of line 11 are missing from the Dorsey microfilms and had to be reconstructed from the Rankin audio recording of Maude Rowe.



Kaw arrows and projectile points courtesy of Kanza Museum. Photograph by Storm Brave, Kaw Tribal Member. According to traditional belief, wily Mialoshka beings create both archery and buffalo, but also lure wayward Kaws into danger.

Text 9: The Mialoshka

Paháⁿle Gáxli, c. 1880

This is a traditional Kanza story about a mythical being called the Mialoshka who is responsible for providing the tribe with both buffalo and the weapons for hunting these animals. The buffalo was the mainstay of the Kanza diet before they were removed to Oklahoma in 1873, but had many other uses as well, with almost every part of the animal serving a useful purpose. The hide was used as a cover for their bodies, served as bed coverings, and coverings for their lodges and floors. The stomach was cleaned, suspended on stakes over hot coals, and served as a communal cooking vessel. Bones were utilized to make spoons, scrapers, crude farming implements, needles, instruments of war, and other articles used for hunting and fishing. The head, horns, and tail were used in making ceremonial garb. And last, but not least, the muscle in the back of the buffalo was dried and the muscle fibers were torn piece by piece and provided the threads used in sewing and, in particular, beadwork.¹

¹ Dennison, T. J. (n.d.). *Smoke circles in the sky*. Unpublished manuscript; p. 30.

The men were expert buffalo hunters who, although possessing firearms, often employed bows and arrows. On July 7, 1859, A. I. Beach witnessed the Kansas' prowess in dispatching a lone buffalo near Beach's "ranche" [trading post] at Cow Creek: "The four stripped themselves and sprang on their horses with bows and arrows and followed the buffalo ... the Indians got ahead of the buffalo and ran him nearly back to the ranche and the buffalo was so worn out, that he stopped to give fight. The Indians then shot five arrows in the buffalo, all of which went through and before the buffalo was fairly down they were by the side of the buffalo and had all the arrows out, which was done to save them breaking the arrows in the field."²

Jim Benbrook, Kaw Tribal Member.

² Parks, R. (2009). Their road to the buffalo. *Amidst a Christian and civilized people, August 1859*. Retrieved July 8, 2010 from http://www.kshs.org/places/kawmission/pdfs/8-59_Kaw_Trail.pdf.

The Mialoshka

Kaáⁿze Íe

¹ "Wajúta-táⁿga wak'ó-zhiⁿgáxcí yegóji pághe tá miⁿkhe aó," ábe skáⁿ, Miáloshka akhá. ² Miáloshka akhá wagághe tá akhá ao. ³ "Cé-zhiⁿga hók'a-zhíⁿga miⁿ pághe tá miⁿkhe aó," ábe skáⁿ. ⁴ Gayójedaⁿ maⁿyíⁿka dóka iyúskigabe skáⁿ. ⁵ Gayójedaⁿ zhíⁿhabe skáⁿ, háⁿiⁿ-góa. ⁶ "Gasíⁿxci éji washtóⁿbe hne tabe ao! ⁷ Cedóⁿga yábliⁿ wíe wapághe ao," ábe skaⁿ.

⁸ Agúba-dáⁿ, oyáge alíbe skáⁿ. ⁹ "Cedóⁿga yábliⁿ eji akhá ao," ábe skaⁿ. ¹⁰ "Gayó dádaⁿ wapáhi aⁿyíⁿge," ábe skaⁿ.

¹¹ "Wipághe tá miⁿkhe aó," ábe skaⁿ, Miáloshka akhá. ¹² Ye gághabe skaⁿ, zhaⁿ-míⁿje khe máⁿ idábe. ¹³ "Wajúta-táⁿga íts'eyaye tá-daⁿ wik'ú eyaó," ábe skáⁿ. ¹⁴ Gayó ayíⁿ ahíbe skáⁿ. ¹⁵ Ayíⁿ ahíba-dáⁿ, íkudabà-daⁿ, ts'éyabe skáⁿ. ¹⁶ Ejíkhaⁿ ye zhaⁿ-míⁿje khe Níka Zhúje ayíⁿ shóⁿshoⁿwabe ao.

English

¹ "I will make a very aged female buffalo," said the Mialoshka. ² The Mialoshka was about to make it. ³ "I will make a very small buffalo calf," said he. ⁴ Whereupon, he compressed some wet earth. ⁵ Then, at night, he slept. ⁶ He said, "You must go in the morning and reconnoiter for game. ⁷ I have made three buffalo bulls."

⁸ They returned to him and reported, ⁹ saying, "Three buffalo bulls are there." ¹⁰ And then each said, "I have no weapons."

¹¹ "I will make them," said the Mialoshka. ¹² Then he made them a bow and arrows, too, for each. ¹³ Said he, "I give them to you that you may kill the buffalo with them." ¹⁴ Then the men took the weapons and went after the buffalo. ¹⁵ When they reached them, they shot at them and killed them. ¹⁶ From that time, the Indians have always had bows.

NEW VOCABULARY

Nominal

cézhíⁿga calf (2)
ce bison, bovine
zhíⁿga be small; <S>
hók'a something small (3)
míⁿje bow (12)

Verbal

ayíⁿ-hi take there, have and arrive there; a<Y>iⁿ-<H>i (14)
ayíⁿ have; a<Y>iⁿ
hi arrive there; <H>
doká be wet; <S> (4)
íts'eye kill with; ts'e<A>ye (13)

í- 'with' instrumental verb prefix
ts'e die, be dead; <A>
-ye cause; <A>

iyúskige squeeze by hand toward?; <Y> (4)
i- 'toward' locative verb prefix

yu- 'by hand' instrumental verb prefix

-skíge squeeze; verb root

sht- 'you' in <D> verbs (6)
wadóⁿbe reconnoiter, inspect; wa<D>oⁿbe (6)

wa- 'stuff, something, someone' verb prefix

dóⁿbe look at; <D>
zhíⁿgáxcí be very small, aged; <S?> (1)
zhíⁿga be small; <S>
-xcí 'real, very'

intensifier suffix
zhíⁿhe lie down; <A> (5)

Miscellaneous

háⁿiⁿ night, at night (5)
shóⁿshoⁿwe always, ever (16)
wíe I, myself, 'I' emphatic pronoun (7)
yegóji at present (1)

EXPLANATIONS AND EXERCISES

Sentence 1

"**Wajúta** **-táⁿga** **wak'ó** **zhiⁿgá** **-xcí** **yegóji** **pághe tá miⁿkhe** **aó,**"
animal large woman old/small very now I will make .

ábe **skáⁿ,** **Miáloshka** **akhá.**
said perhaps Mialoshka (rest sub)

"I will make a very aged female buffalo," said the Mialoshka.

❖ IDIOMATIC EXPRESSIONS » *wajúta-táⁿga*, 'buffalo'

The Kanza words *wajúta*, 'four-legged animal', and *táⁿga*, 'great', combine to form a word that refers to buffalo.

❖ VERBS » Curious verbs » *zhíⁿga*

The verb *zhíⁿga*, 'be small', is curious in that it can refer to either extreme of age, the very young and the very old, alike. Nevertheless, when used as a noun, it refers to offspring. Here we can assume that the buffalo is an 'aged female' instead of a 'young female' only by the presence of the word *wak'ó*, 'woman', which would seem to indicate some level of maturity. But even this is problematic: *Wak'ó* is not the usual term to refer to the female of a species, but rather *míⁿga*!

Sentence 3

"*Cé-zhíⁿga hók'a-zhíⁿga miⁿ pághe tá miⁿkhe aó,*" *ábe skáⁿ.*

buffalo calf very small one I will make . said he perhaps

"I will make a very small buffalo calf," said he.

❖ IDIOMATIC EXPRESSIONS » *cé-zhíⁿga*, 'calf'

The Kanza words *ce*, 'buffalo, bison', and *zhíⁿga*, 'small', combine to form the word for 'buffalo calf'. This may be written with or without a hyphen.

Sentence 4

Gayójedaⁿ maⁿyíⁿka dóka iyúskigabe skáⁿ.

whereupon earth wet he compressed perhaps

Whereupon, he compressed some wet earth.

❖ VERBS » Phrases explained » From *-skige*, 'squeeze', to *iyúskigabe*, 's/he compressed it toward'

- (1.) The instrumental prefix *yu-*, 'by hand', is added to the front: *yuskige*, 'compress by hand'.

- (2.) The verb is conjugated with the zero pronoun to the front to create the 's/he' form: *yuskíge*, 's/he compresses by hand'.
- (3.) The zero object pronoun is added to the front to specify an object: *yuskíge*, 's/he compresses him/her/it/them by hand'.
- (4.) The locative prefix *i-*, 'toward', is added to the front: *iyúskige*, 's/he compresses him/her/it/them toward him/her/it/them by hand'.
- (5.) The non-continuative suffix *-(a)be* is added to the end, triggering a sound change rule: *iyúskigabe*, 's/he compressed him/her/it/them toward him/her/it/them by hand', or, in this case, 'he compressed it toward it by hand'.

☼ VERBS » Prefixes » Locative prefixes » *i-*

The locative prefix *i-* is used to direct a verb toward an object. For instance, whereas the verb *yuskíge* means, 'squeeze, compress', the verb *iyúskige* means, 'compress toward'. Pronoun prefixes tend to come after *i-*, which leads to a series of sound change rules during conjugation, including *íá-* for 'I' form <A> verbs, *íya-* for 'you/y'all' form <A> verbs, *aⁿyáⁿ-* for all 'you & I/we' form active verbs, and *wé-* for *wa-* + *i-*. In the Sentence 5 word *iyúskigabe*, 's/he compressed it toward by hand' it is not altogether clear why *i-* is used in the first place.

Sentence 6

"Gasíⁿxci éji washtóⁿbe hne tabe ao!

in the morning there to see you go will .

He said, "You must go in the morning and reconnoiter for game.

☼ VERBS » Phrases explained » From *dóⁿbe*, 'look at', and *ye*, 'go there', to *washtóⁿbe hne tabe*, 'y'all may have gone there to look at stuff'

- (1.) The verbs are ordered: *dóⁿbe ye*, 'go there to look at'.
- (2.) The verbs are conjugated to create the 'you/y'all' form, with *sht-* attached to *dóⁿbe*, 'look at', and *hn-* attached to *ye*, 'go there'. *shtóⁿbe hne*, 'you/y'all go there to look at'.

- (3.) Because *ye* is a motion verb, it should get a special motion prefix *a-* in the 'y'all' form before the pronoun, but unexpectedly does not: *shtóⁿbe hne*, 'y'all go there to look at'.
- (4.) The zero object pronoun is added to the front to specify an object: *shtóⁿbe hne*, 'y'all go there to look at him/her/it/them'.
- (5.) The generalized object prefix *wa-*, 'stuff', is added to the front: *washtóⁿbe hne*, 'y'all go there to look at stuff'.
- (6.) The potential non-continuative aspect particle *tábe* is added: *shtóⁿbe hne tábe*, 'y'all may have gone there to look at stuff'.

Sentence 7

Cedóⁿga yábliⁿ wíe wapághe ao," ábe skaⁿ.
 buffalo bull three I I made them . said he perhaps
I have made three buffalo bulls."

☛ INDEPENDENT PRONOUNS » *wíe*

The independent version of the 'I' form pronoun is *wíe*. When it appears in a sentence with an 'I' form verb, the verb will still take the required 'I' form pronoun prefix. *Wíe* is only used to direct focus or to offer clarification, almost as 'I, myself'.

☛ Exercise 9.1—Practice with potential continuative aspect

Go to Text 15, "Oshe Góⁿye's story" in Appendix IV and find three instances in which the potential marker *ta* (or sometimes *tá*, with an accent) is followed by a continuative such as *miⁿkhe*, *hniⁿkhé*, or *akhá*. Write the sentences here, with a free English translation below the Kanza sentence:

(1) _____

Translation: _____

(2)

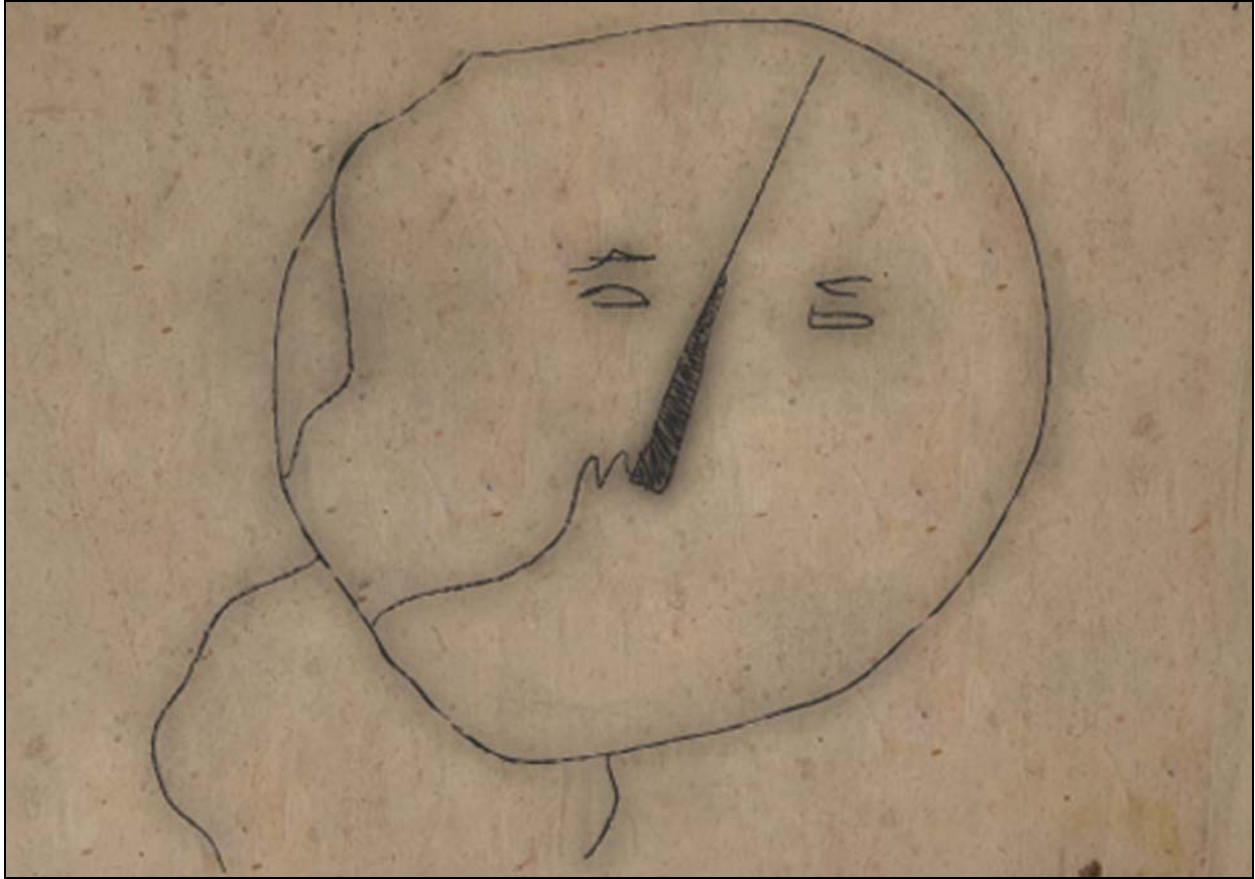
Translation: _____

(3)

Translation: _____

NOTES

James Owen Dorsey writes, "Mialucka or Mialuckaⁿ, a mythical race of beings, with large heads, and long hair, dwelling in solitary places, to which they are supposed to entice unwary Indians. Their victims become crazy, and live as miⁿquge or catamites. Compare Ictinike of the Omahas and Ponkas. Some of them dwell underground, or in the water, sitting close to the bank of the stream."



*Facsimile of the decoration on a sacred shell, based on a sketch by Paháⁿle Gáxli, Kaw Tribal Member.
The text below depicts traditional religious practices, including use of the shell, that are no longer widely practiced by Kaws.*

Text 10: War Customs

Waxóbe K'iⁿ, c. 1880

A description of Kanza war customs, including how the death of a loved one is the main impetus for going on the warpath, selection of the war captain, the sacred pipe and sacred bag, ceremonies at the house of the deceased, selection of the war party participants, the sacred clam shell, and other war customs.

Jim Benbrook, Kaw Tribal Member.

War Customs

Kaáⁿze Íe

¹Yegóji Kaáⁿze abá jóbabe-dáⁿ, níka míⁿxcí ts'ábe-dáⁿ, zaníⁿ gístóbe-gó, dodáⁿ ayé-hnaⁿbe ao. ²Hósasage ts'e oyóyaha, ts'agézhiⁿga abá dodáⁿhaⁿga yiⁿkhé agú-ayabe ao. ³Paháⁿle Gáxli akhá gaágabe aó: ⁴"Howé, nánuoⁿba wakáⁿdagi blúze ta miⁿkhé aó. ⁵Waxóbe idábe blúze ta miⁿkhé aó."

⁶Wakáⁿda akhá agúbe ao. ⁷Akhíbe-dáⁿ, háⁿba ahúbe ao. ⁸Paháⁿle Gáxli akhá yuzábe-dáⁿ, ijé íyoⁿbe ao, wakáⁿdagi yuzábe ao, ts'agézhiⁿga itábe gághabe ao, názhozhe. ⁹Háⁿba-go, Paháⁿle Gáxli akhá nánuoⁿba wakáⁿdagi yuzábe-dáⁿ, ts'é khéta ayábe ao. ¹⁰Ts'é khe zhíⁿheyabe ao. ¹¹Ts'é khé e paháⁿle huwáli gikháⁿbe ao. ¹²Háshi chéji táⁿmaⁿlaⁿ okípace zaní wagíkhaⁿbe ao, Paháⁿle Gáxli akhá. ¹³Wanághe ts'e khé Wakáⁿda akhá lúzabe ao, cí itá chéji xáya aláyiⁿ-alábe ao, ghagé alábe ao. ¹⁴Aláyiⁿ-alábe-go, dodáⁿ wayúlaⁿ dóba wagóⁿyabe ao, Paháⁿle Gáxli akhá. ¹⁵Gayó Kíbaxla Hu yuzábe ao, paháⁿle. ¹⁶Zhiⁿgá Wasá owákhaⁿ yuzábe ao. ¹⁷Owákhaⁿ wéyabliⁿ Shóⁿmikase yuzábe ao. ¹⁸Wédoba Wáts'azhi yuzábe aó. ¹⁹Gayójidaⁿ dóba wáyiⁿbe ao, wáspe.

²⁰"Dóba zháⁿ-daⁿ, dodáⁿ aⁿgáye tábe ao," ábe aó, níkaⁿshiⁿga dóba akhá, é wayúlaⁿ akhá, e, Paháⁿle Gáxli akhá, háⁿkazhi ao. ²¹"Dodáⁿhaⁿga-e," ábe aó, zházhe itá, "Dodáⁿhaⁿga-e, dóba zháⁿ-daⁿ, aⁿgáye tábe ao, dodáⁿ," ábe ao, céga oyágabe ao. Hao.

²²Níkashiⁿga ézhi ba ówayagàbe ao, Paháⁿle Gáxli akhá. ²³"Níkawasa-é, dóba zháⁿ-daⁿ, dodáⁿ blé ta miⁿkhé ao," ábe ao, céga. Hao.

²⁴Gagó e aó. ²⁵Gagáⁿ-hnaⁿ é ao. ²⁶"Dodáⁿ hné ta-dáⁿ, wípaⁿ achí eyaó," ábe ao.

²⁷"Howé, shoblé ta miⁿkhe ao," ábe ao, níka zaní égabe ao. ²⁸Gayó ahíbe ao, níka zaní Paháⁿle Gáxli cí itá éji ahíbe ao. ²⁹Dodáⁿ wayúlaⁿ dóba shke éji ahíbe aó. ³⁰Ahíba-dáⁿ Paháⁿle Gáxli akhá líyiⁿgabe ao. Hao.

³¹ Waxóbe yuzé ta akhá eyaó. ³² Íbache níkashiⁿga Háⁿga níkashiⁿga táⁿmaⁿ noⁿbá gagó yuskíbe ao, táⁿmaⁿ ézhi háⁿkabazhi ao. ³³ Gayó Ké shídozhiⁿga, Xuyá shídozhiⁿga éyoⁿba óⁿhoⁿ wakáⁿdagi gághabe ao. ³⁴ Gayó cúhabaska waxóbe obékhaⁿbe ao, Íⁿhe Shábe yadábe ao, cedóⁿga páxiⁿ. ³⁵ Gayó Xuyá shídozhiⁿga akhá Íⁿhe Shábe khé Paháⁿle Gáxli yiⁿkhéji ayíⁿ-ahíbe ao. ³⁶ Xuyá shídozhiⁿga akhá Íⁿhe Shábe kííhekhiyabe ao. ³⁷ Alíⁿk'awaho yuzábe-dáⁿ, paháⁿle wayóⁿbe ao. ³⁸ Paháⁿle Gáxli akhá oxléxci wayóⁿbe ao. ³⁹ Goyóje wayóⁿba-daⁿ, yushtáⁿbe-go, Íⁿhe Shábe yutáyabe ao, cúhabaska waxóbe maⁿchéta yuzábe ao. ⁴⁰ Yuzába-daⁿ, Paháⁿle Gáxli k'úbe ao, kíⁿkhiyabe ao. ⁴¹ Gayó níkashiⁿga zaní éji zháⁿbe ao. ⁴² Nánuoⁿba waxóbe éji yashódabe ao, zaní. ⁴³ Shóⁿge shke ogílashkabe áshita shánakale lúzabe ao. ⁴⁴ Cí che shánakale zaní ozhúbe ao. ⁴⁵ Dodáⁿ ayé ta akhá zaní éji zháⁿbe ao. ⁴⁶ Háⁿbawaska hú-go, níkashiⁿga zaní maⁿyíⁿka yuzába-dáⁿ, ijé yiⁿkhé íyoⁿbe ao, zaní. ⁴⁷ Gayó cí maⁿchéta níkashiⁿga zaní onázhiⁿbe ao. ⁴⁸ Zaní gashóⁿ ghagábe ao. ⁴⁹ Háⁿbawaska-go, yashtáⁿbe ao, níaⁿbazhi. Hao.

⁵⁰ Áshita ayábe ao, zaní. ⁵¹ Shóⁿge táⁿga náⁿkale zaní gághabe ao. ⁵² Gayó ágiliⁿbe ao, zaní. ⁵³ Ayábe ao, zaní. ⁵⁴ Ayába-dáⁿ, Paháⁿle Gáxli akhá hashíxci ayábe ao. ⁵⁵ Zaaní ghagábe ao, shié. ⁵⁶ Nízhuje gódamasiⁿ ahíbe ao. ⁵⁷ Nízhuje gódamasiⁿ ahíbe-go, zaaní shóⁿge oyúdaⁿba-daⁿ, oyúsiⁿbe ao. Hao.

⁵⁸ Oyúsiⁿba-daⁿ, Paháⁿle Gáxli akhá cúhabaska wakáⁿdagi yuzába-daⁿ, dodáⁿ wayúlaⁿ dóba yaⁿkhá míⁿ kíⁿkhiyabe ao. ⁵⁹ Dodáⁿ wayúlaⁿ kíⁿkhiye-dáⁿ, gódaha aⁿgáyaba-daⁿ, gaxá zhíⁿga míⁿ aⁿgócibe ao. ⁶⁰ Péje ijéyabe ao. Hao.

⁶¹ Gagódaⁿ shídozhiⁿga cí wakáⁿdagi gághe akhá ní agú-ayábe ao. ⁶² Dodáⁿ níkashiⁿga zaní ní k'úbe-go, gagó zaní yuzhábe ao. ⁶³ Óⁿhoⁿ ijílabe ao. ⁶⁴ Júje-go, yuzábe ao. ⁶⁵ Wanóⁿblabe ao, zaní. ⁶⁶ Shútaⁿga sátaⁿ ts'eáⁿyabe ao, aⁿyáchabe ao. ⁶⁷ Aⁿyáshtaⁿbe-go, aⁿgágube ao. ⁶⁸ Paháⁿle Gáxli ící che dodáⁿ zaní aⁿgálibe ao. wak'ó itábe óⁿhoⁿ ijílabe-go, dodáⁿ zaní aⁿmáⁿnoⁿblabe ao. ⁶⁹ Paháⁿle Gáxli ící chéji aⁿgálibe-go, ⁷⁰ Aⁿmáⁿnoⁿble aⁿyáshtaⁿbe ao. Hao.

⁷¹ Cí chéji aⁿgálabe, zaní, wishké alé ao. ⁷² Gashékhaⁿ-hnáⁿ e aó.

English

¹Now, as the Kansas are few, when a man dies, all assemble and go on the warpath. ²As soon as Hósasage died, the old men went after the war captain. ³Paháⁿle Gáxli said as follows: ⁴"Yes, I will take the sacred pipe. ⁵I will also take the sacred bag."

⁶Wakáⁿda returned home, ⁷reaching it as day was coming. ⁸Paháⁿle Gáxli took the mysterious objects, and put clay on his face. He performed the ceremony of the ancients, fasting. ⁹At day, he [Paháⁿle Gáxli] took the pipe and went to the house of the dead. ¹⁰They laid out the corpse. ¹¹First, he wept a great deal for the dead. ¹²After that he [Paháⁿle Gáxli] condoled with all the gentes of the tribe. ¹³Wakáⁿda, the old man, took the ghost from the body; he carried it back to the house, crying as he went. ¹⁴Then Paháⁿle Gáxli desired four men to act as directors of the expedition. ¹⁵And he chose Kíbaxla Hu first. ¹⁶Next he took Zhiⁿgá Wasá. ¹⁷The third was Shóⁿmikase; ¹⁸and the fourth was Wáts'azhe. ¹⁹Then he had the four, who remained still.

²⁰The four said, "In four days let us go on the warpath," (not Paháⁿle Gáxli) ²¹saying, "O war captain (his title)." Then they addressed Paháⁿle Gáxli for the first time in their official capacity, saying, "O war captain in four days let us go on the war path."

²²Then Paháⁿle Gáxli told the other persons who were present. ²³"O comrades! In four days I will go on the war path."

²⁴Then ended the ceremonies at the house of the deceased. (Then all went home. See notes for what followed.) ²⁵⁻²⁶The messenger said to each invited guest, "I have come to call you to go on the war path." ²⁷And every man replied, "Yes, I will go to you." ²⁸Then all the men arrived at the lodge of Paháⁿle Gáxli. ²⁹The four directors of the expedition also arrived. ³⁰Then Paháⁿle Gáxli suddenly took his seat.

³¹He was about to take the sacred bag. ³²The Íbache men and the Háⁿga (Táⁿga) men, were assembled, but the other gentes were absent. ³³Then a young man of the Turtle gens and one of the Eagle gens attended to the sacred boiling (for the feast). ³⁴The sacred clam shell was wrapped in what was called the Íⁿhe Shábe, which was made of hair from the head of a buffalo bull. ³⁵And the young man of the Eagle gens went after the Íⁿhe Shábe for Paháⁿle Gáxli. ³⁶He (the young man of the Eagle gens) placed it (the Íⁿhe Shábe) down before him. ³⁷Alíⁿk'awaho took it, and began to sing. ³⁸Paháⁿle Gáxli sang very soon. ³⁹When they finished singing, Alíⁿk'awaho pulled open the Íⁿhe Shábe, and took out the clam shell, which was within. ⁴⁰When Alíⁿk'awaho took it he gave it to Paháⁿle Gáxli, who put it on his back. ⁴¹Then all the men slept there. ⁴²All smoked the war pipe. ⁴³They had picketed their horses outside, and each one had taken his saddle ⁴⁴each one had taken his saddle into the lodge. ⁴⁵All who were about to go on the war path slept there. ⁴⁶When the sky was getting light before sunrise, all the men took clay and rubbed it over their faces. ⁴⁷And all rose to their feet within the lodge. ⁴⁸They cried. ⁴⁹By the time that the sky was white, they ceased crying.

⁵⁰All went out ⁵¹and put the saddles on their horses. ⁵²They mounted them, and departed. ⁵³They mounted them, and departed. ⁵⁴Paháⁿle Gáxli kept very far behind the rest. ⁵⁵All cried. ⁵⁶They reached the other (western) side of the Arkansas River. ⁵⁷Then they reined in their horses, and alighted.

⁵⁸Then Paháⁿle Gáxli took the clam shell, and gave it to one of the four directors to carry on his back. ⁵⁹We went beyond the place where the director took the clam shell on his back, till we came to a small stream where we encamped.

⁶⁰They kindled the fire there, ⁶¹and the two young men, who had made the small lodge at the first for the war captain, now went for water. ⁶²They gave water to all the warriors, who washed. ⁶³⁻⁶⁶(We killed five prairie chickens.) ⁶⁷We ate the prairie chickens, and then we started homeward. ⁶⁸All the warriors came back to the house of Paháⁿle Gáxli. ⁶⁹And there his wife put the kettle on the fire, and all of us had a meal.

⁷⁰When we finished eating, ⁷¹all went to their homes, and I went to my house.⁷²The end.

NEW VOCABULARY

<p><i>Nominal</i></p> <hr/> <p>cúhaba clam shell (34)</p> <p>dodáⁿhaⁿga captain, war leader (2)</p> <p>dodáⁿ war</p> <p>háⁿga leader</p> <p>háshi tail end (12)</p> <p>háⁿba day (7)</p> <p>háⁿbawaskà dawn, daybreak (49)</p> <p>háⁿba day</p> <p>waská be clear; <IMP></p> <p>icí his, her, their house</p> <p>nánuoⁿba, nóⁿnuoⁿba pipe (4)</p> <p>náⁿkale saddle (51)</p> <p>náⁿka back of body</p> <p>-le place, put inanimate standing object; verb root</p> <p>ni water, liquid (61)</p> <p>níkawasa, níka wasá comrade (23)</p> <p>okípace tribal division (12)</p> <p>óⁿhoⁿ kettle (33)</p> <p>wa- 'stuff, something, someone' verb prefix</p>	<p>o- 'in' locative verb prefix</p> <p>-haⁿ, -hoⁿ boil, cook; verb root</p> <p>páxiⁿ mane (34)</p> <p>péje fire (60)</p> <p>shánaⁿkále saddle (43)</p> <p>shóⁿmikase wolf, coyote (17)</p> <p>shútaⁿga prairie chicken (66)</p> <p>táⁿmaⁿ town, camp, clan? (32)</p> <p>Wakáⁿda God, Creator, also a personal name (6)</p> <p>wakáⁿdagi doctor; mysterious object (8)</p> <p>wanáⁿghe, wanáⁿghe ghost (13)</p> <p>waxóbe sacred object (5)</p> <p>wayúlaⁿ thinker, planner; thought, plan; think, plan; wa<Y>ulaⁿ (14)</p> <p>wa- 'stuff, something, someone' verb prefix</p> <p>yu- 'by hand' instrumental verb prefix</p>	<p>laⁿ think, plan; verb root</p> <p>xuyá eagle (33)</p> <p><i>Verbal</i></p> <hr/> <p>agúye cause to come home here; agu<A>ye (2)</p> <p>a- special motion verb prefix</p> <p>gu come home here; <G></p> <p>-ye cause; <A></p> <p>aláyiⁿ-le take one's own back home with?; alayiⁿ<A>le (13)</p> <p>a- 'carrying' portative verb prefix</p> <p>gi(g)- 'one's own' verb prefix</p> <p>í- 'with' instrumental verb prefix</p> <p>ayíⁿ have; a<Y>iⁿ</p> <p>le go home there; <A></p> <p>áⁿkazhe, áⁿkazhi be not, no (variant); <H?> (7)</p> <p>(h)áⁿke? be?; <H?> (archaic)</p> <p>-(a)zhi 'not' verb suffix</p>
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ége? say something to another (variant?); egi<H>e? (27)	ihé be a singular inanimate lying object; <IMP>	ya- 'by mouth' instrumental verb prefix
e this, that	-khiye cause another; <A>	-shke fasten, unfasten; verb root
gi- dative verb prefix	k'iⁿkhiye cause another to carry; k'i ⁿ <A>khiye (40)	onázhíⁿ, onáⁿzhíⁿ stand in; o<A>na ⁿ zhi ⁿ (47)
e, he say; <H>	k'iⁿ carry, pack on back; <A>	o- 'in' locative verb prefix
gaáge say that to another; gaagi<H>e? (3)	-khiye cause another; <A>	naⁿzhíⁿ stand up; <A>
gaa that, those yonder	názhozhe, náⁿzhozhe mourn, fast; <A> (8)	oyúdaⁿ pull, haul; o<Y>uda ⁿ (57)
gi- dative verb prefix	niáⁿzhe, niáⁿzhi be silent; <A> (49)	o- 'in' locative verb prefix
e, he say; <H>	niáⁿ be talkative?; <A>	yu- 'by hand' instrumental verb prefix
gikháⁿ condole with another; <A> (11)	-(a)zhi 'not' verb suffix	-daⁿ push, pull on?; verb root
gi- dative verb prefix	obékhaⁿ fold in, wrap; oekha ⁿ (34)	shoyé go to another; sho<Y>e (27)
-khaⁿ condole?; verb root	o- 'in' locative verb prefix	sho- to another?
ijéye ignite fire at or in a place; ije<A>ye (60)	bekháⁿ fold; 	ye go there; <Y>
i- 'toward' locative verb prefix	ocí pitch tent in; o<A>ci (59)	ska be white; <S> (34)
-je kindle; verb root	o- 'in' locative verb prefix	wakáⁿdagi be mysterious; <S> (4)
-ye cause; <A>	ci house; pitch tent; <A>	wanóⁿble eat a meal, dine; wa<A>no ⁿ ble (65)
ijíle hang over fire; iji<A>le (63)	ogílashke fasten one's own in; o<A>gilashke (43)	waxóbe be sacred; <S> (34)
íyoⁿ paint face as in mourning; i<Y>o ⁿ (8)	o- 'in' locative verb prefix	yashóje smoke; <Y> (42)
júje be cooked, burned; <IMP> (64)	gi(g)- 'one's own' verb prefix	ya- 'by mouth' instrumental verb prefix
kíihékhiye cause another to lay one's single inanimate object down; kiihe<A>khiye (36)		shóje smoke; be smoky; <S>
ki(g)- 'one's self, one another' verb prefix		yashtóⁿ stop by mouth; <Y> (67)

ya- 'by mouth'
 instrumental verb
 prefix
-shtaⁿ stop; verb root
yuskí gather; <Y> (32)
yutáya scatter by hand; <Y>
 (39)
yu- 'by hand'
 instrumental verb
 prefix
táya be scattered;
 <IMP?>
yuzhá wash by hand, wash
 hands; <Y> (62)
yu- 'by hand'
 instrumental verb
 prefix
-zha wash; verb root
zhíⁿheye cause to lie down;
 zhiⁿhe<A>ye (10)

zhíⁿhe lie down; <A>
-ye cause; <A>

Miscellaneous

áshita outside (43)
e direct address marker
 (21a)
ézhí another, other (22)
e this, that
-(a)zhi 'not' verb
 suffix
gódamasiⁿ on the other
 side (56)
góda yonder
masíⁿ half
goyóje then (39)
hashíxcí far behind (54)
háshi tail end
-xcí 'real, very'
 intensifier suffix

jóba some, few, a little (1)
khéta to the inanimate
 lying object (9)
khe 'the' inanimate
 lying object
-ta 'to' locative suffix
owákhaⁿ next (16)
oxléxcí very soon (38)
o- 'in' locative verb
 prefix
xle chase <A>
-xcí 'real, very'
 intensifier suffix
wédoba, wétoba fourth
 (17)
wé- ordinal number
 prefix
dóba, tóba four
wishké, wishkí I also, me
 also (71)

EXPLANATIONS AND EXERCISES

Sentence 1

Yegóji Kaáⁿze abá jóbabe-dáⁿ, níka míⁿxcí ts'ábe -dáⁿ,
 now Kansas (move sub) being few man one dies when

zaniⁿ gistóbe -gó, dodáⁿ ayé-hnaⁿbe ao.
 all assemble when war they usually go .

Now, as the Kansas are few, when a man dies, all assemble and go on the warpath.

☛ WORD ORDER RULES » "Stage-setter" adverbs of time and place

Adverbs of time and place, which are used to "set the stage" for the action, most often come at the beginning of the Kanza sentence. The same is true of phrases of time and place that are used like adverbs. Note, however, that these adverbs or phrases can also occur immediately before or after the verb phrase. In Sentence 1, the "stage-setter" is *yegóji*, 'at this time'.

☛ VERBS » Use of non-verbs as verbs » Pronouns

Indefinite pronouns can be used as verbs. For instance, in Sentence 1 the pronoun *jóba*, 'some', is used as a verb meaning, 'be some'. It even carries the non-continuative verbal suffix *-(a)be*.

☛ VERBS » Phrases explained » From *ye*, 'go there' to *dodáⁿ ayé hnaⁿbe*, 'they usually went on the warpath'

- (1.) The noun *dodáⁿ*, 'war', is added to the front to create an idiomatic expression: *dodáⁿ ye*, 'go on the warpath'.
- (2.) The verb *ye*, 'go there', is conjugated with the zero pronoun to create the 's/he' form, and because *ye* is a motion verb, it gets a special motion prefix *a-* to the front: *dodáⁿ ayé*, 's/he goes on the warpath'.
- (3.) The habitual aspect particle *hnaⁿ*, 'usually', is added to the end: *dodáⁿ ayé hnaⁿ*, 's/he usually goes on the warpath'.
- (4.) The non-continuative suffix *-(a)be* is added to the end: *dodáⁿ ayé hnaⁿbe*, 's/he usually went on the warpath', or, in this case, 'they usually went on the warpath'.

Sentence 2

Hósasage **ts'e** **oyóyaha,** **ts'agézhiⁿga** **abá**

Hósasage dead as soon as old man (move sub)

dodáⁿhaⁿga **yiⁿkhé** **agú-ayabe** **ao.**

war captain the (sit obj) went for him .

As soon as Hósasage died, the old men went after the war captain.

❖ **IDIOMATIC EXPRESSIONS** » *dodáⁿhaⁿga*, 'war captain'

The Kanza word *dodáⁿ*, 'war', combines with the cultural term *háⁿga*, which can refer to leadership, eagles, or tribal social divisions, to form the word for 'war captain'. This term and equivalents thereof have special significance among the men's warrior societies of the tribes that observe some form of the ceremonial *Íloshka* dance customs. Note: Following the dedication of a new drum in 2004, the Kanza *Íloshka* was revived after more than a century without full observance.

❖ **VERBS** » **Curious verbs** » *agúye*

The Kanza verb *agúye*, 'send for', appears in an unexpected form in Sentence 2. It features an extra *a-* between the two major components, i.e., as *agúayabe* instead of *agúyabe*. It is not known if this is usual or unusual for this seldom used Kanza verb.

Sentence 3

Paháⁿle Gáxli **akhá** **gaágabe** **aó:**

Paháⁿle Gáxli (rest sub) said as follows :

Paháⁿle Gáxli said as follows:

❖ **VERBS** » **Phrases explained** » From *e*, 'say' to *gaágabe*, 'he said this to him'

- (1.) The dative prefix *gi-* is added to the front, triggering a sound change rule: *ge*, 'say to another'.
- (2.) The verb is conjugated with the zero pronoun to the front to create the 's/he' form: *ge*, 's/he says to another'.
- (3.) The zero object pronoun is added to the front to specify an object: *ge*, 'say it to another'.
- (4.) The demonstrative *gaa-*, 'this/that', is added to the front: *gaáge*, 's/he says this/that to another'.

- (5.) The non-continuative suffix *-(a)be* is added to the end, triggering a sound change rule: *gaágabe*, 's/he said this/that to another', or, in this case, 'he said this to them'.

This verb is quite interesting inasmuch as it is formed from the incorporation of a demonstrative, *gaa*, a dative prefix, *gi-*, and a verb, *e*, which is itself quite remarkable, as described below.

❖ DEMONSTRATIVES » Use as parts of other words » Demonstratives + verbs

Kanza demonstratives can combine with verbs. When this occurs, the demonstrative typically refers to an object of the verb, and as such it tends to attach near the front of the verb. An example of this is Sentence 2's *gaáge*, 'say that to another'.

❖ VERBS » Prefixes » Dative prefix

The prefix *gi-*, not to be confused with the 'one's own' prefix *gi(g)-*, is used to show that the action or state of being is directed at or to another. It is frequently translated as 'to another', 'at another', and so on. Like *gi(g)-* and *ki(g)-*, to which *gi-* is related, this prefix occasionally triggers sound change rules that obscure its use. An example of this is Sentence 2's *gaáge*, 'say that to another'.

❖ SOUND CHANGE RULES » $V_1 + V_2 = V_2$

The verb form *gaágabe* in Sentence 3 serves as a fine example of an important sound change rule, one we have actually seen many times. We already know, for instance, that when *-(a)be* is added to the verb *gaáge*, that the *(a)* element of the suffix will "swallow up" the final *-e* of the verb, making *gaágabe*. But the principle goes further than that. In fact, the form consists of *gaa + gi + e + -(a)be*, and the verb *e* has "swallowed up" the *i* element of the dative prefix *gi-*. This sound change rule is known as $V_1 + V_2 = V_2$, which is shorthand for 'two vowels in a row (V_1 and V_2) will take the shape of only the second vowel (V_2). The rule is quite widespread in Kanza, but is not absolute. There are plenty of examples of cases in which it does not apply. For instance, we shall see in Sentence 4 a word for 'pipe', *nánuoⁿba*.

❖ VERBS » Curious verbs » *e*, <H>*e*

The verb **he*, 'say', almost always appears as just *e*. The *h*- element only shows up when, during conjugation, the verb takes the full (not zero) <H> pronoun prefixes, as in *phe*, 'I say', *she*, 'you say', *e*, 's/he says', and so on. For more information about <H>, please see Appendix III.

Sentence 4

"Howé, **nánuoⁿba** **wakáⁿdagi** **blúze ta miⁿkhé** aó.

yes, pipe mysterious I will take .

"Yes, I will take the sacred pipe."

❖ IDIOMATIC EXPRESSIONS » *nánuoⁿba wakáⁿdagi*, 'sacred pipe'

The Kanza words *nánuoⁿba*, 'pipe', and *wakáⁿdagi*, 'sacred', combine to form the word used to describe a special pipe used in ceremonies for opening sacred bundles. This sacred pipe did not, as might be expected, have a long wooden stem from which smoke was drawn. Rather, it consisted of only a small round bowl made of stone and adorned with carvings of eyes on three of the four cardinal directions, with smoke drawn from an opening on the fourth.

Sentence 5

Waxóbe **idábe** **blúze ta miⁿkhé** aó."

sacred bag also I will take .

"I will also take the sacred bag."

❖ IDIOMATIC EXPRESSIONS » *waxóbe*, 'bundle'

The Kanza word *waxóbe* literally means 'holy one' (*wa*-, 'one who', plus *xóbe*, 'holy'), but refers specifically to portable shrines of densely wrapped layers of objects which have been entrusted as relics to certain tribal elders. *Waxóbe K'iⁿ*, who related this particular text, was such an elder, and his name—or title, rather—translates as 'Bundle Carrier'. Bundles such as these typically fell into the categories of war bundles, which contained battle trophies and other items and were carried into

combat like an Old World war palladium carried to protect warriors and ensure their victory, or medicine bundles, which were considered sacred objects of healing and immense power.

Sentence 6

Wakáⁿda akhá agúbe ao.

Wakáⁿda (rest sub) was returning .

Wakáⁿda returned home, ...

☼ MEANING VARIATIONS » *Wakáⁿda* (spirit) vs. *Wakáⁿda* (man)

Note that the name *Wakáⁿda*, though it usually refers to the Creator, can also be a personal name. Here it refers to the Father-in-Law of *Hósasage*.

Sentence 7

Akhíbe -dáⁿ, háⁿba ahúbe ao.

he got home when day was coming .

... reaching it as day was coming.

☼ VERBS » Motion verbs » *khi*

The motion verb *khi* means, 'arrive back' or 'arrive back home there'. It belongs in the set of motion verbs that are used to describe journeys from the standpoint of the apogee, as described in Text 5.

Sentence 8

Paháⁿle Gáxli akhá yuzábe -dáⁿ, ijé íyoⁿbe ao,

Paháⁿle Gáxli (rest sub) took it when face put clay on .

wakáⁿdagi yuzábe ao, ts'agézhiⁿga itábe gághabe ao, názhozhe.

mysterious thing took . old men theirs he did . fasting

Paháⁿle Gáxli took the mysterious objects, and put clay on his face. He performed the ceremony of the ancients, fasting.

❖ IDIOMATIC EXPRESSIONS » *íyoⁿ*, 'paint face as in mourning'

The Kanza word *íyoⁿ* refers to the traditional practice of painting one's face with clay following the death of a loved one. It is difficult to translate with a word or two, owing to the fact that it is intimately connected to various facets of the tribe's mourning and war customs.

❖ VERBS » Use of verbs as non-verbs » Nouns

Verbs can occasionally be used as-is as nouns, such as *zhaⁿ*, 'sleep', for 'a night's sleep', and Sentence 8's *wakáⁿdagi*, 'be sacred', for 'sacred object'. Verbs can be also turned into nouns through the use of the nominalizer prefix *wa-*, such as *wayúlaⁿ*, 'plan', from *yuláⁿ*, 'think'. An example of this type is Sentence 5's *waxóbe*, 'holy one', formed from *wa-*, 'one who', plus *xóbe*, 'holy'.

❖ VERBS » Use of non-verbs as verbs » Possessives

Possessive pronouns can be used as verbs. For instance, *wítabe*, 's/he was mine', comes from *wíta*, 'my'. Sentence 8 shows a good example in *itábe*, 's/he was theirs', translated above as just 'theirs'.

Sentence 9

Háⁿba -go, Paháⁿle Gáxli akhá nánuoⁿba wakáⁿdagi yuzábe -dáⁿ,
day when Paháⁿle Gáxli (rest sub) pipe mysterious took when

ts'é khéta ayábe ao.

dead to the (lie obj) went .

At day, he [Paháⁿle Gáxli] took the pipe and went to the house of the dead.

❖ VERBS » Use of non-verbs as verbs » Nouns

Nouns can be used as verbs. For instance, *wak'óbe*, 'she was a woman', comes from *wak'ó*, 'woman'. An example of this can be seen in Sentence 9's *ts'é*, 'die, be dead', which is taken here to mean, 'corpse, body'.

❖ POSTPOSITIONS » Articles + postpositions » *khéta*

The Kanza word *khéta*, 'to the (inanimate lying)', is composed of the object article *khe*, 'the (inanimate, lying)', and the postposition *-ta*, 'to, in'. Note that the article here refers to the body of a deceased man. Had the man been alive, the use of *khe*, which is restricted to inanimate objects, would not have been appropriate.

📖 Exercise 10.1—Practice with verbs as nouns

The prefix *wa-* is sometimes added to a verb to change it into a noun. An example is *washíⁿ*, 'fat; bacon' from *shíⁿ*, 'be fat'. Most Kanza nouns that begin with *wa-* probably had their start this way, but not all are as transparent as *washíⁿ*. Many nouns beginning with *wa-* were created this way, but so far back in time that the meaning of the individual parts doesn't quite add up to the meanings they have today. An example of this is *wazhíⁿga*, 'bird', a combination of *wa-* plus 'be small'—literally, 'small thing'—but can't refer to anything but a bird; and it's still a *wazhíⁿga* even if that bird isn't particularly small! Nonetheless, the process of changing a verb into a noun is productive enough that it can easily be spotted.

There two examples of this in Text 18, "Chas. McKassey to his son Edgar," found in Appendix IV. Find them and write them here, along with a free English translation of the sentence:

(1) _____

Translation: _____

(2) _____

Translation: _____

NOTES

In his extensive pre-translation notes, James Owen Dorsey writes, "[31][2] ts'age-jiñga. This was Wakanda, the father in law of Hosasage. He went for Pahaⁿle-gaqli when the sun was low.

[31][3] dudaⁿháⁿga, Pahaⁿle-gaqli, to whom Wakanda said, Hósasage ts'ábe au. Ts'ábe-daⁿ, náníúⁿba waqúbe hnúzadaⁿ kacúⁿ umíblage atcí eyaú - Hosasage is dead. As he is dead, I have indeed come to tell you to take the sacred pipe"

[31][8] jiⁿheyabe. His affinities placed the body in the house, near the door, with the head to the door and the east. A skin tent was set up outside, the house, extending from the front towards the east.

Representative men from all the gentes entered the tent and took their stations, as in the figure.

When

Pahaⁿle-gaqli

arrived, he

first stood

at **C**. Then

the corpse

was

brought

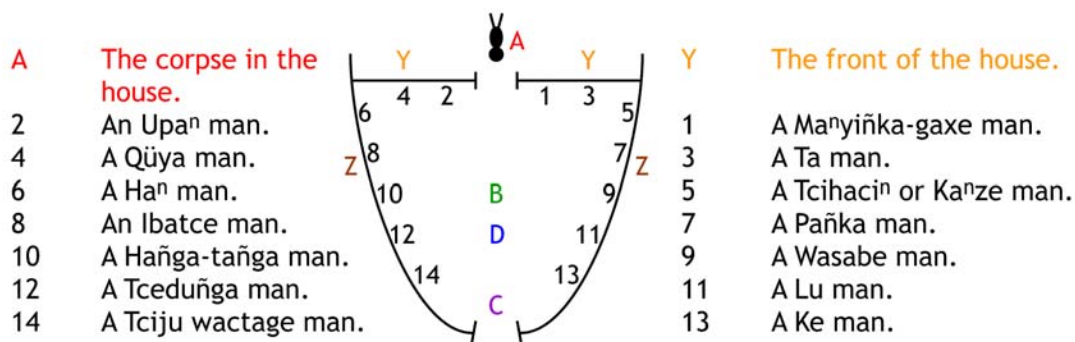
from the house by the affinities of the dead man, and placed at **B**, with its head to the east. Then Pahaⁿle-gaqli stood at **D**. He could not touch it, or any other dead body."

After mourning for the dead, Pahaⁿle-gaqli said (to him?), I will sit still for four days and smoke the sacred pipe. Then will I wander , and kill any animals that I find."

[] [] [] wagikaⁿbe. Uyúhaci tcedji zani awagikaⁿ eyau. Kayúdjedaⁿ cídu-jiñga dúba aábluze au. Tci míta gaxá jíñga kyéha yegáha tci aⁿyákixe che au, epyé, au. - At the last I condoled with them. Then I took four young men. I said, 'make me a lodge here by the course of the small stream that used to flow by my house (?)' There names were Gahiamáⁿyiⁿ, of the Ke gens; Itoka-gaqli, of the Hañga-tañga; Tcehawale of the Hañga-tañga; and Tadge-k'uwe, of the Qüya. These were the djexe-k'iⁿ, or kettle-tenders. They had to wait on the warriors.

[] [] [] Kibaqla-hü was chief of the Upaⁿ gens; Cűⁿmikase was of the Ibatc'e; Jiñga-wasa belonged to the Qüya; and Wats'aji was a Wasabe man.

The directors consulted one another, saying, "Let us go on the warpath in four days." Then they addressed Pahaⁿle-gaqli for the first time in their official capacity, "O war captain, let us go on the warpath in four days." Then Pahaⁿle-gaqli announced their decision to all the others present saying, "O comrades! In four days I will go on the warpath."



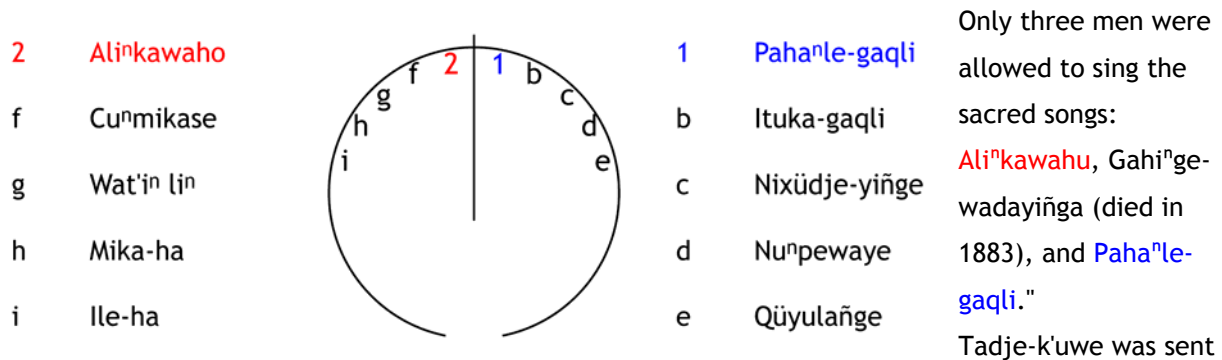
These *dudaⁿ wayülaⁿ* are called *qlets'age*, resembling the *nudaⁿhañga qçexe* of the Omahas in some respects. They always decide what is to be done: that is never undertaken by the *dudaⁿ hañga*.

Wakanda gave Pahaⁿle-gaqli a spotted horse, two red blankets, two white do., and a calico shirt, as pay for his services. Pahaⁿle-gaqli divided the two red blankets, a white one, and the calico shirt between the four directors."

"Then all returned to their homes. Pahaⁿle-gaqli could not go home for four days. He must fast, wandering about and crying in solitude, having clay on his face. A small lodge was erected near his own house by two of the kettle-tenders, Gahiamayⁿ and Tcehawale. At sunset, Itoka-gaqli, brought him water. Then Pahaⁿle-gaqli could wash his face and drink a cupful of the water, but he could eat no food. After sleeping awhile at night, he arose and put the clay on his face again. At sunset on the fourth day, the four directors went to the house of Pahaⁿle-gaqli, and sent the four kettle-tenders to the mourner whom they summoned summon the mourner to his house. Then was he permitted to take food. The next morning he went for the two kettle-tenders who had made the small lodge. Before they arrived, he and his wife had left the house. He ordered them to invite the guests to his lodge. The messengers went in different directions.

A lodge was set up near the house of Pahaⁿle-gaqli, and here the guests assembled. Only two gentes met as such, the two Hañga gentes, but there were present some members of other gentes the directors and kettle-tenders, some of whom were members of other gentes."

The following figure shows the places of the Hañga men in the lodge.

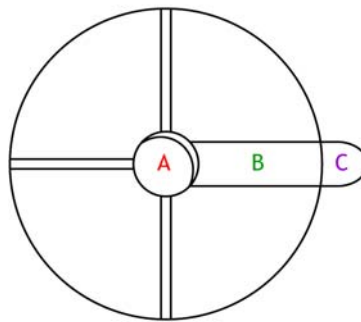


by Pahaⁿle-gaqli for the sacred clam shell. Íⁿhe-cabe tañga waská tañga eyuⁿba, blüze tá-miñke ao. Waqúbe páxe tá-miñke au. Yüzé máⁿyiⁿ-au, guda tce. Ayíⁿ alí-badaⁿ, yégo kitceyabe au. - I will take the large covering and the large bowl. I will perform a sacred ceremony. Go for them. When he came back with them he laid them down here." This clam shell and its coverings were at Pahaⁿle-gaqli's house, beyond the person addressed (guda tce). The clam shell had been brought from the "great water" at the east, by the ancestors of the Kansas. All the sacred objects of the tribe, the sacred pipe, sundry roots used as medicines, etc. were brought from the shore of "the great water at the east." The shell was opened, and made like the face of a man, having eyes, teeth, etc. The following sketch of it was made by its keeper, Pahaⁿle-gaqli.

When the sacred pipe is smoked by a Hañga-tañga or Ibatce (Hañga-jĩnga) man, he must hold the pipe in his right hand, blowing the smoke into the clam shell, which is held in his left hand. The smoke is supposed to ascend from the shell to the thunder-god, to whom it is pleasant. There were five envelopes for the shell, and all of these constituted the l^he -cabe." They were as follows: 1. The inmost one was the bladder of a buffalo bull. 2. The spotted fur of a fawn. 3. Sa gazandje, wadding made of the tall grass or sa. 4. A broad piece of deerskin. 5. Tceduⁿga myeqliⁿ gazandje, Interwoven hair from the head of the buffalo bull. Similar envelopes were kept around the



The war pipe was kept by Pahaⁿle-Aliⁿkawahu. It is made of red pipe-nanu^uba or nanu^uba jüdje. The being just long enough to be put about as thick as two hands. On that it may see the enemies. The it is regulated by Aliⁿkawahu. A its appearance on top.



war pipe.

wak'ü (died in 1883), son of stone (iⁿyiⁿ), and is called iⁿ-jüdje stem forms part of the stone, between the lips. The stone is each side of the pipe is an eye, opening of the bundle containing sketch of it is appended, showing

A The bowl. **B** The tube hollowed out through the stone, connecting the mouth-piece (**C**) with the bowl."

Aliⁿkawahu ... wayuⁿbe au. The following chart used by these singers on this occasion was drawn by Pahaⁿle-gaqli, who copied it from one in his possession that had been inherited from his paternal grandfather. Formerly there were many other pictographs on it. The Osages have a similar chart; and Kiwaqçici told the author that there were about a hundred pictographs on it. In the middle of this chart there should be a representation of fire, according to Pahaⁿle-gaqli, who said that he was afraid to draw it there. The songs used in connection with this chart are very sacred. They are never sung on common occasions, or in a profane manner, lest the offender should be struck by the thunder-being.

Fig. 1. is the sacred pipe, waqube wakandagi. Three songs are about it. This occurs when the envelopes are taken from the pipe by Aliⁿkawahu. One of these songs is as follows:

Ha-há! Tce-ga-nú ha-há! Ha-há! Tce-ga-nú ha-há! Ha-há! Tce-ga-nú ha-há! Hü-hü! (Said when the envelopes are pressed down on.)"

Yu! Yu! Yu! Hü-hü! Hü-hü! (Sung by all the Hañga-tañga and Ibatce men.) This last is an invocation of the thunder-god.

sky, with the palms and parallel. Each to the shoulder by singing of these to carry the Fig. 2. Ts'age-jiñga i. e., of the a deity who was the Hañga. He made the and Pahaⁿle-gaqli suppose that he up his hands to the them. On the in this paper, the of Hosasage, when

The Prayer Chart image has been removed from Dorsey's notes due to its spiritual significance to the tribe. Moreover, elsewhere Dorsey writes, "I do not wish this used in any publication. J. Owen Dorsey." The Chart itself consists of a rectangular page featuring a series of 21 symbols arranged clockwise around the edge. Each symbol is followed by one or more hash marks. The symbols and the hashes are intended as mnemonic devices in bundle ceremonies as described in the text. The symbols refer to the topics of certain songs, and the hashes mark the number of songs sung for each topic.

The arms are held up to the out, the arms being apart, arm is rubbed from the wrist the other hand. After the songs, Pahaⁿle-gaqli is made clamshell on his back. wayũⁿ, Songs of an old man, venerable man or Wakanda, singer of all the songs of the songs, and when Aliⁿkawahu are singing them, they walks behind them, holding thunder-god in prayer for special occasion referred to expedition after the death these two songs were sung,

Pahaⁿle-gaqli shifted the shell from his own back to that of Jiñga-Wasa, one of the directors. He then ordered Taye to put the Iⁿhe-cabe on his back."

Fig. 3. Ts'age-jiñga wayuⁿ, Song of another old man, who holds a cane. It is this Wakanda who gives success to the hunters. He is thus addressed: Ts'age-jiñga haú! Dáble máⁿyiⁿ—aú! Dádaⁿ wadjüta níkaciñga ckédaⁿ wáyakípa-bádaⁿ, ts'éya-bánahaú!—Venerable man! Go hunting! Kill whatever persons or animals you may meet." They think this being drives the game towards the hunters.

Fig. 4. Tadge wayũⁿ, Wind songs. These are two. The Winds are Bazaⁿta, the east wind; Ak'a, the South wind; Ak'a-jiñga, the West wind, and Hnita, the North wind. In former days, warriors used to remove the hearts of slain foes, putting them in the fire as a sacrifice to the four winds.

Fig. 5. Mikak'e-tañga wayuⁿ, Songs of the large star (Venus). This star is a Wakanda or deity. It has two songs."

Fig. 6. Jaⁿ-miⁿdje wayũⁿ, Bow songs. This is the bow of a Wakanda (probably of the old man who aids the hunters).

Fig. 7. Dádaⁿ Wakáⁿ k'übe skaⁿ, They give things to the Wakanda. The sign for this song is a hand of which four fingers are seen. As this is sung some gift is thrown down and left as an offering to the Wakanda. But offerings are also made to every deity, to the deity or deities above, those under the hills, the winds, thunder, Venus, etc. As Aliⁿkawahu and Pahaⁿle-gaqli are Yata people (Those camping on the Left side of the tribal circle), they elevate the left hands, and begin at the left with the East wind, then they turn to the South wind, then to the West wind, and finally, to the North wind, saying to each, "Gátce, Wakanda, mik'ü eyaú: That I give, indeed, to you Wakanda." In former days, they used

to pierce themselves with knives or splinters of wood, and offer small pieces of their flesh to the deities."

Fig. 8. Taqtci wayuⁿ, Four Deer songs.

Fig. 9. Upaⁿ wayuⁿ, An Elk song.

Fig. 10. Ts'age-jiñga wayuⁿ, Seven songs of the old man or Wakanda who makes night songs.

Fig. 11. Iⁿ-tañga wayuⁿ, Five songs of the Big Rock. This is a rough, red rock near Topeka, Kas. The rock has a hard body, like that of Wakanda. "May you walk like it!"

Fig. 12. Cuⁿmikase wayuⁿ, Four Wolf songs. The wolf howls at night.

Fig. 13. Miuⁿba wayuⁿ, Five Moon songs.

Fig. 14. K'axe wayuⁿ, Four Crow songs. The crow flies around a dead body that it wishes to eat.

Fig. 15. Tcehiⁿ wayuⁿ, Two songs of the yarn belt. This kind of belt was used by the old men over their buffalo robes.

Fig. 16. Ts'age-jiñga wayuⁿ, Song of an old man or Wakanda.

Fig. 17. Miyótaⁿ-daⁿ wayuⁿ, Three Noon songs.

Fig. 18. Kedaxe wayuⁿ, Two shade songs. The shade is made by a Wakanda.

Fig. 19. Jaⁿ-huⁿble wayuⁿ, A Dream song. There is a Wakanda who makes people sleepy.

Fig. 20. Iⁿ jiñga wayuⁿ, Song of the Small Rock. (See No. 11)

Fig. 21. Ibaqleqle wayuⁿ or Idje-qleqle wayuⁿ, Three songs of a tribe of Indians who resembled the Witchitâs. The Kansas used to fight them. The two locks of plaited hair are not symbolic. Their faces are marked as thus:

Fig. 22. Miuⁿba húka-jiñga wayuⁿ, Two songs of the Young Moon.

Fig. 23. Tceduñga wayuⁿ, Ten songs of the buffalo bull.

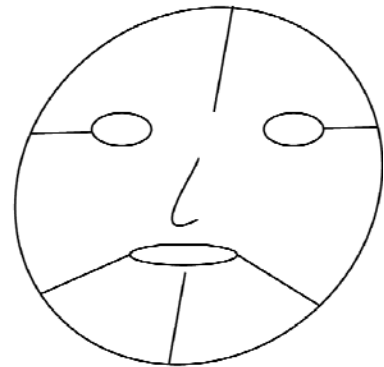
Fig. 24. Uju wayuⁿ, Planting songs.

Fig. 25. Níndje wayuⁿ, Cooking songs. The old man takes water in the kettle for boiling the corn and for drinking.

Fig. 26. Jáⁿ-iⁿmáⁿyiⁿ, Two Stilt-walking songs. The Kansas used to walk on stilts when they forded shallow streams.

Fig. 27. Wapúⁿga wayuⁿ, Three Owl songs. The owl hoots at night. háciqtci, pronounced ha+ciqtci by the narrator.

k'iⁿkiyabe au. The dudaⁿ hañga made one of the qlets'age carry the sacred bag before the ceremony of wáqpele gáxe" was performed. Nixúdje-yiñge said that there were six djexek'iⁿ, instead of four. When the the sacred bag was carried by the qlets'age, two of the djexek'iⁿ carried, each, a bundle of sticks, which they had laid down on the road, with one end of each bundle pointing towards the land of the enemy. Four of the djexek'iⁿ remained still. The next morning, the warriors proceeded to the place. They drew a circle around the bundles, and set up one stick within, which they attacked, as if it were a Pani. This might cause, in their opinion, the death of real foes. Members of the Lu, or Thunder gens, could not take part in this, but were obliged to keep in the rear. The following prayers were said



during the waqpele gaxe: Turning to the east, "Aⁿmáⁿpye kúⁿbla eyaú. Haská omíblagè au, Wákaⁿda-e!-I wish to pass along the road (to the foe?). I promise you a blanket if I succeed, O Wakanda (if I succeed)." The following was said, facing the west: 'Uⁿhuⁿ umíblage au, Wakanda-e!-I promise you a boiling (feast), O Wakanda! (if I succeed)'."

Advanced Texts Vocabulary

All of the new words and particles from the "Advanced Texts" are listed here, indicating the text in which they first appear. Entries that seem to be listed more than once are "homophones", that is, words or particles that sound and are spelled the same but which have different meanings.

<p style="text-align: center;"><i>Nominal</i></p> <hr/> <p><i>cézhíⁿga</i> [9] <i>cúhaba</i> [10] <i>dodáⁿhaⁿga</i> [10] <i>dóga, dogá, dóⁿga</i> [8] <i>dogéjikkaⁿ</i> [8] <i>háⁿba</i> [10] <i>háⁿbawaskà</i> [10] <i>háshi</i> [10] <i>házu</i> [8] <i>hi</i> [8] <i>hók'a</i> [9] <i>icí</i> [10] <i>iléha</i> [8] <i>Ishtópasabe</i> [8] <i>káⁿje</i> [8] <i>máshka, máⁿshka</i> [8] <i>miká</i> [8] <i>míⁿga</i> [8] <i>míⁿje</i> [9] <i>náⁿka</i> [8] <i>náⁿkale</i> [10] <i>nánuoⁿba,</i> <i>nóⁿnuoⁿba</i> [10] <i>ni</i> [10] <i>níkawasa, níka</i> <i>wasá</i> [10] <i>okípace</i> [10]</p>	<p><i>ohóⁿ, óⁿhoⁿ</i> [10] <i>páxiⁿ</i> [10] <i>péje</i> [10] <i>shánaⁿkále</i> [10] <i>shóⁿmikase</i> [10] <i>shútaⁿga</i> [10] <i>síⁿje</i> [8] <i>siógabe</i> [8] <i>táⁿmaⁿ</i> [10] <i>táska</i> [8] <i>Wakáⁿda</i> [10] <i>wakáⁿdagi</i> [10] <i>wanáⁿghe,</i> <i>wanáⁿghe</i> [10] <i>waxóbe</i> [10] <i>wayúlaⁿ</i> [10] <i>wéxliⁿ</i> [8] <i>wízhiye, wízhiⁿye</i> [8] <i>xuyá</i> [10]</p> <p style="text-align: center;"><i>Verbal</i></p> <hr/> <p><i>áchiye</i> [8] <i>agúye</i> [10] <i>aláyiⁿ-le</i> [10] <i>áⁿkazhe, áⁿkazhi</i> [10] <i>ayíⁿ-hi</i> [9] <i>baspáⁿ</i> [8] <i>doká</i> [9] <i>ége?</i> [10] <i>gaáge</i> [10]</p>	<p><i>gikháⁿ</i> [10] <i>góze</i> [8] <i>hnaⁿ</i> [8] <i>ijéye</i> [10] <i>ijíle</i> [10] <i>íts'eye</i> [9] <i>íyoⁿ</i> [10] <i>iyúskige</i> [9] <i>júje</i> [10] <i>kíihekhiye</i> [10] <i>k'íⁿkhiye</i> [10] <i>lezhé</i> [8] <i>názhozhe,</i> <i>náⁿzhozhe</i> [10] <i>ne, nié</i> [8] <i>niáⁿzhe, niáⁿzhi</i> [10] <i>niché</i> [8] <i>obékhaⁿ</i> [10] <i>ocí</i> [10] <i>ogílashke</i> [10] <i>onázhiⁿ, onáⁿzhiⁿ</i> [10] <i>oyúdaⁿ</i> [10] <i>páhi</i> [8] <i>shkaⁿ</i> [8] <i>shoyé</i> [10] <i>sht-</i> [9] <i>ska</i> [10] <i>skúwe</i> [8]</p>	<p><i>tóho</i> [8] <i>wadóⁿbe</i> [9] <i>wakáⁿdagi</i> [10] <i>wanóⁿble</i> [10] <i>wasáⁿ</i> [8] <i>waxóbe</i> [10] <i>wayó</i> [8] <i>yaché</i> [8] <i>yahniⁿ</i> [8] <i>yashóje</i> [10] <i>yashtáⁿ</i> [10] <i>yatóxe</i> [8] <i>yaxúghe</i> [8] <i>yuskí</i> [10] <i>yutáya</i> [10] <i>yuxlóge</i> [8] <i>yuzhá</i> [10] <i>zhiⁿgáxcí</i> [9] <i>zhíⁿhe</i> [9] <i>zhíⁿheye</i> [10] <i>zhóle</i> [8]</p> <p style="text-align: center;"><i>Miscellaneous</i></p> <hr/> <p><i>áshita</i> [10] <i>e</i> [10] <i>ézhi</i> [10] <i>gagáⁿhnaⁿ,</i> <i>gágohnàⁿ,</i> <i>gagóhnaⁿ</i> [8] <i>gagódaⁿ</i> [8] <i>gayóha</i> [8] <i>gódamasiⁿ</i> [10]</p>
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goyóje [10]

háⁿiⁿ [9]

hashíxcí [10]

jóba [10]

khéta [10]

owákhaⁿ [10]

oxléxcí [10]

shóⁿshoⁿwe [9]

wédoba, wétoba

[10]

wíe [9]

wishké, wishkí

[10]

yegóji [9]

yeyóxcí [8]

APPENDICES

APPENDIX I: Answers to Exercises

Beginning Texts

Text 1: A Lullaby

✎ Exercise 1.1—Practice with word order

Refer to the vocabulary list to translate the following phrases into Kanza.

bad girl	<u>shímiⁿzhiⁿga pízhi</u>
good boy	<u>shídozhiⁿga yáli</u>
girl cries very much	<u>shímiⁿzhiⁿga ghagé huwaáli or shímiⁿzhiⁿga huwaáli ghagé</u>
very good girl	<u>shímiⁿzhiⁿga yáli waáli</u>
boy cries	<u>shídozhiⁿga ghagé</u>

✎ Exercise 1.2—Practice with verbs as modifiers and noun phrase word order

Translate the following phrases into Kanza. Keep in mind what you have learned about word order in Kanza. Words that do not appear in the vocabulary list for this unit are given in parentheses.


good horse (<i>shóⁿge</i> 'horse')	<u>shóⁿge yáli</u>
bad dog (<i>shóⁿhiⁿga</i> 'dog')	<u>shóⁿhiⁿga pízhi</u>
bad apple (<i>shétaⁿga</i> 'apple')	<u>shétaⁿga pízhi</u>
good man (<i>níka</i> 'man')	<u>níka yáli</u>
little dog (<i>zhiⁿga</i> 'small')	<u>shóⁿhiⁿga zhiⁿga</u>
little house (<i>ci</i> 'house')	<u>ci zhiⁿga</u>
very good woman (<i>wak'ó</i> 'woman')	<u>wak'ó yáli waáli</u>
very bad snake (<i>wéts'a</i> 'snake')	<u>wéts'a pízhi waáli</u>
angry woman (<i>bakó</i> 'angry')	<u>wak'ó bakó</u>
very angry raccoon (<i>miká</i> 'raccoon')	<u>miká bakó waáli</u>

✎ Exercise 1.3—Practice with "zero" pronouns

Give three possible English translations for each of the following Kanza verbs.

<i>yáli</i>	<u>he is good</u>
	<u>she is good</u>
	<u>it is good</u>
<i>pízhi</i>	<u>he is bad</u>
	<u>she is bad</u>
	<u>it is bad</u>
<i>íye</i>	<u>he sees</u>
	<u>she sees</u>

they see

 **Exercise 1.4—Practice with declaratives, male and female**

Read the Kanza phrases at left and determine if it was spoken by a male or a female. Circle M for male and F for female.

<i>pízhì e</i>		F
<i>yáli ao</i>		M
<i>shídozhíngá pízhì e</i>		F
<i>shídozhíⁿgá yáli wáli ao</i>		M
<i>shídozhíⁿgá ghagé huwáli e</i>		F

Try to translate the following Kanza phrases into English and then circle M for male and F for female.

<i>shímiⁿzhíⁿgá pízhì e</i>	<u>bad girl</u>	F
<i>shídozhíngá yáli e</i>	<u>good boy</u>	F
<i>shímiⁿzhíⁿgá yáli ao</i>	<u>good girl</u>	M
<i>shímiⁿzhíⁿgá yáli wáli e</i>	<u>very good girl</u>	F
<i>shímiⁿzhíⁿgá ghagé ao</i>	<u>boy cries</u>	M

Try to translate the following English phrases into Kanza. To determine which declarative to use, we have provided the gender of the hypothetical speaker using M for male and F for female. Be aware that we have used the generic pronoun 'it' when no noun is present.

it is bad (M)	<u>pízhì ao</u>
it is very bad (F)	<u>pízhì waáli e</u>
it is very good (M)	<u>yáli waáli ao</u>
bad boy (M)	<u>shídozhíⁿgá pízhì ao</u>
girl cries very much (F)	<u>shímiⁿzhíⁿgá ghagé waáli e</u>

Text 2: Old Man and Snake

 **Exercise 2.1—Practice with word order**

Refer to the vocabulary list to translate the following phrases into Kanza.

a snake	<u>wéts'a miⁿ</u>
a foot	<u>si miⁿ</u>
a tree	<u>zhaⁿ miⁿ</u>
a creek	<u>gaxá miⁿ</u>
an Old Man	<u>lčíkitaⁿgá miⁿ</u>
a good boy	<u>shídozhíⁿgá yáli miⁿ</u>
a bad girl	<u>shímiⁿzhíⁿgá pízhì miⁿ</u>

👉 **Exercise 2.2—Practice with aspect and continuative action**

Refer to the vocabulary list in this unit and the previous unit to translate the following phrases into Kanza.

he was crying	<u>ghagé abá or ghagé akhá</u>
he was eating it (<i>yaché</i> 'eat things')	<u>yaché abá or yaché akhá</u>
he is kicking it	<u>naⁿstá abá or naⁿstá akhá</u>
he is looking at it (<i>dóⁿbe</i> 'look at')	<u>dóⁿbe abá or dóⁿbe akhá</u>

👉 **Exercise 2.3—Practice with -(a)be**

Change the following phrases from continuative aspect (*akhá* or *abá*) to non-continuative aspect (remember the bit about verbs ending in -e), then give one possible translation for your answer.

Continuative	Non-continuative	Translation
yaxtáge akhá	<u>yaxtágabe</u>	<u>he bit it or she..., it..., they...</u>
ma ⁿ yí ⁿ abá	<u>maⁿyíⁿbe</u>	<u>she walked or he..., she..., they...</u>
líyi ⁿ ge akhá	<u>líyiⁿgabe</u>	<u>they sat or he..., she..., they...</u>
íba akhá	<u>íbabe</u>	<u>it swelled or he..., she..., they...</u>

👉 **Exercise 2.4—Practice with articles, definite and indefinite**

Say whether the phrase is definite or indefinite.

a creek	<u>indefinite</u>
a house	<u>indefinite</u>
the boy	<u>definite</u>
a cat	<u>indefinite</u>
the dog	<u>definite</u>
the one on the left	<u>definite</u>
a cart from the store	<u>indefinite</u>
wéts'a abá	<u>definite</u>
gáxa mi ⁿ	<u>indefinite</u>
lcíkita ⁿ ga akhá	<u>definite</u>
zha ⁿ mi ⁿ	<u>indefinite</u>

👉 **Exercise 2.5—Practice with imperatives**

Take the word at left, make it into an imperative

Verb	Imperative form
ma ⁿ yí ⁿ , 'walk'	<u>maⁿyíⁿ</u>
ye, 'go'	<u>ya</u>
ghagé, 'cry'	<u>ghagá</u>

<i>ié</i> , 'talk'	<u> <i>íá</i> </u>
<i>líyiⁿge</i> 'sit down'	<u> <i>líyiⁿga</i> </u>

 **Exercise 2.6—Practice with quotatives**

Write the appropriate quotative for each of the following sentences. (You don't actually have to understand the sentences to do this exercise. It's the principle of quotative selection and placement that's being exercised. However, if you want to know the meaning of the sentence, you'll find it either in the part of the text given at the beginning of the unit, or somewhere in the discussion.)

Icíkita ⁿ ga abá, "Yíe gódaha ma ⁿ yí ⁿ ,"	<u> <i>bá</i> </u>
Wéts'a akhá, "Wíbaxtage ta mi ⁿ khé,"	<u> <i>akhá</i> </u>
Icíkita ⁿ ga akhá, "Oo, a ⁿ shí ⁿ waáli mi ⁿ khé,"	<u> <i>akhá</i> </u>
Wéts'a akhá, "Gódaha má ⁿ yí ⁿ ,"	<u> <i>akhá</i> </u>

In Sentence 5, the speaker has not used a quotative at the end of the sentence. If she had used a quotative, which one would it have been? (Hint: there is only one correct answer to this question.)

 abá

 **Exercise 2.7—Practice with the pronoun *wi-***

Translate the following expressions into Kanza using the combined pronoun *wi-* meaning 'I to you'. The blank indicates where the pronoun should go. Don't worry about continuatives for now:

I give you (<u> </u> k'u 'give')	<u> <i>wik'ú</i> </u>
I see you (<i>í</i> <u> </u> ye 'see')	<u> <i>íwiye</i> </u>
I kick you (<u> </u> na ⁿ sta 'kick')	<u> <i>wináⁿsta</i> </u>

 **Exercise 2.8—Practice with aspect**

Change the following Kanza phrases to potential continuative aspect (remember the bit about verbs ending in *-e* and "undo" the change). Then translate your answer into English.

ma ⁿ yí ⁿ abá	<u> <i>maⁿyíⁿ ta abá or maⁿyíⁿ ta akhá</i> </u>
English translation:	<u> <i>he will be walking or she..., it..., they...</i> </u>
na ⁿ stábe	<u> <i>naⁿstá ta abá or naⁿstá ta akhá</i> </u>
English translation:	<u> <i>she will kick it or she will be kicking it or he..., it..., they...</i> </u>
íyabe	<u> <i>íye ta abá or íye ta akhá</i> </u>
English translation:	<u> <i>it will see it or it will be seeing it or he..., she..., they...</i> </u>
ghagé abá	<u> <i>ghagé ta abá</i> </u>
English translation:	<u> <i>they will cry or they will be crying or he..., she..., it...</i> </u>

👉 **Exercise 2.9—Practice with instrumental prefixes *ya-* and *naⁿ-***

Here are some verbs with the instrumental prefix left off. Judging from the meaning of the verb, fill in the appropriate instrumental prefix.

<u> </u> na ⁿ bláska	flatten by treading on something
<u> </u> yasé	bite off
<u> </u> yahní ⁿ	swallow
<u> </u> na ⁿ dáska ⁿ	thaw ice or snow by walking on it
<u> </u> yaghúje	lose one's voice; be unable to speak
<u> </u> na ⁿ dázhe	extinguish coals or a fire by stomping on it
<u> </u> na ⁿ dá ⁿ he	strut, walk with an important air
<u> </u> yadá ⁿ he	praise someone
<u> </u> yadóka	moisten by licking, as a stamp
<u> </u> yadáska ⁿ	melt something in the mouth, as an icicle
<u> </u> na ⁿ ghághe	cause to cry by kicking or stomping on
<u> </u> na ⁿ k'ó	paw the ground

👉 **Exercise 2.10—Practice with aspect**

Change the following Kanza phrases to potential continuative aspect (remember the bit about verbs ending in *-e* and "undo" the change). Then translate your answer into English.

Wéts'a abá íye	<u> </u> ta abá.
(‘The snake sees him’.)	
English translation:	<u> </u> The snake will see him. or The snake will be seeing him.
Icíkita ⁿ ga akhá má ⁿ yi ⁿ	<u> </u> ta akhá.
(‘The Old Man walks’.)	
English translation:	<u> </u> The Old Man will walk. or The Old Man will be walking.
Wéts'a akhá yaxtáge	<u> </u> ta akhá.
(‘The snake bites him’.)	
English translation:	<u> </u> The snake will bite him. or The snake will be biting him.
Bláxtage	<u> </u> ta mi ⁿ khé.
(‘I bite him’.)	
English translation:	<u> </u> I will bite him. or I will be biting him.
Wéts'a mi ⁿ íáye	<u> </u> ta mi ⁿ khé.
(‘I see a snake’.)	
English translation:	<u> </u> I will see a snake. or I will be seeing a snake.
Li ⁿ	<u> </u> ta abá. or ta akhá.
(‘He sits’.)	
English translation:	<u> </u> He will sit. or He will be sitting.

👉 **Exercise 2.11—Practice with built-in pronouns**

Look back over the <A> and <Y> tables above, and get a feel for which pronoun prefixes are associated with which patterns. Then answer the questions below:

Blúmiⁿ is a form of the verb *yumiⁿ*, 'buy'.

What conjugation pattern does *yumiⁿ* fit? _____ <Y>

What does *blúmiⁿ* mean? _____ I buy

Oyáci is a form of the verb *ocí*, 'pitch a tent in'.

What conjugation pattern does *ocí* fit? _____ <A>

What does *oyáci* mean? _____ you pitch a tent in

Yachábe is a form of the verb *yaché*, 'eat'.

What conjugation pattern does *yaché* fit? _____ <Y>

What does *yachábe* mean? _____ he ate it or she..., it..., they...

👉 **Exercise 2.12— Practice with the conjunctions *shke* and *daⁿ***

Tell whether the following sentences would use *shke* or *daⁿ* if you were translating them into Kanza. Circle your answer.

boys and girls	<i>shke</i>
bells and whistles	<i>shke</i>
cut and run	<i>daⁿ</i>
sword and fist	<i>shke</i>
dog and pony	<i>shke</i>
eats, shoots, and leaves	<i>shke</i>
eats shoots and leaves	<i>daⁿ</i>
fell in love, got married, and had a baby	<i>daⁿ</i>
lions, and tigers, and bears—oh, my!	<i>shke</i>
running, jumping, swimming, and hiking	<i>shke</i>

👉 **Exercise 2.13—Practice with the definite object articles *che* and *khe***

Translate the following phrases into Kanza. Use the appropriate article and the proper word order.

the foot	_____ <u>si che</u>
the door (<i>cizhébe</i>)	_____ <u>cizhébe che</u>
the bread	_____ <u>wabóski khe</u>
the heel	_____ <u>siyéje khe</u>
the tree	_____ <u>zhaⁿ che</u>
the flour	_____ <u>wabóski che</u>
the log	_____ <u>zhaⁿ khe</u>

the finger (*shagé*)

shagé che

 **Exercise 2.14—Practice with *waáli* 'very'**

Add 'very' to the following Kanza expressions:

noⁿpéaⁿhi miⁿkhé ('I am hungry') noⁿpéaⁿhi waáli miⁿkhé

scéje abá ('he/she is tall') scéje waáli abá

áⁿzo miⁿkhé ('I am happy') áⁿzo waáli miⁿkhé

 **Exercise 2.15— Practice with translation**

Using all you now know and the items found in the vocabulary list above, provide a free translation into English of the following Kanza story.

1. Maⁿyíⁿ abá, Icíkitaⁿga abá.
2. Gaxá yiⁿkhé íyabe-daⁿ, éji ayábe.
3. Ayé abá-ohá, zhaⁿ miⁿ íyabe.
4. Éji líyiⁿgabe.
5. Liⁿ akhá-ohá, wéts'a ts'e miⁿ éji íyabe.
6. Zhóga blóga akhá íbabe-daⁿ, shiⁿ waáli akhá.
7. "Oo! Wináⁿsta ta miⁿkhé, Wéts'a!" akhá, Icíkitaⁿga akhá.
8. Égiabe-daⁿ, ye wéts'a khe gódaha naⁿstábe-edáⁿ.

THE FOLLOWING IS JUST ONE POSSIBLE TRANSLATION:

1. The Old Man was walking.
2. He saw the creek and he went to that place.
3. When he was going there, he saw a tree.
4. He sat there.
5. When he was sitting, he saw a dead snake there.
6. The whole body was swollen and it was very fat.
7. The Old Man (said), "Oh! I will kick you, Snake!"
8. He said this to it, and therefore he kicked this (lying) snake away.

Text 3: Second Story

 **Exercise 3.1—Practice with the *aⁿ(g)*- pronoun**

For each of the following verbs, circle the appropriate form of the *aⁿ(g)*- pronoun prefix, either *aⁿ-*, *aⁿg-*, *aⁿyáⁿ-*, or *aⁿmáⁿ-*. Then write the 'we' form verb in the blank provided, and provide an English translation of the new verb form created.

áliⁿ, 'sit on' aⁿg- aⁿgáliⁿ

English translation: we sit on it

ci, 'pitch a tent' aⁿ- aⁿcí

English translation:		<u>we pitch a tent</u>
<i>oyáge</i> , 'tell'	<i>aⁿmáⁿ-</i>	<u>aⁿmáⁿyage</u>
English translation:		<u>we tell it</u>
<i>ísi</i> , 'dislike'	<i>aⁿyáⁿ-</i>	<u>aⁿyáⁿsi</u>
English translation:		<u>we dislike it</u>

 **Exercise 3.2—Practice with locatives**

Create a separate verb by removing the locatives from the following verbs. Then provide an English translation of the verb you have created.

<i>ocí</i> , 'pitch a tent in'	<u>ci</u>
English translation:	<u>pitch a tent</u>
<i>íci</i> , 'pitch a tent with'	<u>ci</u>
English translation:	<u>pitch a tent</u>
<i>áci</i> , 'pitch a tent on'	<u>ci</u>
English translation:	<u>pitch a tent</u>
<i>ochiⁿ</i> , 'strike in'	<u>chiⁿ</u>
English translation:	<u>strike</u>
<i>áliⁿ</i> , 'sit on'	<u>liⁿ</u>
English translation:	<u>sit</u>
<i>íts'eye</i> , 'kill with'	<u>ts'éye</u>
English translation:	<u>kill</u>

 **Exercise 3.3—Practice with storytelling particles and declaratives**

In each of the situations below, circle which storytelling particle or declarative would be appropriate.

You are talking about what your mother was doing on the day you were born.	<i>che ao/e</i>
You are talking about what you did this morning.	<i>ao/e</i>
You are talking about how Raccoon got his paw stuck in a tree.	<i>skaⁿ (e)</i>
You are talking about the Kaws' removal to Indian Territory.	<i>che</i>

 **Exercise 3.4—Practice with the outer instrumental *bá-***

For each verb form below, circle the subject from the options provided at right. Then provide an English translation of the verb form created.

<i>báyabeshiⁿ</i> , from <i>béshiⁿ</i> , 'be bent'	'you' form
English translation:	<u>you bend (make bent) by cutting</u>
<i>báazhage</i> , from <i>zhábe</i> , 'be split'	'I' form
English translation:	<u>I split by cutting</u>

báyukhaⁿbe, from *yukháⁿ*, 'lean over'

's/he' form

English translation:

he leaned it over or she..., it..., they...

👉 **Exercise 3.5—Practice with compound motion verbs for 'carrying'**

You have now seen four motion verbs, which are as follows: *ye*, 'go there', *hi*, 'arrive there', *li*, 'arrive back home here', and *le*, 'go back home there'. For each of the compound motion verbs of 'carrying' below provide a suitable English translation based on the meaning of the motion verbs used.

ayiⁿ-ahíbe

English translation:

he took it there or she..., it..., they...

ayiⁿ-alíbe

English translation:

he brought it back home here or she..., it..., they...

abliⁿ-blé

English translation:

I took it there

ahniⁿ-yalé

English translation:

you took it back there

👉 **Exercise 3.6—Practice with the 'one's own' prefix**

For each verb phrase below, circle the subject from the options provided at right. Then provide an English translation of the verb form created.

gixé abá, from *xe*, 'bury'

's/he' form

English translation:

he is burying his own or she..., it..., they...

aⁿládapabe, from *yadápa*, 'bite short'

'we' form

English translation:

we bit short our own

agíbaⁿ miⁿkhé, from *baⁿ*, 'call'

'I' form

English translation:

I am calling my own

👉 **Exercise 3.7—Practice with demonstratives + declaratives**

For each sentence below, circle whether the speaker is male or female. Then provide an English translation of the sentence.

Payiⁿ abá alíbe eyé.

female

English translation:

Indeed, the Pawnee arrived back home here.

Shóⁿge miⁿ yaxlé eyaó.

male

English translation:

Indeed, you chased a horse.

Wékaⁿye báagidapa eyaó.

male

English translation:

Indeed, I cut short my own lariat.

👉 **Exercise 3.8—Practice with the sound change rules for *i*- initial verbs and the non-continuative aspect.**

The Kanza verb *íchiⁿ* means, 'strike with'. For each English form requested, give the appropriate Kanza form below. Remember that non-continuative aspect is marked with a zero suffix on 'I', 'you', and 'you & I' forms, and with *-(a)be* on 'we', 'y'all', and 's/he'.

I struck with it	you & I struck with it	we struck with it
<u>íachiⁿ</u>	<u>aⁿyáⁿchiⁿ</u>	<u>aⁿyáⁿchiⁿbe</u>
you struck with it	y'all struck with it	
<u>íyachiⁿ</u>	<u>íyachiⁿbe</u>	
s/he struck with it		
<u>íchiⁿbe</u>		


 **Exercise 3.9—Practice with the locative prefix *o-* and the non-continuative aspect.**

The Kanza verb *ochiⁿ* means, 'strike in'. For each English form requested, give the appropriate Kanza form below. Remember that non-continuative aspect is marked with a zero suffix on 'I', 'you', and 'you & I' forms, and with *-(a)be* on 'we', 'y'all', and 's/he'.

I struck in it	you & I struck in it	we struck in it
<u>oáchiⁿ</u>	<u>aⁿmáⁿchiⁿ</u>	<u>aⁿmáⁿchiⁿbe</u>
you struck in it	y'all struck in it	
<u>oyáchiⁿ</u>	<u>oyáchiⁿbe</u>	
s/he struck in it		
<u>ochiⁿbe</u>		

Intermediate Texts

Text 4: The Turtles

 **Exercise 4.1—Comparisons**

For each sentence below, circle whether the speaker is male (M), female (F), or unknown (U). Then provide an English translation of the sentence.

Wéts'a miⁿ iáyamazhi. Wak'ó itá akhá wéts'a miⁿ iyabe eyaó.

M Translation: I did not see a snake. Indeed, his wife saw a snake.

Shóⁿge akhá láⁿye akhá-daⁿ, ke akhá zhiⁿga akhá.


U Translation: The horse is large, and the turtle is small.

(The horse is larger than the turtle.)

Shimiⁿzhiⁿga itá akha ghagábe-zhiⁿ, shídozhiⁿga itá akhá ghagábe huwaáli eyé.

F Translation: Her (or his) girl cried, but her (or his) boy cried very much indeed.

(Her [or his] girl cried, but her [or his] boy cried more.)

 **Exercise 4.2—Which came first?**

Read the Kanza paragraph below. Then number the events in the order they occurred in the paragraph, with 1 as first, 2 as second, and so on.

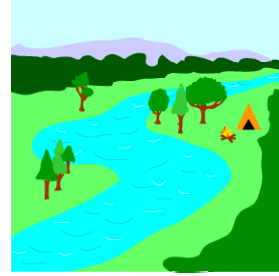
Mazháⁿ apí aⁿgócibe ao. Háⁿnaⁿpaze óyaha, ke huwaáli abá ahíbe ao. Gayó wak'ó wíta oágikie ao. Oágikie miⁿkhé-go, shímiⁿzhiⁿga wíta iáyamazhi ao. Shímiⁿzhiⁿga wíta akhá liⁿ akhá-daⁿ, zhaⁿ akhá ao. Hao.



5



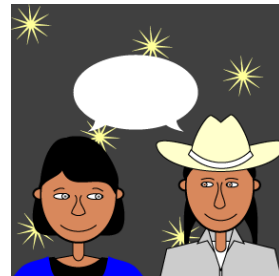
2



1



3



4

Exercise 4.3—Translation

Using all you now know, provide an English translation for the paragraph in Exercise 4.2.

English translation:

THE FOLLOWING IS JUST ONE POSSIBLE TRANSLATION:

We pitched a tent in good country. After dark, many turtles arrived there. Then I spoke with my wife. When I was talking to her, I did not see my daughter. My daughter was sitting, and she was sleeping.

Text 5: Waxóbe K'i'n's Story

Exercise 5.1—Causatives

Each verb below contains some form of the *-ye* causative, an <A> verb using the following subject pronoun prefixes: *a-* for 'I', *ya-* for 'you, y'all' Ø- for 's/he', and *aⁿ(g)-* for 'you & I, we'. Additionally, it takes the following object prefixes *aⁿ-* for 'me', *yi-* for 'you, y'all' Ø- for 'him, her, it them', *wa-* for 'you & I, we', and *wi-* for 'I to you'. Note also that object prefixes attach before subject prefixes.

For each verb listed below, create the form specified.

ts'éye, 'kill'

I killed you:

ts'éwiye

you killed me:

ts'éaⁿyaye

<i>wáspeye</i> , 'cause to be still'	
I caused her to be still:	<u>wáspeaye</u>
she caused me to be still:	<u>wáspeaⁿyabe</u>
we caused her to be still:	<u>wáspeaⁿyabe</u>
<i>xójeje</i> , 'cause to be gray'	
you caused him to be gray:	<u>xójejaye</u>
he caused you to be gray:	<u>xójejiyabe</u>
<i>húye</i> , 'cause to come here'	
it caused us to come here:	<u>húwayabe (or ahúwayabe)</u>
we caused it to come here:	<u>húaⁿyabe (or ahúaⁿyabe)</u>
<i>ghagékiye</i> , 'cause one another to cry'	
they caused one another to cry:	<u>ghagékiyabe</u>
I caused myself to cry:	<u>ghagéakiye</u>

👉 **Exercise 5.2—Motion verbs**

For each sentence below, circle whether the speaker (not the traveler) is speaking from the perspective of the traveler's home base (HB) or apogee (A). Then provide an English translation of the sentence.

Kaáⁿze abá ahíbe.

HB Translation: The Kaws arrived there.

Máⁿhiⁿ Táⁿga abá ahúbe.

A Translation: The Americans came here.

Payiⁿ abá alábe.

A Translation: The Pawnees went back there.

Shahí abá alíbe.

HB Translation: The Cheyennes arrived back here.

Aⁿgágube.

HB Translation: We came back here.

Gaxá khéji ble ta miⁿkhé.

HB Translation: I will be going (there) to the (lying) creek.

Yachíbazhi.

A Translation: Y'all did not arrive here.

Ci aⁿgóta chéji yakhi?

A Translation: Did you arrive back there at our (standing) house?

👉 **Exercise 5.3—Determining subject**

Because of how conjugation works and how sentences are structured, it is not always easy to figure out what the subject of a Kanza sentence is. For instance, the verb form *ts'éaⁿyabe* can be 'he killed me', 'she killed me', 'it killed me', 'they killed me', 'we killed him', 'we killed her', 'we killed it', or 'we killed them'. Plus, a subject may only be implied in the sentence after being introduced in an earlier one. Finally, indefinite articles or the absence of subject markers can make the task of sorting out subjects from objects difficult.

Each set of sentences below contains a potentially ambiguous verb in **boldface**. First, translate the sentences paying close attention to the context. If the subject of the ambiguous verb is found elsewhere in the set, underline it.

Wak'ó akhá ke ts'e miⁿ iyabe. Naⁿstábe.

Translation: The (at rest) woman saw a dead turtle. She kicked it.

Níka wíta abá maⁿyiⁿ abá. Máⁿhiⁿ Táⁿga miⁿ máⁿhiⁿ taⁿga miⁿ k'úbe.

Translation: My (moving) husband was walking. An American gave him a big knife.

Ci wíta chéji alí-go, ni shóⁿge wíta ak'úbe.

Translation: When I came back here to my (standing house) I gave my horse water.

Aⁿgáhube-go, wéts'a táⁿga miⁿ wakáⁿyabe. Ts'éaⁿyábe.

Translation: When we came here, a big snake attacked us. We killed it.

Text 6: Battle between the Kaws and Cheyennes

👉 **Exercise 6.1— Practice with dependent noun clauses**

Each of the following sentences includes a dependent noun clause. Underline the entire dependent noun clause and then translate the complete sentence into English.

Wak'ó akhá wanáⁿp'iⁿ khe wik'ú che ábe.

Translation: The (at rest) woman said that I gave you the necklace.

Shidohiⁿga akhá ceháwale miⁿ góⁿya che ábe.

Translation: The (at rest) boy said that he wants a buffalo hide shield.

Miká akhá máⁿshka huwáli yaché che ábe.

Translation: The (at rest) raccoon said that he eats many crawfish.

Ke Táⁿga akhá alí ta che ábe.

Translation: Big Turtle said that he will come back.

Níka akhá shóⁿge tópa ayiⁿ che ábe.

Translation: The (at rest) man said that he has four horses.

👉 **Exercise 6.2— Practice with using numbers as verbs**

A number that is immediately followed by a continuative is functioning as a verb, as in Sentence 9: *Níka léblaⁿ-yábliⁿ akhá*, meaning "There are thirty men." If you leave out the noun (in this case, *níka*), you have the sentence, *Léblaⁿ-yábliⁿ akhá*. It is the continuative that tells you that the number is a verb, and because it is being used as a verb, it automatically acquires a zero pronoun. Therefore, *Léblaⁿ-yábliⁿ akhá* literally means 'They are thirty'. In everyday English, we would say, "There are thirty of them." Kanza doesn't need 'of them' because it is implied in *akhá*.

Use this information to translate the following sentences into Kanza:

There are ten horses.

Translation: Shóⁿge léblaⁿ abá. or Shóⁿge léblaⁿ akhá.

There are twenty buffalo bulls.

Translation: Cedóⁿga léblaⁿ-noⁿbá abá. or Cedóⁿga léblaⁿ-noⁿbá abá.

There are eight houses.

Translation: Ci kíadoba akhá.

There are two interpreters.

Translation: léwaska noⁿbá abá. or léwaska noⁿbá akhá.

✎ **Exercise 6.3—Practice with the verb *yiⁿgé*, 'be without; lack'**

The Kanza verb (first discussed in Text 3, Sentence 3) expresses in a single word the ideas in the English phrases, "not have any" or "have none," as in, "they don't have any horses," or "this little piggy had none." The words "...don't have any" and "...had none" would simply be expressed by *yiⁿgé* in Kanza.

Translate the following sentences into Kanza, remembering, too, the subject-object-verb word order of Kanza:

The boy doesn't have a buffalo hide shield.

Translation: Shídozhiⁿga abá ceháwale miⁿ yiⁿgé abá. or Shídozhiⁿga akhá ceháwale miⁿ yiⁿgé akhá.

The woman doesn't have any moccasins.

Translation: Wak'ó abá hoⁿbé yiⁿgé abá. or Wak'ó akhá hoⁿbé yiⁿgé akhá.

Ashley doesn't have any turtles.

Translation: Ashley abá ke yiⁿgé abá. or Ashley akhá ke yiⁿgé akhá.

They don't have any horses.

Translation: Shóⁿge yiⁿgé abá. or Shóⁿge yiⁿgé akhá.

This little piggy had none.

Translation: Yé kosósa zhíⁿga abá yiⁿgé abá. or Yé kosósa zhíⁿga akhá yiⁿgé akhá.

Text 7: Big Turtle

✎ **Exercise 7.1—Practice with exhortative *aⁿ(g)- + tábe***

To say "let's do ___" you use the 'we' form of a verb, that is, the *aⁿ(g)-* form of a verb, and put the potential non-continuative aspect marker *tábe* right after the verb. Based on this knowledge, write the following expressions in Kanza:

Let's make it!

Translation: Aⁿgághe tábe!

Let's buy it!

Translation: Aⁿyúmi tábe!

Let's get up!

Translation: Aⁿpáhaⁿ tábe!

Let's stand on it!

Translation: Aⁿgánazhiⁿ tábe!

Let's pour it in!

Translation: Aⁿmáⁿzhu tábe.

Let's go (there)!

Translation: Aⁿgáye tábe.

✎ **Exercise 7.2—Practice with the instrumental prefixes *bá-*, *naⁿ-*, *ya-*, and *yu-***

We have now seen four of the so-called instrumental prefixes, which attach to the front of a verb to indicate the means by which an action occurs. Recall that *bá-* means, 'by cutting', *naⁿ-* means, 'by foot', and *ya-* means, 'by mouth'. Now we encounter *yu-*, which can mean, 'by hand'. (It has a second meaning that is described in the next exercise.). Below are four words derived from *dápa* 'be short'. Draw a line to match each word with its meaning, based on its instrumental prefix:

<i>bádapa</i>	_____	shorten or break a cord by stepping on it
<i>naⁿdápa</i>	_____	shorten by biting
<i>yadápa</i>	_____	shorten by cutting
<i>yudápa</i>	_____	break off short; pull out hair

👉 **Exercise 7.3—Practice with negation**

There are several ways to say 'did not do x' in Kanza. One is by adding *-(a)zhi* to the end of the verb, as discussed in Text 4, Sentence 10. No particular reason is implied: an action simply did not happen. All the other forms of negation imply a reason for something not occurring and so they have a more specific meaning of "fail to do x by reason of y." These are made by combining one of the 'fail to do' verb stems with an instrumental prefix. In Sentence 10, for example, we have the verb *yuts'áge*, a combination of the instrumental prefix *yu-* (here, with the meaning, 'for some reason or other') and the stem *-ts'áge*, 'fail to act (for some external reason, such as lack of time); be unable'. Notice that *-(a)zhi* is suffixed to a verb, while *-ts'áge* is the verb itself.

For each of the following verbs, give the *s/he* forms that mean 'didn't do it' and 'was unable to do it'. Don't forget the *-(a)be* non-continuative aspect marker, which always come BEFORE the negative suffix *-(a)zhi*. Then provide an English translation of each phrase below it:

	didn't do it	was unable to do it
<i>oyísi</i>	<u>oyísibazhi</u>	<u>oyísi yuts'ágabe</u>
	<u>s/he didn't jump</u>	<u>s/he was unable to jump</u>
<i>dagé</i>	<u>dagábazhi</u>	<u>dagé yuts'ágabe</u>
	<u>s/he did not fight</u>	<u>he was unable to fight</u>
<i>dóⁿbe</i>	<u>dóⁿbabazhi</u>	<u>dóⁿbe yuts'ágabe</u>
	<u>s/he did not see it</u>	<u>s/he was unable to see it</u>
<i>gághe</i>	<u>gághabazhi</u>	<u>gághe yuts'ágabe</u>
	<u>s/he didn't make it</u>	<u>s/he was unable to make it</u>
<i>kúje</i>	<u>kúdabazhi</u>	<u>kúje yuts'ágabe</u>
	<u>s/he did not shoot it</u>	<u>s/he was unable to shoot it</u>

Advanced Texts

Text 8: The Raccoons and Crawfish

👉 **Exercise 8.1—Practice with habitual *hnaⁿ***

Go to Text 11 "Story of Aliⁿkawaho" in Appendix IV and find three examples of the habitual aspect marker *hnaⁿ*. Write the sentences here, with a free English translation below the Kanza sentence:

- (1) 23 Gagóje wébase ta íbase-hnáⁿbe skáⁿ.
Translation: Then they cut the meat in two with instruments.
- (2) 24 Ta ts'éye-hnáⁿbe skáⁿ.
Translation: They used to kill deer.
- (3) 25 Wasábe gashóⁿ eshkí ts'éye-hnáⁿbe skáⁿ.
Translation: They also used kill black bears in this way.
- (4) 26 Óphaⁿ eshkédaⁿ ts'éye-hnáⁿbe skáⁿ.
Translation: They used to kill elk, as well.
- (5) 27 Cedóⁿga eshkédaⁿ ts'éye-hnáⁿbe skáⁿ.
Translation: They used to kill buffalo bulls, too.

Text 9: The Mialoshka

👉 **Exercise 9.1—Practice with potential continuative aspect**

Go to Text 15, "Oshe Góⁿye's story" in Appendix IV and find three instances in which the potential marker *ta* (or sometimes *tá*, with an accent) is followed by a continuative such as *miⁿkhe*, *hniⁿkhé*, or *akhá*. Write the sentences here, with a free English translation below the Kanza sentence:

- (1) 8 Gayó waxóbe húyoⁿbe ta akhá ao.
Translation: And they were about to wrap up the sacred objects which they were to take.
- (2) 9 "Mazháⁿ ánasa blé tá miⁿkhe ao, níkawasá-e!"

- Translation: "O comrades! I will go to walk around the land," (said the captain).
- (3) 10 Étaha jéghe-k'iⁿ oyáshki háⁿkazhí ta akhá eyaó.
Translation: The kettle-carriers shall not --- in that direction.
- (4) 17 Haská shki Páyiⁿ áxli-dáⁿ, wik'ú tá miⁿkhe, Wakáⁿda-é!"
Translation: I will also give you a blanket, O Wakáⁿda!, if you let me come back after killing a Pawnee!"

Text 10: War Customs

Exercise 10.1—Practice with verbs as nouns

The prefix *wa-* is sometimes added to a verb to change it into a noun. An example is *washíⁿ*, 'fat; bacon' from *shíⁿ*, 'be fat'. Most Kanza nouns that begin with *wa-* probably had their start this way, but not all are as transparent as *washíⁿ*. Many nouns beginning with *wa-* were created this way, but so far back in time that the meaning of the individual parts doesn't quite add up to the meanings they have today. An example of this is *wazhíⁿga*, 'bird', a combination of *wa-* plus 'be small'—literally, 'small thing'—but can't refer to anything but a bird; and it's still a *wazhíⁿga* even if that bird isn't particularly small! Nonetheless, the process of changing a verb into a noun is productive enough that it can easily be spotted.

There two examples of this in Text 18, "Chas. McKassy to his son Edgar," found in Appendix IV. Find them and write them here, along with a free English translation of the sentence:

- (1) 1 Paháⁿleji waléze aⁿyák'u chiyé-na blúze ao.
Translation: I have received the letter which you sent me.
- (2) 3 Shi wayúlaⁿ wíta yáli shóyeáye ao.
Translation: Again I send you my decision, which is good.

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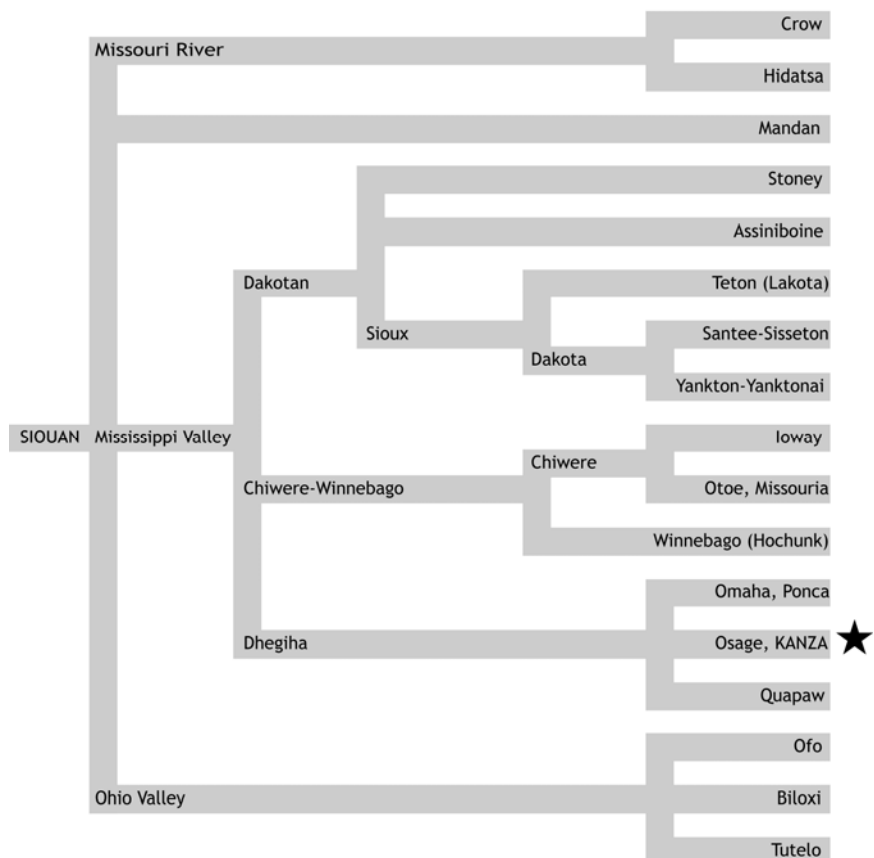
Individual page numbers refer to locations in the Introduction, Beginning Texts, Intermediate Texts, and Advanced Texts sections only, and point to pages on which the individual topic is presented in depth. For additional explanations for terms that may or may not be found in this list, please see Appendix III, especially the Grammar section.

APPENDIX III: *The Kanza Language*

Kanza, also known as Kaw or Kansa, is the heritage language of the people of the Kaw Nation, presently headquartered in Kaw City, OK. At one time the language was spoken by thousands of Kaws in the central Plains, but the last truly fluent first-language speakers of Kanza were all gone by the early 1980s. While fluency is now a thing of the past, there are numerous individuals who know words and phrases, and a handful with limited second-language proficiency. Additionally, a few tribal members are capable of offering prayers or formal invocations in Kanza. What is known of the language today comes primarily from the fieldwork of Rev. James O. Dorsey in the 1880s and Dr. Robert L. Rankin in the 1970s. The tribe now maintains a Language Department tasked with the goals of preservation and promotion of the language. The department has built on the Dorsey and Rankin materials and now engages in its own Kanza research, education, and publication.

Affiliations

Kanza is a Siouan language of the Dhegiha branch of Mississippi Valley Siouan, relating it very closely to Omaha, Ponca, Quapaw, and especially Osage. It is distantly related to Otoe, Ho Chunk (Winnebago), and Sioux, and even more distantly related to Crow, Mandan, Biloxi, and several others.



Writing System

The Kanza Practical Orthography makes use of a 36-character alphabet and various rules and conventions for everyday usage. This alphabet is similar but very different from those used by Rev. Dorsey and Dr. Rankin. However, like those, it is based not on the sounds of English or any other language but exclusively on the sounds of Kanza. It is a consistent system, meaning that a specific letter will always represent the same Kanza speech sound, and a specific speech sound will always be written with the same letter. Be aware that some characters are made up of more than one character, such as *aⁿ*, *ch*, or *ts'*. Also, note that some letters, such as *c*, *k*, *x*, etc., do not have the same pronunciation in English as they do in Kanza.

a a in <u>pa</u> sta	h h in <u>ho</u> miny	n n in <u>na</u> chos	t' t in <u>st</u> eam, caught in throat
aⁿ a in <u>pa</u> sta, but nasal	i i in <u>pi</u> zza	o o in <u>ta</u> co	ts' ts in <u>gr</u> its, caught in throat
b b in <u>br</u> ead	iⁿ i in <u>pi</u> zza, but nasal	oⁿ o in <u>ta</u> co, but nasal	u cross ee in <u>fe</u> ed with oo in <u>fo</u> od
c t j in <u>ho</u> t <u>ja</u> m, ch in <u>ra</u> n <u>ch</u>	j j in <u>ja</u> m	p p b in <u>so</u> p <u>bu</u> n, p in <u>sp</u> ud, NOT <u>pa</u> n	w w in <u>wa</u> termelon
ch ch in <u>che</u> ese	k k g in <u>loo</u> k <u>go</u> od, k in <u>ski</u> m, NOT <u>ka</u> le	ph p in <u>pa</u> ncake, or <u>loo</u> p <u>ho</u> le, NOT ph in <u>ph</u> one	x rough h, like clearing throat
d d in <u>di</u> p	kh k in <u>ka</u> le	p' p in <u>sp</u> ud, caught in throat	y y in <u>ya</u> ms
e e in <u>spa</u> gh <u>et</u> ti	k' k in <u>ski</u> m, caught in throat	s s in <u>sa</u> lsa	z z in <u>zu</u> cchini
g g in <u>gr</u> eens	l l in <u>le</u> ttuce	sh sh in <u>sh</u> rimp	zh j in <u>so</u> p-du- <u>jo</u> ur or au- <u>ju</u> s
gh breathy g, like gargling	m m in <u>ma</u> yonnaise	t t d in <u>ho</u> t <u>do</u> g, t in <u>st</u> eam, NOT <u>to</u> p	' pause in <u>uh</u> - <u>oh</u>

The writing rules consist of three main conventions, those involving the marking of vowels (*a*, *aⁿ*, *e*, *i*, *iⁿ*, *o*, *oⁿ*, and *u*) to account for stress and length, those involving capitalization, and those involving punctuation. The conventions for

capitalization and punctuation are largely the same as in English, making the conventions for vowels the most worthy of mention.

Vowel Stress. Primary stress, or vowel loudness, is marked by way of an acute accent over the vowel receiving it, as in *cedóⁿga*, 'buffalo bull'. In one syllable words, stress is generally not written except occasionally, where not writing it changes the peak of a larger stress contour in a phrase or sentence. This is done to avoid extraneous diacritics on the printed page. Longer words are generally stressed on either the first or second syllable, with secondary stress occurring regularly every other syllable thereafter. Secondary stress—louder volume than unstressed vowels, but not as loud as primary stressed vowels—is often not written, except when it occurs in the word before the primary stress or when it occurs after primary stress on an unexpected syllable. Additional stress marking rules are affected by vowel length, and are accordingly discussed below.

Vowel Length. Some vowels in Kanza are held longer than others—roughly one-and-a-half times as long. When this occurs, the vowel is written twice, as in *baashé*, 'y'all' moving continuative aspect marker'. Stress and its marking are affected by length. Long stressed vowels are typically spoken with falling stress and pitch, meaning that the first part of the vowel is pronounced louder and higher the second part. Long stressed vowels are written with any diacritics only on the second of the two vowels, again to avoid extraneous vowel marking. Thus, the first syllable of *Kaáⁿze*, the Kanza word for 'Kanza', features a long stressed *aⁿ* (as in *áⁿàⁿ*). Note that there are rare places where stress is marked on the first of the paired vowels in a long syllable, such as *báase*, 'I sever it by cutting'. But this is done because the verb *báase* has received an "internal prefix" *a-*, meaning 'I', occurring right in the middle. This can be seen more clearly in the 'you'-form of this word, *báyase*. It must be mentioned here that the phenomenon of vowel length in Kanza has not been well studied in the past.

Vocabulary

Many, if not most, full-length Kanza words are built up from an inventory of smaller word parts, each of which is called a **morpheme**. For instance, the word *aⁿyánaⁿsta*, 'you kick(ed) me', is composed of the prefixes *aⁿ-*, 'me', *ya-*, 'you', and *naⁿ-* 'by foot', and the root *-sta*, 'compress quickly'. There are many complicated rules—far too involved to discuss here—to determine which word parts can be combined with others, as well as for the order of the combinations. Readers will become familiar with some of these rules by carefully reading the text annotations. Be aware, however, that the meanings of words are frequently not equivalent to the sum of their parts. The words *wasábe* and *wazhíⁿga*, for instance, are composed of the prefix *wa-* meaning something like 'that which is, that which does', and the stative verbs *sábe*, meaning 'be black', and *zhíⁿga*, 'be small', respectively. Thus, one might be tempted to say that they mean 'that which is black' and 'that which is small'. Nevertheless, *wasábe* actually means 'black bear', and *wazhíⁿga* actually means 'bird'.

Kanza vocabulary can be fit into parts of speech categories such as noun, pronoun, verb, adverb, etc. However, it is not always a perfect fit. For example, many verbs can be used as nouns and vice versa, while the Kanza equivalent prepositions seems to be combined with a class that also includes adverbs and conjunctions. And these, too, can be used as verbs! Needless to say, it is hard to pin an individual word's part of speech down outside of the sentence in which it is used. For our purposes here, we have identified only three categories, **nominal** (the "nouniest" words), **verbal** (the "verbiest" words), and **miscellaneous** (everything else). Within these broad categories other distinctions can be made, but in order to avoid needless complications we have simply not done so. The glossary section at the end of this book contains a listing of the words and word parts used in the texts, complete with a best attempt at a single grammatical class for each entry.

Grammar

There is no way to sum up Kanza grammar on a page or two, nor would that serve the purpose we have in mind for this book. Even so, a few of the key points will

after the verb. Subordinate verbs come before the main verb. A variety of short words called **particles** are often required to come after the verb.

Verb Phrase: [adverb] [subordinate verb] [main verb] [adverb] [particle] [particle] [...]

Phrase Order. In sentences with all three phrases, the typical order of phrases is Subject Phrase, Object Phrase, and Verb Phrase. This order is sometimes called Subject-Object-Verb word order, or just SOV for short. There are occasions in which the order of phrases can be modified. For instance, the Subject Phrase sometimes comes after the Verb Phrase, particularly when the subject is first introduced. Remember, too, that only the Verb Phrase is necessary. Thus, in addition to SOV order, it is possible to have sentences that OVS, SV, OV, VS, etc. word orders.

Verbs. Verbs are by far the most complex set of words in Kanza. There are two kinds **active verbs** (these are actions for the most part) and **stative verbs** (these are states of being for the most part). Both kinds are complete sentences in and of themselves, containing information not only about the action or state of being, but also the subject, as well as the object when present. Moreover, they may be modified in many different ways through the use of prefixes and suffixes. The most salient features of Kanza verbs involve their person-number conjugation, i.e., addition of prefixes to show the subject and object of the verb, and their classification with respect to the flow of the action or state of being through time (called aspect). We will discuss both of these in greater detail in the annotations, but it is necessary to introduce them briefly here.

All Kanza verbs are associated with one of a set of prefixes, and these prefix sets determine how the verb is conjugated to show the subject and object. We call these prefix sets conjugation patterns. For instance, the most typical pattern is called <A>, reserved for regular active verbs. <A> is associated with the prefixes *a-* for 'I', *ya-* for 'you, y'all', and *aⁿ(g)-* for 'you & I, we'. There is no specific prefix for 'he, she, it, they' (or just 's/he'), a fact we describe as an 'invisible prefix' or 'zero prefix' and often mark with just a hyphen (-). Below is an example of <A> using the verb *k'e*, 'dig'.

<A> (regular active verbs)

'I' form	<i>a-</i>	<i>ak'é</i>	'I dig'
'you, y'all' form	<i>ya-</i>	<i>yak'é</i>	'you dig'
's/he' form	<i>∅-</i>	<i>k'e</i>	's/he digs'
'you & I, we' form	<i>aⁿ(g)-</i>	<i>aⁿk'é</i>	'you & I dig'

Sometimes the place where conjugation occurs is not at the beginning. When this happens, the 'I', 'you, y'all', and 's/he' prefixes will be found there, with the 'you & I, we' form prefix at the beginning. The next example involves the <A> verb *báse*, 'sever by cutting', which conjugates between the first and second syllables as *bá_se*.

<A> (active verbs)

'I' form	<i>a-</i>	<i>báase</i>	'I sever by cutting'
'you, y'all' form	<i>ya-</i>	<i>báyase</i>	'you sever by cutting'
's/he' form	<i>∅-</i>	<i>báse</i>	's/he severs by cutting'
'you & I, we' form	<i>aⁿ(g)-</i>	<i>aⁿbáse</i>	'you & I sever by cutting'

Other than <A>, the most most common patterns are and <Y>, for *b-* and *y-* stem active verbs, respectively. Examples are shown below with the verbs *bahá*, 'show', and *yiⁿ*, 'be'. Note that the 's/he' prefixes are still *∅-*, but appear consistently as the first letter of the stem, *b* and *y*, respectively

 (*b*-stem active verbs)

'I' form:	<i>p-</i>	<i>páha</i>	'I show'
'you, y'all' form:	<i>shp-</i>	<i>shpáha</i>	'you show'
's/he' form:	<i>(b-)</i>	<i>bahá</i>	's/he shows'
'you & I, we' form	<i>aⁿ(g)-</i>	<i>aⁿbáha</i>	'you & I show'

<Y> (*y*-stem active verbs)

'I' form:	<i>bl-</i>	<i>bliⁿ</i>	'I am'
'you, y'all' form:	<i>hn-</i>	<i>hniⁿ</i>	'you are'
's/he' form:	<i>(y-)</i>	<i>yiⁿ</i>	's/he is'
'you & I, we' form	<i>aⁿ(g)-</i>	<i>aⁿyiⁿ</i>	'you & I are'

The rest of Kanza's verbs are divided among seven minor verb patterns, which, while important, are not used as often as <A>, , and <Y>. They are summarized in the following table:

	<D>	<G>	<H>	<IM>	<NONE>	<NV>	<S>
	D-Stem	G-Stem	H-Stem	Impersonal	Uninflected	Nasal Vowel-Stem	Reg Statv
'I' form:	<i>t-</i>	<i>k-/p-</i>	<i>ph-</i>	n/a	∅-	<i>m-</i>	<i>aⁿ-</i>
'you, y'all' form:	<i>sht-</i>	<i>shk-</i>	<i>sh-</i>	n/a	∅-	<i>zh-</i>	<i>yi-</i>
's/he' form:	<i>(d-)</i>	<i>(g-)</i>	<i>(h-)</i>	∅-	∅-	<i>(-)</i>	∅-
'you & I, we' form:	<i>aⁿ(g)-</i>	<i>aⁿ(g)-</i>	<i>aⁿ(g)-</i>	n/a	∅-	<i>aⁿ(g)-</i>	<i>wa-</i>

Consider the terms active verb and stative verb again. Rather than defining them as actions and states of being, a better distinction is by which conjugation patterns they involve. Active verbs in Kanza are defined as the set of <A>, , <D>, <G>, <H>, <NV>, and <Y>. Statives are defined as <S> (regular stative verbs), <IM> (impersonal verbs), and <NONE> (uninflected verbs). A curious feature of the active verbs is that their objects use the prefixes associated with the subjects of <S> verbs as **object pronoun prefixes**. So, for instance, the <D> verb form *dóⁿbe*, 's/he looks at, ' is shown below with objects attached:

<i>aⁿ-</i>	'I' in <S>	<i>aⁿ + dóⁿbe</i>	<i>aⁿdóⁿbe</i>	s/he looks at <u>me</u>
<i>yi-</i>	'you' in <S>	<i>yi + dóⁿbe</i>	<i>yidóⁿbe</i>	s/he looks at <u>you</u>
∅-	's/he' in <S>	∅- + <i>dóⁿbe</i>	<i>_dóⁿbe</i>	s/he looks at <u>him/her/it/them</u>
<i>wa-</i>	'we' in <S>	<i>wa + dóⁿbe</i>	<i>wadóⁿbe</i>	s/he looks at <u>us</u>

Regarding **aspect**—the completion, continuation, or potential of actions or states of being through time—the most important facts to be mentioned are that verbs can be marked for three main categories plus combinations thereof. The first two of these are within the realm of actions or states that are formerly or presently underway, i.e., the actual world. The third falls within the realm of actions or states that have only the potential to occur, i.e., the possible world. The first two are where most of the confusion arises, so it's best to discuss them separately. Completed

actions or states make up the **non-continuative aspect**. Verbs marked as non-continuative may be thought of as having been completed or of a start-stop variety. While it may be convenient to think of non-continuative aspect as the past tense in English, this is not so; non-continuative verbs that may have ceased occurring in the past will also be no longer occurring in the present! **Continuative aspect**, on the other hand, is used for verbs either ongoing or not yet completed, either in the past or the present. Again, it is best not to think of continuative aspect as somehow equivalent to present tense. Non-continuative and continuative aspects are mutually exclusive, meaning that a verb cannot express both aspects at the same time. For an English example of these two aspects, imagine a schoolyard long ago just before the class got started. Some kids were running and playing. Suddenly the bell rang, and the students went in and took their seats. When describing the running and playing, we would use the continuative aspect—the actions were ongoing. When talking about the bell and the entry of students into the building, we would use the non-continuative aspect to show that the actions were isolated events in time that were completed.

The other main category is the **potential aspect**, used to show actions or states that are neither ongoing nor completed, but have at least possibility of occurring. A sentence equivalent to the English, "I may go into town," would be in the potential aspect. Moreover, the potential can combine with either of the other two to yield the **potential non-continuative aspect** and the **potential continuative aspect**. There are a few more verb aspects used in Kanza, including the **habitual** (both **habitual non-continuative** and **habitual continuative**), a common aspect involving actions repeated over and over, and one or two others.

There is of course much more to Kanza verbs than just this. Additional details will be provided in the text annotations as needed, and the text exercises will provide opportunities for practice.

APPENDIX IV: *Additional Texts*

Text 11: The Story of Aliⁿk'awaho

Aliⁿk'awaho, c. 1880

Kaáⁿze Íe

¹Góda je-taⁿ khéji New York paháⁿlexci olíⁿbe che ts'áge-zhíⁿga ejí mazháⁿ olíⁿbe ejíkhaⁿ ahúbe che. ²Éji olíⁿbe ché gashóⁿ olíⁿba-dáⁿ Máⁿhiⁿ-táⁿga ahúbe oyáha ahúbe che. ³Máⁿhiⁿ-táⁿga abá Kaáⁿze achíbe che, wanóⁿble, wabóski, íbahoⁿ gághabe che, makáⁿ-sábe shke, zhaⁿní, doská. ⁴Dóda aⁿgáhube-gó, máⁿze-mik'é aⁿk'úbe. ⁵Wahótaⁿ éji aⁿyúzabe. ⁶Nixóje aⁿyúzabe. ⁷Máⁿze-maⁿ aⁿyúzabe. ⁸Íⁿmaⁿhiⁿsú aⁿyúzabe éji. Hao.

⁹Ta aⁿkúdaba-daⁿ, ts'eáⁿyaba-daⁿ, aⁿyáchabe. ¹⁰Máⁿhiⁿ-táⁿga wahótaⁿ itá aⁿyúzabe ejíkhaⁿ dáblabe ejíkhaⁿ síka shke ts'eáⁿyabe. ¹¹Cedóⁿga géji aⁿgáyabe éji aⁿgáhiba-daⁿ cedóⁿga ts'eáⁿyabe. ¹²Máⁿhiⁿ-táⁿga yiⁿgé éji mazháⁿ otánaⁿje íⁿmaⁿhiⁿsu gashóⁿ máⁿhiⁿsu gághabá-daⁿ, maⁿ olábe skaⁿ. ¹³Gagójidaⁿ zhaⁿ-míⁿje gághabe skáⁿ. ¹⁴Ta íts'eyábe skaⁿ zhaⁿ-míⁿje khe áha ta íts'eyábe skaⁿ. ¹⁵Péje dóda ge gághabe skáⁿ. ¹⁶Zháⁿ gagóⁿ shóⁿ-akhá púwe gághabe skáⁿ. ¹⁷Péje íshkaⁿbe skáⁿ. ¹⁸T'ózhaⁿ hu é péje ígaghábe skáⁿ. ¹⁹Bamáⁿ shóⁿ-akhá púwe gághabe skáⁿ. ²⁰Maⁿyíⁿka jéxe gagóⁿ péje éji wióhaⁿbe skaⁿ. ²¹Oyóhaⁿbá-daⁿ ta júje-gó, yachábe skaⁿ. ²²Íⁿmaⁿhiⁿsú máⁿhiⁿ gághabe skáⁿ. ²³Gagóje wébase ta íbase-hnáⁿbe skáⁿ. ²⁴Ta ts'éye-hnáⁿbe skáⁿ. ²⁵Wasábe gashóⁿ eshkí ts'éye-hnáⁿbe skáⁿ. ²⁶Óphaⁿ eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ²⁷Cedóⁿga eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ²⁸Zhábe eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ²⁹Tóhnaⁿge eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ³⁰Miká eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ³¹Shóⁿmikáse-ska eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ³²Yaléleze-zhíⁿga eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ³³Zhótaⁿ-sábe eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ³⁴Páhiⁿ eshkédaⁿ ts'éye-hnáⁿbe skáⁿ. ³⁵Paháⁿleji ézhi ozháⁿge oⁿyúzabe. ³⁶Ts'áge-zhíⁿga gójetaha paháⁿleji Kaáⁿze ts'áge-zhíⁿga ozháⁿge ézhi yuzábe skáⁿ. ³⁷Níka-zhúje zaaníⁿ ozháⁿge ézhiyáⁿye yuzábe skáⁿ. ³⁸Mazháⁿ ézhitahá ayábe skáⁿ. ³⁹Gáyiⁿgéji kíya ayábe skáⁿ. ⁴⁰Kíya aⁿgáyabe ejíkhaⁿ aⁿyáⁿkikíya-bazhi. ⁴¹Ejíkhaⁿ gashóⁿ-gayé aⁿyáⁿkikíya-bazhi. ⁴²Wéhije ayábe skáⁿ: ogébla ayábe skaⁿ. ⁴³Gayójekhaⁿ óshkaⁿ

pízhi gághabe skáⁿ. ⁴⁴ Níka-zhúje zaaníⁿ oshkaⁿ pízhi gághabe skáⁿ. ⁴⁵ Gayójekhaⁿ dagé shoⁿshóⁿbe háⁿba ejíkhaⁿ dagé shoⁿshóⁿbe skaⁿ, kukúje-hnáⁿbe skáⁿ. ⁴⁶ Gayó ts'ékiye-hnáⁿbe skaⁿ. ⁴⁷ Gayóje ts'é-daⁿ nuzhúha yuzé-hnaⁿbe skaⁿ. ⁴⁸ Gashóⁿ dodáⁿ alíbe-dáⁿ, jégheyíⁿ gághe-hnáⁿbe skáⁿ. ⁴⁹ Aⁿgághe-hnáⁿbe-dáⁿ, jégheyíⁿ ochiⁿ-hnaⁿbe skáⁿ. ⁵⁰ Wachíⁿ-hnaⁿbe skáⁿ. ⁵¹ Wak'ó gashóⁿ eshkédaⁿ wachíⁿ-hnaⁿbe skáⁿ. ⁵² Níka shki eshkédaⁿ wachíⁿ-hnaⁿbe skáⁿ. ⁵³ Ní-blezáⁿ khejíkhaⁿ aⁿgáhube skáⁿ. ⁵⁴ Ejíkhaⁿ Níka-zhúje kíya ahúbe skaⁿ. ⁵⁵ Ozháⁿge ézhi yuzába-daⁿ ayábe skaⁿ. ⁵⁶ Gayóje Nishóje-táⁿga ophá ahúbe skáⁿ. ⁵⁷ Gayóje Dópik'é hujé chéji táⁿmaⁿ gághabe skáⁿ. ⁵⁸ Gayóje Níka-zhúje oshkaⁿ blóga gághabe skaⁿ. ⁵⁹ Gayójedaⁿ maⁿyíⁿka maⁿbádo gághabe-daⁿ, wakhózu ozhúbe skaⁿ. ⁶⁰ Wakháⁿ ozhúba-daⁿ, sákoje ozhúbe skáⁿ. ⁶¹ Hoⁿblíⁿge ozhúbe skaⁿ. ⁶² Zaaníⁿ oⁿhú-daⁿ pézhe gashtá-hnaⁿbe skaⁿ. ⁶³ Cedóⁿga áblo 'óⁿ máⁿze-mik'e gághe-hnaⁿbe skaⁿ. ⁶⁴ Gayóje mazháⁿ yáliⁿ dádaⁿ íyoⁿbe blóga. ⁶⁵ Yégo maⁿáci gághe-hnaⁿbe ao. ⁶⁶ Gayó hníwacé-daⁿ maⁿáci olíⁿ-hnaⁿbe ao. ⁶⁷ Olíⁿba-daⁿ gashóⁿ shóⁿge zháⁿ k'íⁿba-daⁿ, péje íshkaⁿbe ao. ⁶⁸ Ejíkhaⁿ Niatashtaⁿbe eji aⁿgáhube ao. ⁶⁹ Ejíkhaⁿ Waníⁿje Hu yadábe khéji wáspe aⁿgólíⁿbe khe shi táⁿmaⁿ aⁿgághabe ao. ⁷⁰ Máⁿhiⁿ-táⁿga abá máⁿze-mik'é máⁿhiⁿspe shke wakúbe, zhaⁿ-ígiáse-tábe. ⁷¹ Pézhi íyoⁿbe-daⁿ, cedóⁿga éji gaxláⁿ aⁿgáyabe ao. ⁷² Háⁿnaⁿpáze háⁿba péyoⁿba zhaⁿ cedóⁿga éji aⁿgáhi-hnáⁿbe ao. Hao.

⁷³ Máⁿhiⁿ-táⁿga wahótaⁿ itábe cedóⁿga íkuje-daⁿ, ts'é-dáⁿ, pádaba-daⁿ, gashóⁿ shóⁿge cedóⁿga k'íⁿkhiyebà-daⁿ alíbe-dáⁿ, yaché-hnaⁿbe ao. ⁷⁴ Cedóⁿga géji ahíbe-dáⁿ, shóⁿge máⁿtanahá, Kaáⁿze shóⁿge itábe, alíⁿba-dáⁿ, mazháphe oyíⁿge. ⁷⁵ Gashóⁿ cedóⁿga watíⁿ níkašíⁿga gashóⁿ ayé-hnaⁿbe ao. ⁷⁶ "Cedóⁿga áshka! ⁷⁷ Xlúzhe líⁿ-aó!" ⁷⁸ Wajúje, hába wasúda-dáⁿ, aⁿyáchabe ao. ⁷⁹ Waníⁿje Hu oⁿgólíⁿbe dódahá Khaónzil Bló oⁿgólíⁿbe ao. ⁸⁰ Olíⁿba-dáⁿ, íⁿci oⁿgólíⁿbe ao. ⁸¹ Okúce gashóⁿ éji zaaníⁿ pízhi. Hao.

⁸² Gashóⁿ níkašíⁿga wasísige dodáⁿ okúce Páyiⁿ éji dodáⁿ ayé-hnaⁿbe ao. Hao.

⁸³ Okúce blóga Kaáⁿze akhá ts'éye-hnáⁿbe ao. ⁸⁴ Nuzhúha itá blóga yuzé-hnaⁿbe ao. ⁸⁵ Táⁿmaⁿ, Khaónzil Bló, alíbe-daⁿ, Páyiⁿ ts'é-adaⁿ, wachíⁿbe ao. ⁸⁶ Okúce paháⁿle gashóⁿ pízhi skídaⁿ, nóⁿnuóⁿba nanú ozhú-hnaⁿbe ao. ⁸⁷ Ayíⁿ ayé-hnaⁿbe ao. Hao.

⁸⁸ Páyiⁿ shkídaⁿ okúce zaaníⁿ nóⁿnuóⁿba yashóje. Hao.

⁸⁹ Noⁿbé okíliⁿge. ⁹⁰ Yáli, dádaⁿ blóga. Hao.

⁹¹ Okúce blóga shóⁿge gashóⁿ wak'ú-hnaⁿbe ao. ⁹² Noⁿbé okíliⁿge, gagóⁿ yáli.
⁹³ Ejíkhaⁿ aⁿgáhube-dáⁿ, yegá aⁿgáchibe ao. ⁹⁴ Mazháⁿ ézhitahá oⁿgáchibe gashóⁿ Zaⁿjóliⁿ
aⁿgáchiba-daⁿ, ábata oⁿgághabe ao. ⁹⁵ Máⁿhiⁿ-táⁿga óshkaⁿ itá aⁿgághabe ao. Hao.

⁹⁶ Gashóⁿ Kaáⁿze abá kókosa ídaye gághabe ao. ⁹⁷ Céska shki aⁿgáyiⁿbe ídaye
gághabe ao.

English

¹ *On the other side of (the Mississippi River?), by the great water which is at New York, dwelt the people at the very first. The old men came hither from that land. ² While they dwelt there, behold, the Big Knives came, and forthwith the Indians came hither. ³ When the Big Knives (or Americans) came to the Kaws, they made them acquainted with food, including wheat, coffee, sugar, and white potatoes. ⁴ When we were coming hither, they gave us hoes. ⁵⁻⁷ There we received guns, powder, bullets. ⁸ We took flint arrow-heads there.*

⁹ *When we shot at deer, we killed them and ate them. ¹⁰ From the time that we received guns from the Americans, we killed wild turkeys when we hunted the larger species of game. ¹¹ We went to the haunts of the buffalo, and when we reached there, we killed the buffalo. ¹² When there were no Americans in the country, the Indians made arrow-heads of flint in the uninhabited regions, fitting them into the ends of the arrow shafts. ¹³ From that time, they made bows of wood. ¹⁴ As soon as they made the bows, they killed the deer with them. ¹⁵ They made fire (after coming) this way. ¹⁶ They removed chips from trees or pieces of wood, with adzes, as they stood, and presently, they made fire. ¹⁷ They drew near to the fire to warm themselves. ¹⁸ The fire was made from wood called t'ózhaⁿ hu. ¹⁹ They rubbed it for some time, thus making fire. ²⁰ At that time they boiled several things together in earthen kettles,*

which were placed over the fire. ²¹ They boiled the food thus, and when the meat was cooked, they ate it. ²² They used flint arrow-heads as knives. ²³ Then they cut the meat in two with instruments. ²⁴⁻³⁴ They used to kill deer, black bears, elk, buffalo, beavers, otters, raccoons, white wolves, coyotes, black wolves, and porcupines. ³⁵ Formerly, we took another road. ³⁶ The ancients who lived in the remote past, the old men of the Kaws who were at the first, took another road. ³⁷ All the Indians took different roads. ³⁸ They went to different lands in different directions. ³⁹ They separated, and each tribe went to that (unseen) land which it selected. ⁴⁰⁻⁴¹ From the time that we separated, we have not seen one another. ⁴² They went far away, they scattered and departed. ⁴³ From that time, they did bad deeds. ⁴⁴ All Indians did bad deeds. ⁴⁵⁻⁴⁶ From that time, they were always fighting: they were always fighting from daylight, shooting at one another, and killing some on each side. ⁴⁷ Then they used to take the scalps of the dead. ⁴⁸ When they returned from war, they used to make drums. ⁴⁹⁻
⁵² They beat the drums, and danced, the women taking part in the dance as well as the men. ⁵³ And we were coming hither from the Mississippi River. ⁵⁴ Then the Indians were separating, as they were coming hither. ⁵⁵ They took different roads and departed. ⁵⁶ Then they (the Kaws?) were coming in this direction, following the course of the Missouri River. ⁵⁷ Then they built a village at the mouth of the Kansas River (near the site of Kansas City). ⁵⁸ Then the Indians practised all the customs. ⁵⁹ They made small hills and planted corn. ⁶⁰⁻⁶¹ They planted pumpkins, watermelons, and beans. ⁶² When all were planted, they cut down the weeds. ⁶³ They used the shoulder blades of buffalo bulls as hoes. ⁶⁴ Then all things came up in the good land. ⁶⁵ There they made earth lodges. ⁶⁶ And when the weather was cold, they dwelt in the earth lodges. ⁶⁷ When they dwelt in them, the dogs carried the wood, and the people got close to the fire. ⁶⁸ Thence we traveled till we came to Niátashtáⁿbe. ⁶⁹ After that we dwelt by the stream called Waniⁿje Hú, and there we built a village. ⁷⁰ The Americans (came thither and) gave us hoes, and axes, too, that we might cut wood. ⁷¹ When the grass came up, we migrated, going in search of the buffalo.

⁷² We usually reached the buffalo after seven days. ⁷³ When we shot at the buffalo with the guns of the Americans, we killed them and cut them up, making the

horses carry the packs. And when we got home, we used to eat the meat. ⁷⁴ When we reached the country of the buffalo, we found wild horses. The people rode their own horses, and caught the wild ones with lassos (?). ⁷⁵ So, when the buffloes were visible, the people used to go. ⁷⁶ "The buffalo are close! ⁷⁷ Sit still!" (was said by the criers). ⁷⁸ We ate mush when the corn became hard. ⁷⁹ After dwelling at Waníⁿje Hú, we dwelt at Council Grove, Kas. ⁸⁰ We dwelt there in stone houses. ⁸¹ Then all the nations were bad.

⁸² So the active men (among us) usually went to war against the Pawnees.

⁸³ The Kaws usually killed persons belonging to all the nations. ⁸⁴ And they took their scalps. ⁸⁵ When they came back to their village at Council Grove, they danced because the Pawnees were dead. ⁸⁶⁻⁸⁷ Notwithstanding all the nations were bad formerly, they used to fills [sic] the pipes with tobacco, and they took them away.

⁸⁸ Even all the Pawnee enemies used to smoke the pipe (of peace).

⁸⁹ Then they shook hands. ⁹⁰ All that was done was good.

⁹¹ Then those who had been foes used to give horses. ⁹² They took one another by the hand, thus doing what was good. ⁹³ We were coming hither from that place (Council Grove) and we came to this place (Kaw Agency, I. T.). ⁹⁴ We have come to another land, so we have made a fence on coming to Zaⁿjóliⁿ. ⁹⁵ We have adopted the ways of the Americans.

⁹⁶⁻⁹⁷ So the Kaws have been raising hogs and cattle.

NOTES

James Owen Dorsey writes, "17,2. jaⁿmindje kye aha, etc. Proposed reading: jaⁿmindje kye gaxabe-ku aha ta its'eyabe skaⁿ, (As soon as) they made bows, they killed deer with them. Peculiar words used by Aliⁿkawahu, one of the oldest Kansas: 16,1 - tciyetaⁿ (see dje and tañga). 17,1. Kakuⁿditaⁿ (see kayudjekaⁿ). 17,2. piedje for pyedje. 17,5. tciyexe for djexe. 17,7. biebase for myebase. 18,4. kudjetaha. 18,7. wiehidje for myehidje. 18,10. kukude for kukudje. 19,2. tci-yexeyiⁿ for djexeyiⁿ. 19,10. uⁿhü, a case of hapax legomenon. 20,2. yieku for yegu.; maⁿaṭi for maⁿatci; 20,3. pieyuⁿba for peyuⁿba, 21,5. iṭi for iⁿtci(?). 22,3. yiega for yega. 22,5. tcieska for tceska. Aliⁿkawahu speaks of the 'great water near New York' the ocean, as that body of water near which resided the ancestors of his people in prehistoric times. The author doubts this, suspecting that 'tciyetaⁿ' refers to some great lake (dje tañga), possibly Lake Michigan, near which resided the Winnebagos, and, according to the tradition of the lowas, that people with other cognate tirbes."

Text 12: Kaw War Customs

Paháⁿle Gáxli, c. 1880

Kaáⁿze Íe

¹Paháⁿle níⁿkashiⁿga míⁿxcí gashóⁿ ts'ábe aó. Hao.

²Níⁿkashiⁿga okúce akháⁿji níⁿkashiⁿga daⁿhé gashaⁿ nánuóⁿba waxóbe k'ú-hnaⁿbe aó. Hao.

³Hagójidaⁿ nánuóⁿba waxóbe k'úba-dáⁿ háⁿba shápe zháⁿ wanóⁿblabázhe aó, wayáchabazhi aó. Hao.

⁴Gagójidáⁿ níⁿkashiⁿga yuyúski gúbaⁿ-akhá-daⁿ gashóⁿ zhóle dodáⁿ ayé-hnaⁿbe aó. ⁵Gagójidáⁿ wajúta zhíⁿga shkédaⁿ ts'éye-hnaⁿbe aó. ⁶Gayó wajúta zhíⁿga shútaⁿga shkédaⁿ, tá, síka shkédaⁿ, miká shkédaⁿ, ts'éyaba-daⁿ, náⁿje itábe yuzába-dáⁿ péje éji oláⁿ-hnaⁿbe ao, péje éji oláⁿ-hnaⁿbe ao. ⁷Gayójidaⁿ waxóbe wakáⁿdagi gíiⁿ ayé yiⁿkhé ao. ⁸Gayó nanuoⁿba waxóbe oáguzhu aó. ⁹Péje zhíⁿga ájeáye-daⁿ bláshoje aó. Hao.

¹⁰Gayó zaaníⁿ yashódabe aó. ¹¹Zaaníⁿ awák'u adaⁿ yashódabe aó.

English

¹*Formerly, when a man died a natural death, they proceeded as follows.*

²*They used to give a pipe to a man who was an important person in the nation.*

³*And when the pipe was given to him, he used to fast for six days.*

⁴*Then when he had called to the people to collect, they used to go with him to war. ⁵And even if they met any small animal, they used to kill it. ⁶And when they had killed the prairie hen, deer, wild turkey, or raccoon, they took its heart, and put it*

in the fire. 7 Then followed a ceremony pertaining to the mysterious war bag. 8 Then I filled my sacred pipe. 9 When I put a coal of fire in the bowl, I smoked.

¹⁰⁻¹¹ *When I gave the pipe to all, they smoked it.*

NOTES

James Owen Dorsey writes, "giiⁿ aye yiñke ao. This is puzzling to the author. Were it "gik'iⁿ ayabe au," the sentence would mean "After that he (one of the warriors) departed carrying the mysterious sacred bag on his back for the háⁿga." If giiⁿ be a dat. of iⁿ, to wear, the whole sentence probably means, "After that, he (one of the warriors) was going horseback, wearing the mysterious sacred bag for him (the thunder-god (?))." For other parts of Pahaⁿle-gaqli's account of the war customs, and his chart, see the notes after the next version." This last comment refers to Text 10: *War Customs*.

Text 13: Extract from Mourning Customs among the Kaws

Paháⁿle Gáxli, c. 1880

Kaáⁿze Íe

¹Dádaⁿ wak'úzhigó, wak'ó ézhi yuzábe-gó, itáhaⁿ akhá noⁿk'oⁿ-mí gibakóbe ao.
²Paháⁿleji ts'áge-zhiⁿga míⁿxci wahótaⁿ yuzábe-gó, itáhaⁿ yiⁿkhé kúdabe ao ábe ao.
³Itáhaⁿ dádaⁿ wak'úzhidáⁿ wak'ó yúze-dáⁿ (stress), Khaónzil Blo ekháⁿha máⁿhiⁿ yuzé-hnaⁿbe-gó, wéxliⁿ (vowel) yiⁿkhé gabláblaze-hnáⁿbe ao. ⁴Édaⁿ kúje gabláblaze éyoⁿbá nóⁿpaba-daⁿ, dádaⁿ k'ú-hnaⁿbe ao.

English

¹*When he (a widower) does not make presents to the kinsmen of his deceased wife, before he marries again, both of his brothers-in-law are angry with him.*
²*Formerly an old man, they say, took a gun, and shot at his brother-in-law, for this reason.* ³*And another man, when we were this side (south) of Council Grove, took a knife, and gashed the head of the offending man in several places.* ⁴*Therefore, widowers are accustomed now to make presents, fearing lest they should be shot at or cut with knives.*

Text 14: First Story

Nighúje Yíⁿge, c. 1880

Kaáⁿze Íe

¹Gashóⁿ dodáⁿ ayé tábe níkaⁿshíⁿga ghagé-hnaⁿbe ao. ²Gayó ghagába-dáⁿ, ayé tabá-daⁿ, dóba zháⁿ-daⁿ óⁿhoⁿ ijílabadaⁿ, níka dóba xléts'age gághabe ao. ³Ámatahá noⁿbá, shi ámatahá noⁿbá. Hao.

⁴Gayó ayé-hnaⁿbe ao. ⁵Wahóⁿ k'íⁿba-dáⁿ, owé k'íⁿba-dáⁿ, ayé-hnaⁿbe ao. ⁶Gayó dodáⁿhaⁿga akhá nánuózhu máⁿgaha ayíⁿ abá eyaó, nánuóⁿba zhóle ayíⁿ abá eyaó, yashóje. ⁷Gayó gá nánuóⁿba yékhe yashódaba-daⁿ, wadá abá eyaó. ⁸"Hao, Wákaⁿda-é! (stress) ⁹Páyiⁿ-Máhaⁿ miⁿ ts'e kóⁿbla eyaó!" é-hnaⁿbe ao. Hao.

¹⁰Gayó Páyiⁿ-Máhaⁿ íye-hnáⁿbe ao. ¹¹Páyiⁿ-Máhaⁿ íyaba-daⁿ, áshka-zhíⁿga ládabadaⁿ, káⁿya-hnáⁿbe ao. ¹²Gayó Páyiⁿ-Máhaⁿ káⁿyabe oyóya ahúbe gashóⁿ wahótaⁿ íkudábe ao, maⁿ idábe. Hao.

¹³Páyiⁿ-Máhaⁿ éshki wakúdabe ao. ¹⁴Páyiⁿ-Máhaⁿ kúdaba-daⁿ, wahótaⁿ ióbe-dáⁿ, ts'é abá eyaó. ¹⁵Gayó nuzhúha itábe yuzé abá eyaó, blóga gashóⁿ báse-hnáⁿbe ao. ¹⁶Gayó báse yushtáⁿbe-dáⁿ, agú-hnaⁿbe ao. ¹⁷Alíbe-dáⁿ, zháⁿxa gághaba-daⁿ, pahú ágashkábe ao. ¹⁸Gayó wachíⁿ abá eyaó. ¹⁹Dodáⁿhaⁿga yiⁿkhé wak'ó itábe nuzhúha nánuóⁿba éyoⁿba ayíⁿbe-dáⁿ, gashóⁿ wachíⁿbe ao.

English

¹Now, when persons will go to war, they usually cry. ²When they cry and are about to go, they put the kettle on the fire for four days, and appoint four men as xléts'age. ³Two are on one side of the tribe and two on the other.

⁴At length they depart. ⁵They used to carry thread or sinew for mending their moccasins, and corn in bags with slices of squashes. ⁶The captain used to carry his pipe, with a tobacco pouch of skunk skin. He smoked. ⁷⁻⁸And then, when he smoked

this pipe, he used to make petitions to the Wakáⁿda, saying, "Ho, Wakáⁿda! 9 Truly do I wish a Pawnee-Loup to die!"

10 And they used to discover the Pawnee-Loups. 11 When they saw the Pawnee-Loups, they crawled up on them till within a short distance, and then they rushed on them. 12 As soon as they attacked the Pawnees, they reached them and shot at them with their guns and bows.

13 The Pawnees, too, shot at them. 14 When they shot at the Pawnees, they wounded them with their guns, and the Pawnees were dying. 15 Then the Kaws took the scalps of their foes, they cut off their entire scalps. 16 When they finished scalping, they started homeward. 17 When they reached home, they cut a pole, and fastened the hair to it. 18 Then they were dancing. 19 The wife of the captain held the scalp and the war pipe as she danced.

NOTES

James Owen Dorsey writes, "This fight occurred about A.D. 1847. The Panis were encamped on Yüqezigule creek, a branch of the Neosho, south of Council Grove, Kas. They wished to steal horses from the Osages. The Kansas surprised the Panis, killing one man. The war captain was Axagabe, of the Wanaxegens. The qlets'age were Kaⁿze-pa-wadayiñga (of the Maⁿyiñka-gaxe gens?), Miⁿtcu-najiⁿ, Kinyuyiñge (of the Lu), and the Macuⁿ-jiñga (of the Qüya)."

Text 15: Oshe Goⁿya's story

Óshe Góⁿya, c. 1880

Kaáⁿze Íe

¹Níka dodóhaⁿga míⁿxcí ghagábe zhíⁿga itá gítse. ²Gayó níkašíⁿga noⁿbá cí hók'a-zhíⁿga kíghabe; jéghe-zhíⁿga gáyaⁿska zhíⁿga wachózu ozhúbe. ³Júje-dáⁿ, dodáⁿhaⁿga akhá ogáhanapáze-dáⁿ lí-daⁿ, jóba k'u-hnaⁿbe ao, yathá-bazhi-dáⁿ. ⁴Níka-zhúje míⁿ ts'éye góⁿya, wanóⁿbla-bázhe. Hao.

⁵Gashóⁿ ayé tábe ché. ⁶"Gasíⁿdaⁿ ogáhanapáze-dáⁿ, gasíⁿxcí aⁿgáye tábe ché, dodáⁿ." ⁷Jéghe-k'iⁿ abá wathóⁿzu tá shki k'íⁿbe, hoⁿbé shki, jéghe-zhíⁿga shki, cúhaba-zhíⁿga shki. ⁸Gayó waxóbe húyoⁿbe ta akhá ao.

⁹"Mazháⁿ ánasa blé tá míⁿkhe ao, níkawasá-e!"

¹⁰Étaha jéghe-k'iⁿ oyáshki háⁿkazhi ta akhá eyaó. ¹¹Wáxpele gashóⁿ gághabe che háⁿiⁿ chéji.

¹²"Páyiⁿ áxli kóⁿbla eyaó. ¹³Shóⁿge wábliⁿ alí kóⁿbla eyaó! ¹⁴Wáyuxpe shki kóⁿbla eyaó! ¹⁵Halézhe owíblage! ¹⁶Haxíⁿ owíblage! ¹⁷Haská shki Páyiⁿ áxli-dáⁿ, wik'ú tá míⁿkhe, Wakáⁿda-é!"

¹⁸Gayó okúce káⁿyabe ao. ¹⁹Shóⁿge shki gashábe ao, gínashábe ao. ²⁰Páyiⁿ míⁿxcí ts'éyabe ao.

English

¹When a man lost his child, he cried and became a war captain. ²Two men made a small lodge for him; and they filled a small kettle with corn. ³When the corn was boiled, the captain sat when it was dark, and gave just a little away, but he ate none. ⁴When Indians wish to kill one, they do not eat their meals.

⁵At length they were about to go. ⁶"Let us go on the war path tomorrow morning, before light." ⁷The kettle-carriers carried corn, meat, moccasins, small kettles, and spoons (for which they used to have small clam shells). ⁸And they were about to wrap up the sacred objects which they were to take.

⁹"O comrades! I will go to walk around the land," (said the captain).

¹⁰The kettle-carriers shall not --- in that direction (?) [sic]. ¹¹At night they performed the ceremony of knocking down the foe which had been set up.

¹²The captain addressed: "Truly do I wish to kill a Pawnee! ¹³Truly do I desire to bring back horses! ¹⁴Truly do I wish to pull down a foe! ¹⁵I promise you a calico shirt! ¹⁶I promise you a robe! ¹⁷I will also give you a blanket, O Wakáⁿda!, if you let me come back after killing a Pawnee!"

¹⁸And they attacked the foe. ¹⁹They chased them, compelling them to abandon their horses, of which they deprived them. ²⁰They killed a Pawnee.

NOTES

James Owen Dorsey writes, "This was before 1861, the second year that the Kansas were at Council Grove. They killed the Pani near Udje-yiñgele creek. No Kansas were killed. A young man shot at the Pani. Two others ran to him, one of whom struck him and killed him, the other taking his scalp. Each got a piece of the scalp, which was given to the captain. There were many Panis who had stolen horses from the Kansas in the dark; but the Kansas did not know which Panis they were."

Text 16: Second Story

Gazáⁿ Naⁿge, c. 1880

Kaáⁿze Íe

¹Takáⁿ-Ska hujé aⁿgólíⁿbe ao. Hao.

²Níkashíⁿga miⁿ dodáⁿ góⁿyaba-daⁿ, ghagé akhá eyaó. ³Dodíⁿmaⁿyiⁿ (-dáⁿ í-) akhá eyaó. ⁴Dodáⁿ aⁿgáyabe ao, lébla-kíadóba; dodáⁿhaⁿga zhoáⁿmaⁿlabà-daⁿ, aⁿgáyabe ao. ⁵Aⁿgáyaba-daⁿ, noⁿbá zháⁿ aⁿzháⁿbe iyóya Páyiⁿ yábliⁿ shi wiáⁿyabe ao. ⁶Wiáⁿyaba-daⁿ, níkashíⁿga aⁿmáⁿkaⁿyábe ao. ⁷Gayó shóⁿge hú ayíⁿ akhá eyaó, Wazházhe shóⁿge itábe ayíⁿ akhá ao. ⁸Gayó shóⁿge aⁿmáⁿnashábe ao zaaní . ⁹Aⁿmáⁿnashabà-daⁿ, níka míⁿxci áⁿgowaxlábe ao. ¹⁰Ts'eáⁿyaba-daⁿ, shóⁿge yaⁿkhá blóga aⁿmáⁿnashábe ao. ¹¹Noⁿbá áⁿgowáxla-bázhe-gó, aⁿmáⁿyuts'agábe ao.

English

¹*We dwelt at the mouth of the Takáⁿ Ska River.*

²⁻³*A man who wished to go on the warpath was crying. ⁴They agreed to accompany him. So we departed with the captain, eighty in number. ⁵When we had been absent for two days, we discovered three Pawnees. ⁶Then we attacked them. ⁷They had many horses, which they had taken from the Osages. ⁸⁻¹⁰We took all the horses from them, and killed one of the men whom we overtook. ¹¹But we failed to kill two of them, as we could not overtake them.*

NOTES

James Owen Dorsey writes, "This happened about sixteen or seventeen years ago (1867 or 1868). The Kansas were returning from the buffalo hunt. They remained in camp about three weeks. Then the war party went out, and killed the Pani east of Solomon's Fork. The Pani was slain by Pahaⁿle-gaqli."

Text 17: Battle between the Kaws and Cheyennes

Zhóhiⁿ Máⁿyiⁿ, c. 1880

Kaáⁿze Íe

¹ Kaáⁿze akhá yegóji wakíle yushtáⁿbe-gó oyóyaha, cedóⁿga géji gaxláⁿ ayábe
ao. ² Gagó cedóⁿga géji aⁿgáhibe ao. ³ Aⁿgáhibe oyóyaha, Míhega-Hí-To (éji) ayábe (ao).
⁴ Aⁿgáhibe oyóyaha Shayáni wakáⁿyabe ao. ⁵ Ga Kaáⁿze Míhega-Hí-To ahíbe oyóyaha
níka míⁿxcí ts'éyabe ao Shayáni khá. ⁶ Gagó oyóyaha táⁿmaⁿ éji alíbe Kaáⁿze abá. ⁷ Ga
Kaáⁿze akhá wahótaⁿ blógaxcí lúzaba-daⁿ, ga wahótaⁿ blóga lúzaba-daⁿ, ayábe ao. ⁸ Ga
Shayáni kítagábe ao. ⁹ Pízhixcí dáge pízhí wale kukúje gashóⁿ Shayáni shóⁿge itá míⁿxcí
ts'éyabe ao, Gazáⁿ-Naⁿge dóda ts'éyabe ao. ¹⁰ Gayó Táⁿmaⁿ-Ts'éye akhá Shayáni
watáⁿga khe ts'éyabe ao. ¹¹ Shayáni akhá-ji níka shíⁿga watáⁿga Wazhíⁿga Táⁿga e zhíⁿga
khe ts'éyabe ao. ¹² Gá shóⁿge sábe k'áⁿsagéxcí míⁿ gashábe ao Pádoka-Gáxli akhá.
¹³ Gayó níka akhá, Wádashtáye akhá, ka shóⁿge zhúje, Máⁿhiⁿ-táⁿga shóⁿge itábe míⁿ
gashábe ao. ¹⁴ Gayó shóⁿge zhúje ijé ska míⁿ, Wazhíⁿ-Waxá akhá gashábe ao. ¹⁵ Gayó
Tayé akhá shóⁿge míⁿ gashábe ao, óphaⁿ-hiⁿ-egó. ¹⁶ Gayó Wázhaⁿgíye akhá shóⁿge míⁿ
gashábe ao. ¹⁷ Shayáni házabe édaⁿ shóⁿge gínashábe abá eyaó, Wázhaⁿgíye akhá.
¹⁸ Gayójidáⁿ Kaáⁿze míⁿ Níakizhá gayó tashíyaⁿmaká éji óbe ao Shayáni abá. ¹⁹ Gagóha
Shayáni abá Níakizhá óbe oyóyaha Kaáⁿze akhá Shayáni gadáje pízhí níanaⁿge ayíⁿbe
ao, óxle ayé akhá eyaó. ²⁰ Gayó gódamasíⁿ ogákhaⁿ oxlóla éji Shayáni olíⁿbe ao. ²¹ Ga
Shayáni níka míⁿxcí xuyólaⁿge ayíⁿ akhá ao. ²² Shayáni akhá shóⁿge ákuyustá alíⁿ akhá
eyaó. ²³ Ga xuyólaⁿge ayíⁿ akhá hashíta áliⁿ akhá eyaó. ²⁴ Gayó Kaáⁿze míⁿxcí wakáⁿya
ahíbe-dáⁿ, ochíⁿ-hnaⁿbe ao, ogáxpayábe ao. ²⁵ Gayó ochíⁿba-dáⁿ ceháwale yiⁿkhé
gínashábe che ao. ²⁶ Ka Kaáⁿze akhá góda akhá xuyólaⁿge ayíⁿ yiⁿkhé gaxlíbe oyóyaha
zházhe yuzábe che ao. ²⁷ Gagó oyóyaha Shayáni oxlábe ao. ²⁸ Shi hakháⁿzhi si-yuzábe
lébla-hu noⁿbá shi ogákhaⁿ míⁿ obáyazabe che ao. ²⁹ Ogákhaⁿ obáyazabe-gó, Shayáni
ogípi olíⁿbe ao. ³⁰ Gayó Kaáⁿze akhá ánasa ógighe onázhiⁿbe ao. ³¹ Ka yushtáⁿxcí Shayáni
kúdabe skaⁿ. ³² Gayó lébla yábliⁿ Shayáni Kaáⁿze akhá ts'éyabe ao. ³³ Míⁿoⁿba-híye-gó,
gágo-hnáⁿ dágabe ao. ³⁴ Shayáni akhá xádabe ao. ³⁵ Ka péje gághabe-go, osábe ao.
³⁶ Shayáni noⁿbá buspábe skáⁿ. ³⁷ Gayó Wádashtáye akhá ówasábe skáⁿ. ³⁸ Shayáni

ówasábe-gó oyóyaha, zházhe yuzábe che ao, Wádashtáye akhá. ³⁹ Kaáⁿze noⁿbá ts'éyabe ao, Níakizhá, Cízhiⁿ-Haⁿga éyoⁿba.

English

¹ Soon after the distribution of annuities to the Kaws (just as we have had recently), they departed with all their families to the country of the buffalo. ² At last we reached the haunts of the buffalo. ³ Soon afterwards, we went to Míhega Hí To. ⁴ When we reached it, the Cheyennes attacked us. ⁵ And the Kaws killed a Cheyenne man. ⁶ At length in a short time, the Kaws came back to their village. ⁷ All seized their guns, and departed. The fight was renewed. ⁸ They and the Cheyennes fought one another. ⁹ They shot at one another, and the fighting was very bad. At length, the present Gazáⁿ Naⁿge killed a Cheyenne horse. ¹⁰⁻¹¹ Then Táⁿmaⁿ Ts'éye killed the Cheyenne chief, who was the son of another chief, Big Bird. ¹² Pádoka Gáxli compelled one of the foes to abandon a black horse which was very swift. ¹³ And Wádashtaye made another abandon a red horse, which was an American horse. ¹⁴ Wazhíⁿ Waxá made one abandon a red horse which had a white face. ¹⁵ Táye made one abandon a horse that was the color of an elk. ¹⁶ Wázhaⁿgiye made one abandon a horse. ¹⁷ The Cheyenne fled, therefore he took the horse from him. ¹⁸ Then the Cheyennes wounded a Kaw, Níakizhá, on his knee. ¹⁹ Soon after this, the Kaws forced the Cheyennes into the stream, making them run about in the mire, and they were about to overtake them. ²⁰ On the other side of the stream was a ravine, a deep hollow, in which was the Cheyenne camp. ²¹ And one of the Cheyennes had a headdress made of the entire bodies of eagles. ²²⁻²³ He sat on a horse with another man, being behind. ²⁴ And when a Kaw rushed on him and reached him, he struck him, knocking him from the horse. ²⁵ And when the Kaw struck him, he took his shield from him. ²⁶ And when the Kaw, who used to be alive, killed the Cheyenne, he took his name from the occurrence, Xuyólaⁿge. ²⁷ Soon after, they drew near to the other Cheyenne. ²⁸⁻²⁹ And when he was at no greater distance than two hundred yards, he scared him into another ravine, which was crowded with Cheyennes. ³⁰⁻³¹ And the Kaws surrounded the ravine, cutting off the retreat of the Cheyennes. Aiming squarely at them, they shot at the Cheyennes. ³² The Kaws killed thirty Cheyennes. ³³ When the sun set, the fighting

ended. ³⁴The Cheyennes crept into the grass. ³⁵And when the Kaws made a fire, they burnt the Cheyennes alive. ³⁶Two Cheyennes crouched in the grass. ³⁷And Wádashtaye burnt them. ³⁸As soon as they were burnt, Wádashtaye received his name. ³⁹Two Kaws were killed, Níakizhá and Cízhiⁿ Háⁿga.

NOTES

James Owen Dorsey writes, "This battle occurred fourteen or fifteen years ago (1867 or 1868), when the Kansas were at Council Grove. The same fight has been mentioned by Pahañle-gaqli, in the next version. Of the two Cheyennes on one horse, Qüyulañge, a kinsman of Pahañle-gaqli, killed the one in front when his horse fell, owing to a wound in the leg. The other Cheyenne fled, and at the end of the battle, being the only survivor of his party, he was killed by Pahañle-gaqli, as told in this version. Two Cheyennes crawled into the deep grass in the ravine. Wadactaye set fire to the grass, and the south wind carried the flames to the place, where the the two were concealed. This made them stand at once, and both were killed. Hence Wadactaye got his name, dactacye referring to something burnt smooth or bare."

Text 18: Chas. McKassey to his son Edgar at Carlisle, PA

Charles McKassey, January 1, 1883

Kaáⁿze Íe

¹Paháⁿleji waléze aⁿyák'u chiyé-na blúze ao. ²Gashóⁿ wigínaⁿk'oⁿ. ³Shi wayúlaⁿ wíta yáli shóyeáye ao. Hao.

⁴Waléze máⁿzeska shkághe háⁿba wakáⁿdagi dóba háⁿba chiyé-daⁿ hnúze che ohnáge chiyáye anáⁿk'óⁿ. ⁵Yegóji gashóⁿ ók'aⁿ pízhi gashóⁿ háⁿba dóba sátaⁿ shkédaⁿ iyáye miⁿkhé ao, háⁿba yé. ⁶(Wak'ó wíta noⁿbábe ao.) ⁷Gayó míⁿoⁿba noⁿbá yábliⁿ shkédaⁿ John Kickapoo akhá lúzabe zhiⁿgázhiⁿga aⁿgík'u-bázhe ao, ts'ábe ao. ⁸Háⁿba yábliⁿ zhaⁿ agháge miⁿkhé. ⁹Atábla-mázhe. ¹⁰Yegóji aⁿmáⁿxpayiⁿ ao, wizhósizhóxciaⁿ!
¹¹Máⁿzeska shkághe che lébla noⁿbá áliⁿ sátaⁿ shkédaⁿ, aⁿyák'u kóⁿbla eyaó. ¹²Waléze paháⁿle aⁿyák'u chiyé-na éji yalí-daⁿ wigíkoⁿbla ephé-na eshkí anáⁿk'oⁿ kóⁿbla.
¹³Omáⁿyiⁿka yábliⁿ hí-daⁿ yalí-daⁿ, wigíkoⁿbla eyaó.

English

¹*I have received the letter which you sent me.* ²*Well, I have heard from you, my son.* ³*Again I send you my decision, which is good.*

⁴*I have heard that which you sent to tell me about your earning so much wages day by day, and what you receive in money at the end of a month.* ⁵*Well, here a bad thing has occurred. I have seen it for four or five days.* ⁶*(My wives are two.)* ⁷*For two or three months has John Kickapoo taken one of my wives from me, and he did not restore the child to me. It is dead.* ⁸*I have been crying for three days.* ⁹*I have not hunted game.* ¹⁰*Now am I poor, my dear little child!* ¹¹*I truly wish you to give me about twenty-five dollars of the money that you have earned.* ¹²*I also wish to hear about what I said to you with reference to my desire for you to come home, when I sent my reply to the former letter which you sent me.* ¹³*I wish you to come home when the third year arrives.*

Text 19: Coyote and Mice

Maude Rowe, 1974

Kaáⁿze Íe

¹Shóⁿmikase-híⁿga miⁿ ahú abá, ozhóⁿge ophá. ²Níkashiⁿga dóba wayóⁿ abá, wánoⁿk'e abá. ³Éji ahíbe-daⁿ wadóⁿbe abá. ⁴"Wíshki áwachiⁿ óⁿbla e," akhá.

⁵Ichóⁿga-híⁿga abá, "Yanáⁿge ta hniⁿkhé. ⁶Háze ahníⁿ-hné ta hniⁿkhá, ye páⁿxe-híⁿga wachíⁿ aⁿgáyiⁿbe khé."

⁷Shóⁿmikase-híⁿga miⁿ, "Háⁿkazhi, máⁿda anáⁿge ble che, awáchiⁿ kóⁿbla e," akhá.

⁸Da páⁿxe-híⁿga yiⁿkhé k'úba-daⁿ, k'íⁿba-daⁿ, wachíⁿ abá, ígiha abá zaániⁿ. ⁹Yushtáⁿbe-ohá, ayíⁿ-ayábe. ¹⁰Náⁿge ayábe, shóⁿmikase-híⁿga abá. ¹¹Gaxá khéji ahíbe-ohá, yachábe. ¹²Páⁿxe-híⁿga yiⁿkhé yachábe-daⁿ, chéyiⁿ ayóha. ¹³Ayábe shi, kiyubíghaⁿ-ohába-daⁿ, maⁿshíta ayábe! ¹⁴Oxpáye alíbe, háⁿnidaⁿ gasági abá ni. ¹⁵Shi hébe ayábe. ¹⁶Shi hébe ayábe-daⁿ, zhaⁿ miⁿ íyabe. ¹⁷Shi yubíghaⁿ-ohába-daⁿ, zhaⁿ che ágidaba-daⁿ, zhaⁿ che éyoⁿba maⁿshíta ayábe. ¹⁸Shi maⁿyíⁿka oxpáye alíbe. ¹⁹Da háⁿnidaⁿ gasági abá ni. ²⁰Shi hébe ayábe che. ²¹Wak'ó-hiⁿgáxcí miⁿ íyabe. ²²"Ikó, gáyega ta da wachíⁿba-daⁿ, yíbaⁿ abá, shi che," abá.

²³Wak'ó-hiⁿgáxcí akhá, "Haáⁿmada (?) bleé che."

²⁴"Wigík'iⁿ ble ta miⁿkhé," akhá, shóⁿmikase-híⁿga akhá.

²⁵Wak'ó-hiⁿgáxcí akhá ókilaxla ézhi ogíbahaⁿbe. ²⁶Da, "Haaⁿ aⁿgáye che," akhá.

²⁷Shóⁿmikase-híⁿga akhá, "Áⁿye, náⁿka wíta áⁿye," akhá.

²⁸Da wak'ó-hiⁿgáxcí akhá náⁿka khe álibe-daⁿ, ayábe. ²⁹Shóⁿmíkase-híⁿga akhá shi yubíghaⁿ-ohábe. ³⁰Da maⁿshí nòⁿkoⁿmíⁿ maⁿshíta ayábe. ³¹Wéhiⁿjexci maⁿshíta ayábe che, oxpáye alíbe che. ³²Nòⁿkoⁿmíⁿ gaságibe. ³³Gakhóhanaⁿ.

English

¹A little coyote was coming along, following (?) the road. ²Some people were singing, (and) he was listening to them. ³When he got there, he was looking at them. ⁴"I want to dance, too," he (said).

⁵The mice (said), "You'll run (away). ⁶You'll take it and run away, this little gourd we danced with."

⁷(The) coyote (said), "No, I won't run, I want to dance."

⁸And (so), they gave him the little gourd, and he packed it on his back, and (started) dancing, all of them (?) without stopping. ⁹When they stopped, he took it. ¹⁰He went running, that little coyote. ¹¹When he arrived at the creek, he ate it. ¹²And therefore (?) in this way, he ate the little gourd. ¹³He went off again, and when he had to fart, he went way up! ¹⁴He came falling back, and he was stunned. ¹⁵He went off another little bit. ¹⁶When he went off a little farther, he saw a tree. ¹⁷When he had to fart again, he grabbed (?) the tree, and he and the tree both went way up. ¹⁸Again he came falling back to the ground. ¹⁹And he was nearly stunned. ²⁰Again he went on a bit ²¹He saw a little old woman. ²²"Grandmother, over there (?) they're dancing, and they're calling you to come (?)," he (said).

²³The little old woman (said), "I'll go (?)."

²⁴"I'll go carrying you on my back," (said) that little coyote.

²⁵The little old woman wore her other clothes. ²⁶And, "We'll go there (?)," (s)he (said).

²⁷*The little coyote (said), "You and I went (?), you and I went on my back (?)."*
(?)

²⁸*And the little old woman was sitting on his back, and they were going.* ²⁹*Then the little coyote had to fart again.* ³⁰*And up, they both went way up.* ³¹*They went a great distance up, and came falling back.* ³²*They were both stunned.* ³³*That's it.*

NOTES

The word shóⁿmikase can mean either 'wolf' or 'coyote', but Mrs. Rowe translates it as the latter for the purpose of this story. Nevertheless, the version obtained by Dorsey is called 'Wolf and Mice'. For those with access to the Rankin field recordings, the original audio recording for this text begins on Kansa 11 Disc 13 on track 14 at 2:20 and concludes on Kansa 11 Disc 14 on track 1 at 4:40.

Text 20: Hungry Raccoon

Maude Rowe, 1974

Kaáⁿze Íe

¹Miká miⁿ wanóⁿble góⁿya abá. ²Noⁿpéhi wáli abá. ³Da "Haáⁿmada áwanoⁿble ta miⁿkhé," akhá. ⁴Da síka táⁿga dóba wéyaba-daⁿ, wagíbaⁿba-daⁿ, "Ni hánaⁿ hnátaⁿ shkóⁿhna?" akhá. ⁵"Ni yatáⁿbe," akhá.

⁶Zaaní síka táⁿga ni yatáⁿ abá, ni ogípixci ye abá.

⁷Da "Zaaní aⁿzháⁿ tábe," akhá. ⁸"Móⁿya zhaⁿ," akhá. ⁹Da miká akhá ánaⁿsig(a)be. ¹⁰Da ni ozhú yeché gasápabe. ¹¹Naⁿxlégabe.

¹²Da síka táⁿga miⁿ ishtá agáblaba-daⁿ, "O, ts'éwaye abá, miká abá," akhá. ¹³Da zaaní házabe.

¹⁴Miká abá zhaⁿ chéji áphe ayába-daⁿ, zhaⁿ akhá yuzúwe lalé akhá. ¹⁵Da miká akhá, "Aⁿyúe aⁿgéli (?)," akhá. ¹⁶"Ówichiⁿ ta miⁿkhé," akhá. ¹⁷Óchiⁿ shié gi aⁿbé zúbabe-ohá shié si ochiⁿbe. ¹⁸Naⁿbé-hiⁿga che oyíⁿgabe. ¹⁹Naⁿbé lúts'agabe. ²⁰Óyuxe híⁿje akhá, "Maⁿshíta líⁿ" akhá. ²¹Shóⁿmikase dóba wéyaba-daⁿ, wábaⁿ yéye akhá. ²²Hówage ayéyaba-daⁿ, "Síka dóba owáhaⁿ che dóa che. ²³Máⁿda shúbe hnácha-ba-naⁿhá," akhá.

²⁴Da shóⁿmikase-hiⁿga abá, "Aⁿyáche aⁿgáye tábe," akhá. ²⁵Achíbe shóⁿmikase-hiⁿga abá achíbe-daⁿ, síka táⁿga zaaní yahníⁿba-daⁿ, miká akhá ejí shi líⁿ akhá.

English

¹A raccoon was wanting to eat a meal. ²He was really hungry. ³And "I shall eat," he (said). ⁴And he spotted some turkeys, and he called to them, "How much water do you want to drink? ⁵Drink water," he (said). (?)

⁶All the turkeys were drinking, and the water was making them quite full. (?)

⁷And he (said), "We'll all lie down. ⁸Lie down," he (said). (?) ⁹And the raccoon walked kicking. ¹⁰And he popped these water-filled ones. ¹¹He smashed them with his feet.

¹²And one turkey could see him, and (said), "Oh, he's killing us, that raccoon."
¹³And they all ran away.

¹⁴The raccoon was going along and the tree he passed (?) made a squeaking sound. (?) ¹⁵And the raccoon (said), "... " (?) ¹⁶"I'm going to hit you," he (said). ¹⁷... (?) when it squeaked again, he hit it with his foot. (?) ¹⁸It caught his little paw. ¹⁹He was unable to (use) his hand. ²⁰Taking refuge (?), the elm (said), "Stay up here." (?) ²¹He saw some coyotes, and he suddenly called to them. ²²Where they were going around, "I cooked some turkeys... (?) ²³Don't you be eating the guts," he (said).

²⁴And the little coyotes (said), "Let's go eat it." ²⁵The little coyotes arrived, and as they were swallowing all the turkeys, the raccoon was still (stuck).

NOTES

For those with access to the Rankin field recordings, the original audio recording for this text begins on Kansa 14 Disc 20 on track 1 at 2:00 and concludes on Kansa 14 Disc 20 at the end of track 1.

APPENDIX V: Kanza Glossary

Kanza to English

A

a arm

a- 'carrying' portative verb prefix

a- 'I' in <A> verbs

a- special motion verb prefix

á- 'on' locative verb prefix

-(a) imperative marker

-(a) participle suffix

abá 's/he' moving continuative aspect marker

abá 's/he' moving subject

ábata fence

-(a)be 'we, y'all, s/he' non-continuative aspect suffix

áblo shoulder blade

áchiye act suddenly on?; a<A?>chiye

adáⁿ and, therefore

ágabla gaze on; a<A?>gabla

ágiliⁿ sit on one's own; a<A>liⁿ

agúye cause to come home here; agu<A>ye

áha after

akhá 's/he' resting continuative aspect marker

akhá 's/he' resting subject

ákida soldier

aláyíⁿ-le take one's own back home with?;
alayiⁿ<A>le

álinoⁿbà, alíⁿnoⁿba twelve

áliⁿ sit on; a<A>liⁿ

áma, áⁿma⁽ⁿ⁾, oⁿmóⁿ other one

ámata, áⁿmaⁿta to another, the other

ánaⁿzhiⁿ stand on; a<A>naⁿzhiⁿ

ao clause-level male oral punctuation marker

áshita outside

áshka nearby

áyastale be attached on; <IMP?>

ayíⁿ have; a<Y>iⁿ

ayíⁿ-hi take there, have and arrive there;
a<Y>iⁿ-<H>i

ayíⁿ-le take back, have and go home there
a<Y>iⁿ-<A>le

ayíⁿ-ye take there, have and go there;
a<Y>iⁿ-<Y>e

ayóha thus, in this way?

-(a)zhi 'not' verb suffix

azhíⁿ, azháⁿ'iⁿ dream, think; azha<NV>iⁿ

Aⁿ

aⁿ- 'me' in active verbs; 'I' in <S> verbs

aⁿ(g)- 'you & I, we' in active verbs

aⁿgáye you & I, we' moving continuative aspect marker

aⁿgéshki we also, us also

aⁿgota our, ours

áⁿkazhe, áⁿkazhi be not, no (variant);
<H?>

B

ba snow

ba 'the' plural animate moving objects

ba- 'by pushing' instrumental verb prefix

bá- 'by cutting' instrumental verb prefix

baashé 'y'all' moving continuative aspect
marker

bádapa shorten by cutting; ba<A>dapa

badó hill, mountain

bahúya, bahúye be snowing; <IMP>

bakó be angry; <S>

baspáⁿ push, nudge;

bayaze scare?;

baⁿ call to;

bekháⁿ fold;

-bighaⁿ blow; verb root

bl- 'l' in <Y> verbs

bláze be torn; <S>

blóga all, whole

buspé crouch;

C

ce bison, bovine

cedóⁿga bison, buffalo bull

céga be new; <S>

céghe plain

ceháwale bison hide shield

ceská domesticated cattle, cow

cézhiⁿga calf

ci house; pitch tent; <A>

cúhaba clam shell

Ch

che exhortative action marker; 'let's'

che narrative or unwitnessed action marker

che 'the' inanimate standing object

che which

-che crumble?; verb root

chéji on, at, or to the inanimate standing
object

chéyiⁿ therefore?

chi arrive here; <A>

chiye? act suddenly; <A?>

chiⁿ strike, hit, beat; <A>

D

da and, then

da ask, beg, demand; <A>

dáble hunt; <D>

dádaⁿ what, something

dagé fight; <A>

dáge battle

dápa be short; <S>

-daⁿ push, pull on?; verb root

daⁿ, -daⁿ and, when

daⁿhé important, good; <NONE>

do tuber, potato

dóba, dó(w)a, some

dóba, tóba four

dóda this way, this side
dódaha at this way, at this side
dódamasiⁿ this half
dodáⁿ war
dodáⁿhaⁿga captain, war leader
dóga, dogá, dóⁿga male of species
dogé summer
dogéjikhaⁿ last summer
dóhnaⁿge, tóhnaⁿge otter
doká be wet; <S>
Dópik'é Topeka, Kansas River
dóⁿbe look at; <D>

E

e direct address marker
e this, that
e, he say; <H>
édaⁿ therefore
ége? say something to another (variant?);
 egi<H>e?
égie, égihe say something to another;
 egi<H>e
égo like, as
éji, ejí there; on, at, or to this or that
ejíha at there, that
ejíkhaⁿ from there; from this or that
émaⁿ, émoⁿ do this?; ewa<NV>oⁿ
éshki, eshkí this also, that also
eyaó indeed, male emphatic marker
éyoⁿba both
ézhi another, other

G

ga and, so
ga- 'by striking' instrumental verb prefix
gaa that, those yonder
gááge say that to another; gaagi<H>e?
gadáje mire; become mired by striking; <A>
gagáⁿhnaⁿ, gágohnàⁿ, gagóhnaⁿ that is
 enough
gághe make; <G>
gagó thus, enough
gagódaⁿ at last
gagóha over there
gagóje, gagóji then
gagójjidaⁿ just now
gagóⁿ thus
gahíge, gahíⁿge chief
gakhóhahnaⁿ that is enough, that is all
gashé capture abandoned; <A?>
gashékhaⁿ only so long
gashóⁿ well, so
gashóⁿgaye all the time
gasí, gasíⁿ morning
gasída during tomorrow
gasíxci, gasíⁿxci in the morning
gaxá creek, stream
gaxláⁿ migrate; <A?>
gaxtáⁿ pour out by striking; <A>
gáyaⁿska that size
gáyiⁿgeji to that unseen place
gayó and, then

gayóha in that way; thus
gayóje, gayóji at that time
gayójedaⁿ, gayójidaⁿ after that, and at that time
ge 'the' inanimate scattered objects
géji on, at, or to them
gi- 'back, return, resumption' verb prefix
gi- dative verb prefix
gi(g)- 'one's own' verb prefix
gíbako be angry with; <S>
gighe? surround; <A?>
gikháⁿ condole with another; <A>
gilé? ready one's own; <A>
gínaⁿshe take, snatch; <A>
gipi? be full, filled; <S?>
gistó gather, assemble?; <A>
go, góa when, if
góda yonder
gódaha over yonder, at that yonder place
gódamasiⁿ on the other side
gojí far off
goyóje then
góze pretend; <A?>
-goⁿ use adze; verb root
góⁿya want, desire; <G>oⁿ<Y>a
gu come home here; <G>
gu- 'for' benefactive verb prefix

Gh

ghagé cry; <A>

H

ha skin, hide, cloth
-ha 'at' location suffix
hába corn on the cob
hagójidaⁿ because, when
hakháⁿdaⁿ when (in future)
hakháⁿzhi at no distance
halézhe printed cloth, calico
hánaⁿ how many, how much
hao paragraph-level male oral punctuation marker
háshi tail end
hashíxcí far behind
haxíⁿ blanket, robe
háze flee; <A>
házu grape, fox grape
haⁿ night
-haⁿ, -hoⁿ boil, cook; verb root
-haⁿ, -hoⁿ lift, raise; verb root
háⁿba day
háⁿbawaskà dawn, daybreak
háⁿga leader
háⁿiⁿ night, at night
háⁿkazhi no
(h)áⁿke? be?; <H?> (archaic)
háⁿnaⁿpaze darkness
háⁿnidaⁿ [verb form] ni almost, on accident
háⁿye dream, think; haⁿ<Y>e
hébe little bit

hegáxe scalp, scalp lock
hi arrive there; <H>
hi tooth
hiyé have gone; <NONE>
hiⁿ animal body covering; hair, fur, feathers
-híⁿga 'little, small' suffix
híⁿje elm, bass, linden
hn- 'you' in <Y> verbs
hnaⁿ only, just
hnaⁿ 'usually, always' habitual aspect marker
hníce be cold; hni<S>ce
-hniⁿ enter?; verb root
hniⁿkhé 'you' sitting continuative aspect
 marker
hók'a something small
hótaⁿ make characteristic sound; <A>
hówa where
hówageji, howágeji where; on, at, to
 what scattered places
howé 'yes' for males
hoⁿbé moccasin, shoe
hoⁿblíⁿge bean
hu come here; <H>
hu leg
hu many
hujé bottom, lower part
hujéta to the bottom, lower part
huwaáli very many

I

i mouth of animal?

i- 'toward' locative verb prefix
í- 'with' instrumental verb prefix
íba swell; ia
íbahoⁿ know; iahoⁿ
ichóⁿga rat
icí his, her, their house
icígo his, her, their grandfather
lcíkitaⁿga mythic old man
idábe together, also
idáye my father
ídaye (gághe) breed, bear; i<A?>daye (<G>)
íe word, language; speak; i<A>e
íewaska interpreter
ígiha always, unstoping
ihé be a singular inanimate lying object;
 <IMP>
íheye lay a single inanimate object down;
 ihe<A>ye
ijé face; be facing?; i<A?>je
ijéye ignite fire at or in a place; ije<A>ye
ijíle hang over fire; iji<A>le
ikó his, her, their grandmother
íkuje shoot at with; i<A>kuje
iléha anus
ishtá eye
Ishtópasabe "Black-Striped Eye?," raccoon,
 also a personal name
itá his, her, its, their; be his, hers, its, theirs;
 <S>
itáhaⁿ his brother-in-law
ítata toward the head?
íts'eye kill with; ts'e<A>ye

íye see; i<A>ye
íyoⁿ paint face as in mourning; i<Y>oⁿ
íyoⁿbe appear, rise; i<Y?>oⁿbe
iyóya awhile, soon after
iyúskige squeeze by hand toward?; <Y>
izhíⁿye his elder brother

Iⁿ

iⁿ rock, stone
íⁿci stone house

J

je lake
-je call, read; verb root
-je kindle; verb root
jéghe kettle, bucket, pot
jégheyiⁿ drum
-ji 'on, at, to' location suffix
jóba some, few, a little
júje be cooked, burned; <IMP>

K

k-, p- 'l' in <G> verbs
ka and, so
Kaáⁿze Kanza, Kaw
káⁿje plum
káⁿya, káⁿye attack; <A>
ke turtle
ki(g)- 'one's self, one another' verb prefix
kíadoba eight
kídage fight one another; <A>

kíihekhíye cause another to lay one's single
inanimate object down; kiihe<A>khiye
kílaⁿge pair, marry; <A>
kíya separate; <A>
kíyaha go in different directions; <A>
kogé make hollow sound; <A>
kokósa pig
kúje shoot at; <A>

Kh

kha 's/he' resting object
-khaⁿ condole?; verb root
-khaⁿ 'from' location suffix
khe 'the' inanimate lying object
khéji on, at, or to the inanimate lying object
khéta to the inanimate lying object
khi arrive home there; <A>
khíghe make for; <A>
-khíye cause another; <A>

K'

k'áⁿsagi be fast, swift; <S>
k'e dig; <A>
k'iⁿ carry, pack on back; <A>
k'iⁿkhiye cause another to carry;
k'iⁿ<A>khiye
k'u give; <A>

L

láje creep, sneak up on; <A>
lalé pass in distance; <A>

laⁿ curse, revile; <A>
laⁿ place, put an inanimate sitting object;
 <A>
-laⁿ think, plan; verb root
láⁿye be wide, large; <S>
le go home there; <A>
-le place, put inanimate standing object; verb
 root
léblaⁿ ten
léblaⁿ-hu hundred
léblaⁿ-noⁿbá twenty
léblaⁿ-noⁿbáxci just twenty
léblaⁿ-yábliⁿ thirty
-léleze bark; verb root
léze be striped; <IMP>
lezhé be spotted, striped; <IMP?>
li arrive home here; <A>
líyiⁿge sit down; <A>
liⁿ sit, be sitting; <A>
lúze get, take one's own; <A>

M

m- 'l' in <NV> verbs
makáⁿ, mokáⁿ medicine
máshka, máⁿshka crawfish
masíⁿ half
mazhá⁽ⁿ⁾, mázhaⁿ, moⁿzháⁿ land, earth
mazháphe lasso?
-mazhi 'l, not' verb suffix
maⁿ arrow
-maⁿ rub, file; verb root

maⁿáci earth lodge
maⁿbádo small hill
máⁿche underneath, within
máⁿcheta, maⁿchéta to underneath,
 within
máⁿda + [verb form] ± [imperative]
 not, lest, 'don't'
máⁿga skunk
máⁿhiⁿ knife
Máⁿhiⁿ Táⁿga "Big Knife," Anglo, American
máⁿhiⁿspe axe
maⁿshí high
máⁿtanahà be wild; <S>
máⁿxcaⁿ once
maⁿyíⁿ walk; maⁿ<Y>iⁿ
maⁿyíⁿka earth, soil
máⁿze iron, metal
máⁿzaha pan, dishpan
máⁿzemaⁿ bullet
máⁿzeska money, silver
miká raccoon
mik'é digger, hoe
miⁿ a, an, one
miⁿ sun
-miⁿ purchase; verb root
míⁿga female of species
míⁿ-hiyé sunset
míⁿje bow
miⁿkhé 'l' sitting continuative aspect marker
míⁿoⁿba sun, moon
míⁿxci one, just one

N

na and? (in past?)
nahaó imperative marker for males
nanú tobacco
nánuoⁿba, nóⁿnuoⁿba pipe
názhozhe, náⁿzhozhe mourn, fast; <A>
naⁿ- 'by foot' instrumental verb prefix
naⁿbé hand, paw
náⁿge run as animal; <A>
náⁿje heart
náⁿka back of body
náⁿkale saddle
náⁿkilats'e mirror
naⁿk'óⁿ hear; <A>
náⁿsa head off; <A>
naⁿshé snatch; <A>
naⁿstá kick; <A>
naⁿzhíⁿ stand up; <A>
ne, nié pain, ache; <S>
ni water, liquid
niáⁿ be talkative?; <A>
niáⁿzhe, niáⁿzhi be silent; <A>
Ní-Blezáⁿ Mississippi River
niché 'you' sitting continuative marker
(variant)
nié cause pain? <A?>
níka man; be a man; <S>
Níka Zhúje "Red Man," Indian, Native
American
níkashiⁿga person

níkawasa, níka wasá comrade

Nishóje Missouri River

Nitó Blue River

nixóje ash, gunpowder

níye miss; <A?>

Nízhuje Arkansas River

noⁿbá two

nóⁿkilats'e mirror

nóⁿkoⁿmi both

nóⁿpe be afraid; noⁿ<S>pe

noⁿpéhi be hungry; noⁿpe<S>hi

nuzhúha scalp

O

o wound; <IRR>

o- 'in' locative verb prefix

obahaⁿ wear; oahaⁿ

obáyaze scare into; oayaze

obékhaⁿ fold in, wrap; oekhaⁿ

ocí pitch tent in; o<A>ci

ogáhanapaze darkness

ogákhaⁿ ditch, ravine

ogásta basin, flood plain

ogébla be scattered? <S?>

ogíchiⁿ strike, hit, beat one's own; <A>

ogíkie say with to another; ogiki(<H>)e

ogílashke fasten one's own in; o<A>gilashke

ohá when

oízhaⁿka forked path

ók'aⁿ be to blame; o<A>k'aⁿ

okíe speak with one another; oki(<H>)e

okíkíe speak with one another about;
o<A>kíkíe
ókilaxla coat, clothes
okípáce tribal division
ok'óje hole
okúce nation, off-tribe
ólage tell one's own; o<A>lage
ólaⁿge hat
olíⁿ sit in, dwell; o<A>liⁿ
omáⁿyiⁿka year, season
onázhiⁿ, onáⁿzhiⁿ stand in; o<A>naⁿzhiⁿ
óphaⁿ elk
ophé follow; o<A>phe
osé set afire; o<A>se
oshcé throw away, abandon; o<A>sche
óshkaⁿ deed
otánaⁿje be between, alone; o<S?>tanaⁿje
owákhaⁿ next
owé provisions
oxlé pursue, chase in; o<A>xle
oxléxci very soon
oxlóla hollow, ravine
oxpáye fall; o<A>xpaye
oyáge tell; o<Y>age
óyaha, oyáha follow; o<Y>aha
oyísi, oyúsi, oyúsiⁿ jump down from, get
off of; o<Y>usi
oyíⁿge catch, hold; o<Y>iⁿge
oyóha as soon as?
oyóhaⁿ boil, cook in <NONE?>
oyóya following

oyóyaha immediately, afterward
oyúdaⁿ pull, haul; o<Y>udaⁿ
óyughe take refuge in; o<Y>ughe
ozháⁿge road
ozhú plant, pour; o<A>zhu
ozó bottom land woods

Oⁿ

óⁿhoⁿ kettle
oⁿhú be planted; <IMP>
óⁿye leave, abandon; oⁿ<Y>e

P

pa animal head; human nose
páhaⁿ, páhoⁿ arise; <A>
paháⁿle first, formerly
páhi be sharp; <IMP>
páhiⁿ porcupine
pahú human head hair
pajé woods, small hills
páje butcher; <A>
páxiⁿ mane
páyahaⁿ arise; <A>
Páyiⁿ Pawnee
Páyiⁿ-Máhaⁿ Skidi Pawnee
páⁿxé small white gourd
péje fire
péyoⁿba seven
pézhe weed, grass
pi be good; <S> (archaic)
pízhi be bad; <S>

púwe light fire, blaze; <A>

puzá sand

Ph

ph- 'l' in <H> verbs

S

sábe be black; <S>

-sagi stun, kill; verb root

sákoje melon

-saⁿ shake; verb root

-sape make slapping sound; verb root

sátaⁿ five

scéje be long, tall; <S>

-se sever; verb root

si foot

-sige flip?; verb root

síka chicken, turkey

siógabe toe

siyéje heel

siⁿje tail

ska be white; <S>

skaⁿ perhaps, apparently

skídaⁿ notwithstanding

-skíge squeeze; verb root

skúwe be sweet; <IMP>

-spaⁿ nudge; verb root

-sta adhere to; verb root

-sta? flatten; verb root

sto gather, assemble?; <A>

su seed

Sh

sh- 'you' in <H> verbs

Shahí Cheyenne

shánaⁿkale saddle

shápe six

Shayáni Cheyenne

-shce leave behind; verb root

shi again

shídozhiⁿga, shídohiⁿga boy, young man

shié this again, and again

shímiⁿzhiⁿga, shímiⁿhiⁿga girl, young woman

shiⁿ be fat; <S>

shk- 'you' in <G> verbs

shka lace, tie

shkaⁿ move around; <A>

-shke fasten, unfasten; verb root

shke, shki also

shkédaⁿ about

sho- to another?

shóga be thick, dense; <IMP>

shóje smoke; be smoky; <S>

shoyé go to another; sho<Y>e

shoⁿ by and by

shóⁿge horse

shóⁿmikase wolf, coyote

shóⁿshoⁿwe always, ever

sht- 'you' in <D> verbs

-shta bald; verb root

-shtaⁿ stop; verb root

-shto aim at?; verb root?

shúbe entrails

shútaⁿga prairie chicken

T

t- 'l' in <D> verbs

ta deer

ta meat

ta potential aspect marker

-ta 'to' locative suffix

tashiyaⁿmakà knee?

táska burr oak acorn?

táya be scattered; <IMP?>

-taⁿ 'big, great' suffix

táⁿga be great, large; <S>

táⁿmaⁿ town, camp, clan?

táⁿmaⁿlaⁿ town, camp, clan?

to be distinctly blue or green; <S>

tóho be blue, green; <S>

-toxe crack, crunch?; verb root

Ts'

-ts'age fail; verb root

ts'áge father-in-law, old man

ts'agézhiⁿga elder, ancestor

ts'e die, be dead; <A>

ts'ékiye kill one another; ts'e<A>kiye

ts'éye kill; ts'e<A>ye

W

wa- 'one that, one who' absolutive noun
prefix

wa- 'stuff, something, someone' verb prefix

wa- 'you & me, us' in active verbs; 'you & I,
we' in <S> verbs

waáli very, much

wabáⁿ call out; wabaⁿ

wabóski wheat, flour, bread

wachíⁿ dance; wa<A>chiⁿ

wachíⁿshka river, stream

wachózu, wakhózu, wathóⁿzu corn

wadóⁿbe reconnoiter, inspect; wa<D>oⁿbe

Wáhioyaha Potawatomi

wahóⁿ break camp; wa<A>hoⁿ

wahóⁿ thread, clothes

wahótaⁿ gun

wahú bone

wajúta animal, quadruped

Wakáⁿda God, Creator, also a personal
name

wakáⁿdagi doctor; mysterious object; be
mysterious; <S>

wakháⁿ squash

wakíle allotment, payment

wak'ó woman; be a woman; <S>

wale shield (stress unknown)

wanághe, wanáⁿghe ghost

wanáⁿp'iⁿ necklace

wanóⁿble eat a meal, dine; wa<A>noⁿble

wapáhi sharp object, weapon

wasábe black bear

wasáⁿ shake, be shaking; wa<A>saⁿ
wasíge be active; wa<S>sige
waská be clear; <IMP>
wáspe be still; <A?>
wasúda be firm; wa<S?>suda
watáⁿga head man, leader
watíⁿ be visible; wa<S?>tiⁿ
waxlé chase something, someone; wa<A>xle
waxóbe sacred object; be sacred <S>
waxpáyiⁿ be humble; <S>
wáxpele vow to sun?
wayó sing; wa<Y>oⁿ
wayúlaⁿ thinker, planner; thought, plan;
 think, plan; wa<Y>ulaⁿ
Wazházhe Osage
wazhíⁿga bird
wé- ordinal number prefix
wédoba, wétoba fourth
weéhije far away
wékaⁿye lariat
wékoce mile
wéts'a snake
wéxliⁿ human head
wéye see something, someone; we<A>ye
wi- 'I' acting on 'you' verb prefix
wi- 'I, me, my' prefix
wíe I, myself, 'I' emphatic pronoun
wishké, wishkí I also, me also
wíta my, mine
wízhiye, wizhíⁿye my elder brother

X

xáje crouch, hide; <A>
xáya back to start
-xci 'real, very' intensifier suffix
-xi arouse, awaken; verb root
xle chase <A>
-xlége be smashed; <IMP>
xléts'age flag bearer
-xli strike down; verb root
-xloge pierce, pinch; verb root
xlúzhe be quiet, still; <S?>
xóje be gray; <S>
-xpe pull down; verb root
-xtáge? compress?; verb root
xtaⁿ leak out; <A>
-xughe crush, break in; verb root
xuyá eagle
xuyólaⁿge eagle headdress

Y

ya- 'by mouth' instrumental verb prefix
ya- 'you' in <A> verbs
yábliⁿ three
yaché eat; <Y>
yahníⁿ swallow; <Y>
yajé call by name; <Y>
yáli be good; <S>
yashóje smoke; <Y>
yashtáⁿ stop by mouth; <Y>
yatáⁿ drink; <Y>
yatóxe crack repeatedly with the teeth; <Y>

yaxtáge bite; <Y>
yaxúghe crush with the teeth; <Y>
yaⁿkhá 'the' plural sitting object
yáⁿye each, apiece
ye clause-level female oral punctuation
 marker
ye go there; <Y>
ye this, these
-ye cause; <A>
yegá here
yegákhaⁿ from here
yégo here
yegóji at present
yéye far off
yéye suddenly?
yeyó right here
yeyóxcí right here
yí- 'you' (object) in active verbs; 'you'
 (subject) in <S> verbs
yí- 'you, your' prefix
yíe you, yourself, 'you' emphatic pronoun
yíⁿge, yíⁿgé be without; lack; <S>
yíⁿkhé 'the' singular sitting object
yíⁿkhéji on, at, to the singular sitting object
yíⁿye exterminate; yíⁿ<Y>e
yu- 'by hand' instrumental verb prefix
yucé cross water; <Y>
yumíⁿ purchase; <Y>
yushké fasten, unfasten by hand; <Y>
yushtáⁿ stop; <Y>
-yusi, -yusiⁿ jump down, get off; verb root?

yuskí gather; <Y>
yutáya scatter by hand; <Y>
yuts'áge fail; <Y>
yuxí arouse, awaken by hand; <Y>
yuxlóge pinch; <Y>
yuzé get, take; <Y>
yuzhá wash by hand, wash hands; <Y>

Z

zaaní, zaaníⁿ all, everyone
zaⁿje high timberland
zúwe squeak; <A>

Zh

-zha wash; verb root
zhábe beaver
zházhe name
zhaⁿ a night's sleep; sleep; <A>
zhaⁿ tree, wood
zháⁿ-íci, zháⁿ ici wooden house, frame
 house
zhaⁿká be forked; <S>
zháⁿkoge wooden chest; thousand
zháⁿ-táⁿga log
zháⁿxa stick, pole
-zhaⁿxciⁿ dear, darling; nickname suffix
zhiⁿ although
zhíⁿga child, offspring; be small; <S>
zhiⁿgáxcí be very small, aged; <S?>
zhíⁿhe lie down; <A>
zhíⁿheye cause to lie down; zhiⁿhe<A>ye

zhóga body

zhóle be with another; zho<A>le

zhótaⁿ wild canid

-zhu plant, pour; verb root

zhúje be red; <S>

.

'iⁿ wear on shoulders; <NV>

'oⁿ use, do; <NV>

<SYMBOL>

∅- 'him, her, it' in active verbs; 's/he' in <S>
verbs

∅- 's/he' in active verbs

-∅ 'I, you, you & I' non-continuative aspect
suffix

English to Kanza

A

- a** see *miⁿ*
- a little** see *hébe, jóba*
- a night's sleep** see *zhaⁿ*
- abandon** see *oshcé, óⁿye*
- about** see *shkédaⁿ*
- ache** see *ne, nié*
- act suddenly** see *chiye*
- act suddenly on** see *áchiye*
- active** see *wasíge*
- adhere to** see *-sta*
- afraid** see *nóⁿpe*
- after** see *áha*
- after that** see *gayójedaⁿ, gayójidaⁿ*
- afterward** see *oyóyaha*
- again** see *shi*
- aged** see *zhiⁿgáxcí*
- aim at** see *-shto*
- all** see *blóga, zaaní, zaaníⁿ*
- all the time** see *gashóⁿgaye*
- allotment** see *wakíle*
- almost** see *háⁿnidaⁿ [verb form] ni*
- alone** see *otánaⁿje*
- also** see *idábe, shke, shki*
- although** see *zhiⁿ*
- always** see *hnaⁿ, ígiha, shóⁿshoⁿwe*
- 'always' habitual aspect marker** see *hnaⁿ*
- American** see *Máⁿhiⁿ Táⁿga*
- an** see *miⁿ*
- ancestor** see *ts'agézhiⁿga*
- and** see *adáⁿ, da, daⁿ, -daⁿ, ga, gayó, gayójedaⁿ, gayójidaⁿ, ka*
- and again** see *shié*
- and (in past)** see *na*
- Anglo** see *Máⁿhiⁿ Táⁿga*
- angry** see *bakó, gíbako*
- animal** see *wajúta*
- animal body covering** see *hiⁿ*
- animal head** see *pa*
- another one** see *ézhi*
- anus** see *iléha*
- apiece** see *yáⁿye*
- apparently** see *skaⁿ*
- appear** see *íyoⁿbe*
- arise** see *páhaⁿ, páhoⁿ, páyahaⁿ*
- Arkansas River** see *Nízhuje*
- arm** see *a*
- arouse** see *-xi*
- arouse by hand** see *yuxí*
- arrive here** see *chi*
- arrive home here** see *li*
- arrive home there** see *khi*
- arrive there** see *hi*
- arrow** see *maⁿ*
- as** see *égo*
- as soon as** see *oyóha*
- ash** see *nixóje*

ask see *da*
assemble see *gístó, sto*
at last see *gagódaⁿ*
'at' location suffix see *-ha, -ji*
at night see *háⁿiⁿ*
at no distance see *hakháⁿzhi*
at present see *yegóji*
at that see *éji, ejí, ejíha*
at that time see *gayóje, gayóji, gayójedaⁿ,
gayójidaⁿ*
at that yonder place see *gódaha*
at the inanimate lying object see *khéji*
at the inanimate standing object see
chéji
at the plural scattered objects see *géji*
at the singular sitting object see
yiⁿkhéji
at there see *ejíha*
at this see *éji, ejí*
at this side see *dódaha*
at this way see *dódaha*
at what scattered places see *hówageji,
howágeji*
attached see *áyastale*
attack see *káⁿya, káⁿye*
awaken see *-xi*
awaken by hand see *yuxí*
awhile see *iyóya*
axe see *máⁿhiⁿspe*

B

back of body see *náⁿka*

back to start see *xáya*
'back' vertitive verb prefix see *gi-*
bad see *pízhi*
bald see *-shta*
bark (verb) see *-léleze*
basin see *ogásta*
bass (tree) see *híⁿje*
battle see *dáge*
be a man see *níka*
be a singular inanimate lying object
see *ihé*
be a woman see *wak'ó*
be active see *wasíge*
be afraid see *nóⁿpe*
be alone see *otánaⁿje*
be angry see *bakó*
be angry with see *gíbako*
be attached on see *áyastale*
be bad see *pízhi*
be between see *otánaⁿje*
be black see *sábe*
be blue see *tóho*
be burned see *júje*
be clear see *waská*
be cold see *hníce*
be cooked see *júje*
be dead see *ts'e*
be dense see *shóga*
be distinctly blue see *to*
be distinctly green see *to*
be facing see *ijé*

be fast see *k'áⁿsagi*
be fat see *shiⁿ*
be filled see *gipi*
be firm see *wasúda*
be forked see *zhaⁿká*
be full see *gipi*
be good see *yáli*
be good (archaic) see *pi*
be gray see *xóje*
be great see *táⁿga*
be green see *tóho*
be hers see *itá*
be his see *itá*
be humble see *waxpáyiⁿ*
be hungry see *noⁿpéhi*
be its see *itá*
be large see *láⁿye, táⁿga*
be long see *scéje*
be mysterious see *wakáⁿdagi*
be new see *céga*
be not (variant) see *áⁿkazhe, áⁿkazhi*
be planted see *oⁿhú*
be quiet see *xlúzhe*
be red see *zhúje*
be sacred see *waxóbe*
be scattered see *táya, ogébla*
be shaking see *wasáⁿ*
be sharp see *páhi*
be short see *dápa*
be silent see *niáⁿzhe, niáⁿzhi*
be sitting see *liⁿ*
be small see *zhiⁿga*
be smashed see *-xléje*
be smoky see *shóje*
be snowing see *bahúya, bahúye*
be spotted see *lezhé*
be still see *wáspe, xlúzhe*
be striped see *léze, lezhé*
be sweet see *skúwe*
be swift see *k'áⁿsagi*
be talkative see *niáⁿ*
be tall see *scéje*
be theirs see *itá*
be thick see *shóga*
be to blame see *ók'aⁿ*
be torn see *bláze*
be very aged see *zhiⁿgáxcí*
be very small see *zhiⁿgáxcí*
be visible see *watíⁿ*
be wet see *doká*
be white see *ska*
be wide see *láⁿye*
be wild see *máⁿtanahà*
be with another see *zhóle*
be without see *yíⁿge, yiⁿgé*
be (archaic) see *(h)áⁿke*
bean see *hoⁿblíⁿge*
bear (verb) see *ídaye (gághe)*
beat see *chiⁿ*
beat one's own see *ogíchiⁿ*
beaver see *zhábe*
because see *hagójidaⁿ*

become mired by striking see *gadáje*

beg see *da*

between see *otánaⁿje*

big see *láⁿye, táⁿga*

"Big Knife" see *Máⁿhiⁿ Táⁿga*

'big' suffix see *-taⁿ*

bird see *wazhiⁿga*

bison see *ce*

bison bull see *cedóⁿga*

bison hide shield see *ceháwale*

bite see *yaxtáge*

black see *sábe*

black bear see *wasábe*

"Black-Striped Eye" see *Ishtópasabe*

blanket see *haxiⁿ*

blaze see *púwe*

blow see *-bighaⁿ*

blue see *to, tóho*

Blue River see *Nitó*

body see *zhóga*

boil see *-haⁿ, -hoⁿ*

boil in see *oyóhaⁿ*

bone see *wahú*

both see *éyoⁿba, nóⁿkoⁿmi*

bottom land woods see *ozó*

bottom part see *hujé*

bovine see *ce*

bow see *míⁿje*

boy see *shídozhiⁿga, shídohiⁿga*

bread see *wabóski*

break camp see *wahóⁿ*

break in see *-xughe*

breed see *idaye (gághe)*

bucket see *jéghe*

buffalo bull see *cedóⁿga*

bullet see *máⁿzemaⁿ*

burned see *júje*

burr oak acorn see *táska*

butcher see *páje*

by and by see *shoⁿ*

'by cutting' instrumental verb prefix

see *bá-*

'by foot' instrumental verb prefix see

naⁿ-

'by hand' instrumental verb prefix see

yu-

'by mouth' instrumental verb prefix

see *ya-*

'by pushing' instrumental verb prefix

see *ba-*

'by striking' instrumental verb prefix

see *ga-*

C

calf see *cézhiⁿga*

calico see *halézhe*

call see *-je*

call by name see *yajé*

call out see *wabáⁿ*

call to see *baⁿ*

camp see *táⁿmaⁿ, táⁿmaⁿlaⁿ*

captain see *dodáⁿhaⁿga*

capture abandoned see *gashé*

carry on back see *k'iⁿ*
'carrying' portative verb prefix see *a-*
catch hold see *oyiⁿge*
cause see *-ye*
cause another see *-khiye*
cause another to carry see *k'iⁿkhiye*
**cause another to lay one's single
inanimate object down** see
kiihekhiye
cause pain see *nié*
cause to come home here see *agúye*
cause to lie down see *zhíⁿheye*
chase see *xle*
chase in see *oxlé*
Cheyenne see *Shahí, Shayáni*
chicken see *síka*
chief see *gahíge, gahiⁿge*
child see *zhíⁿga*
clam shell see *cúhaba*
clan see *táⁿmaⁿ, táⁿmaⁿlaⁿ*
**clause-level female oral punctuation
marker** see *ye*
clause-level male oral punctuation
see *ao*
clear see *waská*
cloth see *ha*
clothes see *ókilaxla, wahóⁿ*
coat see *ókilaxla*
cold see *hníce*
come here see *hu*
come home here see *gu*

compress see *-xtáge*
comrade see *níkawasa, níka wasá*
condole with another see *gikháⁿ*
condole see *-khaⁿ*
cook see *hoⁿ*
cook in see *ohóⁿ, óⁿhoⁿ, oyóhaⁿ*
cooked see *júje*
corn see *wachózu, wakhózu, wathóⁿzu*
corn on the cob see *hába*
coyote see *shóⁿmikase*
crack see *-toxe*
crack with the teeth see *yatóxe*
crawfish see *máshka, máⁿshka*
Creator, also a personal name see
Wakáⁿda
creek see *gaxá*
creep see *láje*
cross water see *yucé*
crouch see *buspé, xáje*
crumble see *-che*
crunch see *-toxe*
crush in see *-xughe*
crush with the teeth see *yaxúghe*
cry see *ghagé*
curse see *laⁿ*

D

dance see *wachíⁿ*
darkness see *háⁿnaⁿpaze, ogáhanapaze*
darling see *-zhaⁿxciaⁿ*
dative verb prefix see *gi-*

dawn see *háⁿbawaskà*
day see *háⁿba*
daybreak see *háⁿbawaskà*
dead see *ts'e*
dear see *-zhaⁿxciaⁿ*
deed see *óshkaⁿ*
deer see *ta*
demand see *da*
dense see *shóga*
desire see *góⁿya*
die see *ts'e*
dig see *k'e*
digger see *mik'é*
dine see *wanóⁿble*
direct address marker see *e*
dishpan see *máⁿzaha*
distinctly blue see *to*
distinctly green see *to*
ditch see *ogákhaⁿ*
do see *oⁿ*
do this see *émaⁿ, émoⁿ*
doctor see *wakáⁿdagi*
domesticated cattle see *ceská*
domesticated cow see *ceská*
'don't' see *máⁿda + [verb form] ±*
[imperative]
dream see *azhiⁿ, azháⁱⁿ, háⁿye*
drink see *yatáⁿ*
drum see *jégheyiⁿ*
during tomorrow see *gasída*
dwell see *olíⁿ*

E

each see *yáⁿye*
eagle see *xuyá*
eagle headdress see *xuyólaⁿge*
earth see *mazhá⁽ⁿ⁾, mázhaⁿ, maⁿyiⁿka,*
moⁿzháⁿ
earth lodge see *maⁿáci*
eat see *yaché*
eat a meal see *wanóⁿble*
eight see *kíadoba*
elder see *ts'agézhiⁿga*
elk see *óphaⁿ*
elm see *hiⁿje*
enough see *gagó*
enter see *-hniⁿ*
entrails see *shúbe*
ever see *shóⁿshoⁿwe*
everyone see *zaaní, zaaníⁿ*
exhortative action marker see *che*
exterminate see *yíⁿye*
eye see *ishtá*

F

face see *ijé*
facing see *ijé*
fail see *-ts'age, yuts'áge*
fall see *oxpáye*
far away see *weéhije*
far behind see *hashíxci*
far off see *gojí, yéye*

fast (quality) see *k'áⁿsagi*
fast (verb) see *názhozhe, náⁿzhozhe*
fasten see *-shke*
fasten by hand see *yushké*
fasten one's own in see *ogilashke*
fat see *shiⁿ*
father-in-law see *ts'áge*
feathers see *hiⁿ*
female of species see *miⁿga*
female oral punctuation marker see *ye*
fence see *ábata*
few see *jóba*
fight see *dagé*
fight one another see *kídage*
file see *-maⁿ*
filled see *gipi*
fire see *péje*
firm see *wasúda*
first see *paháⁿle*
five see *sátaⁿ*
flag bearer see *xléts'age*
flatten see *-sta*
flee see *háze*
flip see *-sige*
flood plain see *ogásta*
flour see *wabóski*
fold see *bekháⁿ*
fold in see *obékhaⁿ*
follow see *ophé, óyaha, oyáha*
following see *oyóya*
foot see *si*

'for' benefactive verb prefix see *gu-*
forked see *zhaⁿká*
forked path see *oízhaⁿka*
formerly see *paháⁿle*
four see *dóba, tóba*
fourth see *wédoba, wétoba*
fox grape see *házu*
frame house see *zháⁿ-íci, zháⁿ, ici*
from here see *yegákhaⁿ*
'from' location suffix see *-khaⁿ*
from that see *ejíkhaⁿ*
from there see *ejíkhaⁿ*
from this see *ejíkhaⁿ*
full see *gipi*
fur see *hiⁿ*

G

gather see *gistó, sto, yuski*
gaze on see *ágabla*
get see *yuzé*
get off see *-yusi, -yusiⁿ*
get off of see *oyísi, oyúsi, oyúsiⁿ*
get one's own see *lúze*
ghost see *wanághe, wanáⁿghe*
girl see *shímiⁿzhiⁿga, shímiⁿhiⁿga*
give see *k'u*
go home there see *le*
go in different directions see *kíyaha*
go there see *ye*
go to another see *shoyé*
God, also a personal name see *Wakáⁿda*

good see *daⁿhé, yáli*
good (archaic) see *pi*
grape see *házu*
grass see *pézhe*
gray see *xóje*
great see *táⁿga*
'great' suffix see *-taⁿ*
green see *to, tóho*
gun see *wahótaⁿ*
gunpowder see *nixóje*

H

hair see *hiⁿ*
half see *masíⁿ*
hand see *naⁿbé*
hang over fire see *ijile*
hat see *ólaⁿge*
haul see *oyúdaⁿ*
have see *ayíⁿ*
have and arrive there see *ayíⁿ-hi*
have and go home there see *ayíⁿ-le*
have and go there see *ayíⁿ-ye*
have gone see *hiyé*
head see *pa*
head man see *watáⁿga*
head off see *náⁿsa*
hear see *naⁿk'óⁿ*
heart see *náⁿje*
heel see *siyéje*
her see *itá*
her grandfather see *icígo*

her grandmother see *ikó*
her house see *icí*
here see *yegá, yégo*
hers see *itá*
hide (noun) see *ha*
hide (verb) see *xáje*
high see *maⁿshí*
high timberland see *zaⁿjé*
hill see *badó*
'him' in active verbs see *Ø-*
his see *itá*
his brother-in-law see *itáhaⁿ*
his elder brother see *izhíⁿye*
his grandfather see *icígo*
his grandmother see *ikó*
his house see *icí*
hit see *chiⁿ*
hit one's own see *ogíchiⁿ*
hoe see *mik'é*
hole see *ok'óje*
hollow see *oxlóla*
horse see *shóⁿge*
house see *ci*
how many see *hánaⁿ*
how much see *hánaⁿ*
human head see *wéxliⁿ*
human head hair see *pahú*
human nose see *pa*
humble see *waxpáyiⁿ*
hundred see *léblaⁿ-hu*
hungry see *noⁿpéhi*

hunt see *dáble*

I

'I' acting on 'you' verb prefix see *wi-*

I also see *wishké, wishkí*

'I' emphatic pronoun see *wíe*

'I' in <A> verbs see *a-*

'I' in <D> verbs see *t-*

'I' in <G> verbs see *k-, p-*

'I' in <H> verbs see *ph-*

'I' in <NV> verbs see *m-*

'I' in <S> verbs see *aⁿ-*

'I' in <Y> verbs see *bl-*

'I' non-continuative aspect suffix see -
∅

'I not' verb suffix see *-mazhi*

'I' prefix see *wi-*

'I' sitting continuative aspect marker
see *miⁿkhé*

I, myself see *wíe*

if see *go, góa*

ignite fire at or in a place see *ijéye*

immediately see *oyóyaha*

imperative marker see *-(a)*

imperative marker for males see *nahaó*

important see *daⁿhé*

'in' locative verb prefix see *o-*

in that way see *gayóha*

in the morning see *gasíxcí, gasíⁿxcí*

in this way see *ayóha*

indeed see *eyaó*

Indian see *Níka Zhúje*

inspect see *wadóⁿbe*

interpreter see *iéwaska*

iron see *máⁿze*

its see *itá*

J

jump down see *-yusi, -yusiⁿ*

jump down from see *oyísi, oyúsi, oyúsiⁿ*

just see *hnaⁿ*

just now see *gagójjidaⁿ*

just one see *míⁿxcí*

just twenty see *léblaⁿ-noⁿbáxcí*

K

Kansas River see *Dópik'é*

Kanza see *Kaáⁿze*

Kaw see *Kaáⁿze*

kettle see *jéghe, óⁿhoⁿ*

kick see *naⁿstá*

kill see *-sagi, ts'éye*

kill one another see *ts'ékiye*

kill with see *its'éye*

kindle see *-je*

knee see *tashíyaⁿmakà*

knife see *máⁿhiⁿ*

know see *íbahoⁿ*

L

lace see *shka*

lack see *yíⁿge, yiⁿgé*

lake see *je*
land see *mazhá⁽ⁿ⁾, mázhaⁿ, moⁿzháⁿ*
language see *íe*
large see *láⁿye, táⁿga*
lariat see *wékaⁿye*
lasso see *mazháphe*
last summer see *dogéjikháⁿ*
lay a single inanimate object down
 see *íheye*
leader see *háⁿga, watáⁿga*
leak out see *xtaⁿ*
leave see *óⁿye*
leave behind see *-shce*
leg see *hu*
lest see *máⁿda + [verb form] ± [imperative]*
'let's' see *che*
lie down see *zhíⁿhe*
lift see *-háⁿ, -hoⁿ*
light fire see *púwe*
like see *égo*
linden see *híⁿje*
liquid see *ní*
little see *hébe, -híⁿga, jóba, zhíⁿga*
little bit see *hébe*
'little' suffix see *-híⁿga*
log see *zháⁿ-táⁿga*
long see *scéje*
look at see *dóⁿbe*
lower part see *hujé*

M

make see *gághe*
make characteristic sound see *hótaⁿ*
make for see *khíghe*
make hollow sound see *kogé*
make slapping sound see *-sape*
male emphatic marker see *eyaó*
male of species see *dóga, dogá, dóⁿga*
male oral punctuation see *ao*
male oral punctuation marker see *hao*
man see *níka*
mane see *páxiⁿ*
many see *hu*
marry see *kílaⁿge*
me also see *wishké, wishkí*
'me' in active verbs see *aⁿ-*
'me' prefix see *wi-*
meat see *ta*
medicine see *makáⁿ, mokáⁿ*
melon see *sákoje*
metal see *máⁿze*
migrate see *gaxláⁿ*
mile see *wékoce*
mine see *wíta*
mire see *gadáje*
mirror see *náⁿkilats'e, nóⁿkilats'e*
miss see *níye*
Mississippi River see *Ní-Blezáⁿ*
Missouri River see *Nishóje*
moccasin see *hoⁿbé*
money see *máⁿzeska*

moon see *miⁿoⁿba*
morning see *gasí, gasíⁿ*
motion verb prefix see *a-*
mountain see *badó*
mourn see *názhozhe, náⁿzhozhe*
mouth of animal see *i*
move around see *shkaⁿ*
much see *waáli*
my see *wíta*
my elder brother see *wizhiye, wizhíⁿye*
my father see *idáye*
'my' prefix see *wi-*
mysterious see *wakáⁿdagi*
mysterious object see *wakáⁿdagi*
mythic old man see *lcíkitaⁿga*

N

name see *zházhe*
narrative marker see *che*
nation see *okúce*
Native American see *Níka Zhúje*
nearby see *áshka*
necklace see *wanáⁿp'iⁿ*
new see *céga*
next see *owákhaⁿ*
nickname suffix see *-zhaⁿxciⁿ*
night see *haⁿ, háⁿiⁿ*
night's sleep see *zhaⁿ*
no see *háⁿkazhi*
no (variant) see *áⁿkazhe, áⁿkazhi*
nose see *pa*

not see *máⁿda + [verb form] ± [imperative]*
not (variant) see *áⁿkazhe, áⁿkazhi*
'not' verb suffix see *-(a)zhi*
notwithstanding see *skídaⁿ*
nudge see *baspáⁿ, -spaⁿ*

O

offspring see *zhíⁿga*
off-tribe see *okúce*
old man see *ts'áge*
on accident see *háⁿnidaⁿ [verb form] ni*
'on' location suffix see *-ji*
'on' locative verb prefix see *á-*
on that see *éji, eji*
on the inanimate lying object see *khéji*
on the inanimate standing object see *chéji*
on the other side see *gódamasiⁿ*
on the plural scattered objects see *géji*
on the singular sitting object see *yiⁿkhéji*
on this see *éji, eji*
on what scattered places see *hówageji, howágeji*
once see *máⁿxcaⁿ*
one see *miⁿ, míⁿxci*
'one another' verb prefix see *ki(g)-*
'one that' absolutive noun prefix see *wa-*
'one who' absolutive noun prefix see *wa-*

'one's own' verb prefix see *gi(g)-*
'one's self' verb prefix see *ki(g)-*
only see *hnaⁿ*
only so long see *gashékhaⁿ*
oral punctuation marker see *ao, hao, ye*
ordinal number prefix see *wé-*
Osage see *Wazházhe*
other one see *áma, áⁿma(ⁿ), oⁿmóⁿ*
otter see *dóhnaⁿge, tóhnaⁿge*
our see *aⁿgota*
ours see *aⁿgota*
outside see *áshita*
over there see *gagóha*
over yonder see *gódaha*

P

pack on back see *k'iⁿ*
pain see *ne, nié*
paint face as in mourning see *íyoⁿ*
pair see *kílaⁿge*
pan see *máⁿzaha*
paragraph-level male oral punctuation
marker see *hao*
participle suffix see *-(a)*
pass in distance see *lalé*
paw see *naⁿbé*
Pawnee see *Páyiⁿ*
payment see *wakíle*
perhaps see *skaⁿ*
person see *níkashiⁿga*
pierce see *-xloge*

pig see *kokósa*
pinch see *-xloge, yuxlóge*
pipe see *nánuoⁿba, nóⁿnuoⁿba*
pitch tent see *ci*
pitch tent in see *ocí*
place an inanimate sitting object see
laⁿ, -le
plain see *céghe*
plan see *-laⁿ, wayúlaⁿ*
planner see *wayúlaⁿ*
plant (verb) see *ozhú, -zhu*
planted see *oⁿhú*
plum see *káⁿje*
pole see *zháⁿxa*
porcupine see *páhiⁿ*
pot see *jéghe*
potato see *do*
Potawatomi see *Wáhioyaha*
potential aspect marker see *ta*
pour see *ozhú, -zhu*
pour out by striking see *gaxtáⁿ*
prairie chicken see *shútaⁿga*
pretend see *góze*
printed cloth see *halézhe*
provisions see *owé*
purchase see *yumíⁿ*
pull see *oyúdaⁿ*
pull down see *-xpe*
pull on see *-daⁿ*
purchase see *-miⁿ*
pursue in see *oxlé*

push see *baspaⁿ*
push on see *-daⁿ*
put an inanimate sitting object see *laⁿ*,
-le

Q

quadruped see *wajúta*
quiet see *xlúzhe*

R

raccoon see *miká*
Raccoon, also a personal name see
Ishtópasabe
raise see *-haⁿ*, *-hoⁿ*
rat see *ichóⁿga*
ravine see *ogákhaⁿ*, *oxlóla*
read see *-je*
ready one's own see *gilé*
'real' intensifier suffix see *-xci*
reconnoiter see *wadóⁿbe*
red see *zhúje*
"Red Man" see *Nika Zhúje*
'resumption' vertitive verb prefix see
gi-
'return' vertitive verb prefix see *gi-*
revile see *laⁿ*
right here see *yeyó*, *yeyóxci*
rise see *íyoⁿbe*
river see *wachíⁿshka*
road see *ozháⁿge*
robe see *haxíⁿ*

rock see *iⁿ*
rub see *-maⁿ*
run as animal see *náⁿge*

S

's;/he' moving subject see *abá*
's/he' non-continuative aspect suffix
see *-(a)be*
's/he' in <S> verbs see *∅-*
's/he' in active verbs see *∅-*
**'s/he' moving continuative aspect
marker** see *abá*
**'s/he' resting continuative aspect
marker** see *akhá*
's/he' resting object see *kha*
's/he' resting subject see *akhá*
sacred see *waxóbe*
sacred object see *waxóbe*
saddle see *náⁿkale*, *shánaⁿkale*
sand see *puzá*
say see *e*, *he*
say something to another see *égié*,
égihe
say something to another (variant)
see *ége*
say that to another see *gaáge*
say to another see *ogíkie*
say with another see *ogíkie*
scalp (noun) see *hegáxe*, *nuzhúha*
scalp lock see *hegáxe*
scare into see *obáyaze*

scare see *bayaze*
scatter by hand see *yutáya*
scattered see *táya, ogébla*
season see *omáⁿyiⁿka*
see see *íye*
see someone see *wéye*
see something see *wéye*
seed see *su*
separate see *kíya*
set afire see *osé*
seven see *péyoⁿba*
sever see *-se*
shake see *-saⁿ, wasáⁿ*
shaking see *wasáⁿ*
sharp see *páhi*
sharp object see *wapáhi*
shield see *wale*
shoe see *hoⁿbé*
shoot at see *kúje*
shoot at with see *íkuje*
short see *dápa*
shorten by cutting see *bádapa*
shoulder blade see *áblo*
silent see *niáⁿzhe, niáⁿzhi*
silver see *máⁿzeska*
sing see *wayó*
singular inanimate lying object see *ihé*
sit see *liⁿ*
sit down see *líyiⁿge*
sit in see *olíⁿ*
sit on see *áliⁿ*
sit on one's own see *ágiliⁿ*
sitting see *liⁿ*
six see *shápe*
Skidi Pawnee see *Páyiⁿ-Máhaⁿ*
skin see *ha*
skunk see *máⁿga*
slapping sound see *-sape*
sleep see *zhaⁿ*
small see *zhiⁿga, zhiⁿgáxci*
small hill see *maⁿbádo*
small hills see *pajé*
'small' suffix see *-híⁿga*
small white gourd see *páⁿxe*
smashed see *-xlége*
smoke (noun) see *shóje*
smoke (verb) see *yashóje*
smoky see *shóje*
snake see *wéts'a*
snatch see *gínaⁿshe, naⁿshé*
sneak up on see *láje*
snow see *ba*
snowing see *bahúya, bahúye*
so see *ga, gashóⁿ, ka*
soil see *maⁿyiⁿka*
soldier see *ákida*
some see *dóba, dó(w)a, jóba*
'someone' verb prefix see *wa-*
something see *dádaⁿ*
something small see *hók'a*
'something' verb prefix see *wa-*
soon after see *iyóya*

speak see *ie*
speak with one another see *okie*
speak with one another about see *okíkie*
special motion verb prefix see *a-*
spotted see *lezhé*
squash see *wakháⁿ*
squeak see *zúwe*
squeeze see *-skíge*
squeeze by hand toward see *iyúskige*
stand in see *onázhiⁿ, onáⁿzhiⁿ*
stand on see *ánaⁿzhiⁿ*
stand up see *naⁿzhiⁿ*
stick (noun) see *zháⁿxa*
still see *wáspe, xlúzhe*
stone see *iⁿ*
stone house see *íⁿci*
stop see *-shtaⁿ, yushtáⁿ*
stop by mouth see *yashtáⁿ*
stream see *gaxá, wachíⁿshka*
strike see *chiⁿ*
strike down see *-xli*
strike one's own see *ogíchiⁿ*
strike someone see *waxlé*
strike something see *waxlé*
striped see *léze, lezhé*
'stuff' verb prefix see *wa-*
stun see *-sagi*
suddenly see *yéye*
summer see *dogé*
sun see *miⁿ, míⁿoⁿba*

sunset see *miⁿ-hiyé*
surround see *gighe*
swallow see *yahniⁿ*
sweet see *skúwe*
swell see *iba*
swift see *k'áⁿsagi*

T

tail see *siⁿje*
tail end see *háshi*
take see *gínaⁿshe, yuzé*
take back see *ayiⁿ-le*
take one's own see *lúze*
take one's own back home with see *aláyiⁿ-le*
take refuge in see *óyughe*
take there see *ayiⁿ-hi, ayiⁿ-ye*
talkative see *niáⁿ*
tall see *scéje*
tell see *oyáge*
tell one's own see *ólage*
ten see *léblaⁿ*
that see *e*
that also see *éshki, eshki*
that is all see *gakhóhahnaⁿ*
that is enough see *gagáⁿhnaⁿ, gágohnàⁿ, gagóhnaⁿ, gakhóhahnaⁿ*
that size see *gáyaⁿska*
that yonder see *gaa*
'the' inanimate lying object see *khe*

'the' inanimate scattered objects see *ge*
'the' inanimate standing object see *che*
'the' plural animate moving objects
see *ba*
'the' plural sitting object see *yaⁿkhá*
'the' singular sitting object see *yiⁿkhé*
their see *itá*
their grandfather see *icigo*
their grandmother see *ikó*
their house see *icí*
theirs see *itá*
then see *da, gagóje, gagóji, gayó, goyóje*
there see *éji, eji*
therefore see *adáⁿ, chéyiⁿ, édaⁿ*
these see *ye*
thick see *shóga*
think see *azhiⁿ, azháⁱⁿ, háⁿye, -laⁿ, wayúlaⁿ*
thinker see *wayúlaⁿ*
thirty see *léblaⁿ-yábliⁿ*
this see *e, ye*
this again see *shié*
this also see *éshki, eshki*
this half see *dódamasiⁿ*
this side see *dóda*
this way see *dóda*
those yonder see *gaa*
thought see *wayúlaⁿ*
thousand see *zháⁿkoge*
thread see *wahóⁿ*
three see *yábliⁿ*

throw away see *oshcé*
thus see *ayóha, gagó, gagóⁿ, gayóha*
tie see *shka*
to another see *ámata, áⁿmaⁿta, sho-*
to blame see *ók'aⁿ*
'to' location suffix see *-ji*
'to' locative suffix see *-ta*
to that see *éji, eji*
to that unseen place see *gáyiⁿgeji*
to the bottom part see *hujéta*
to the inanimate lying object see *khéji, khéta*
to the inanimate standing object see *chéji*
to the lower part see *hujéta*
to the other see *ámata, áⁿmaⁿta*
to the plural scattered objects see *géji*
to the singular sitting object see *yiⁿkhéji*
to this see *éji, eji*
to underneath see *máⁿcheta, maⁿchéta*
to what scattered places see *hówageji, howágeji*
to within see *máⁿcheta, maⁿchéta*
tobacco see *nanú*
toe see *siógabe*
together see *idábe*
tooth see *hi*
Topeka see *Dópik'é*
torn see *bláze*
'toward' locative verb prefix see *i-*
toward the head see *itata*

town see *táⁿmaⁿ, táⁿmaⁿlaⁿ*

tree see *zhaⁿ*

tribal division see *okípace*

tuber see *do*

turkey see *síka*

turtle see *ke*

twelve see *álinoⁿbà, alíⁿnoⁿba*

twenty see *léblaⁿ-noⁿbá*

two see *noⁿbá*

U

underneath see *máⁿche, máⁿcheta, maⁿchéta*

unfasten see *-shke*

unfasten by hand see *yushké*

unstopping see *ígiha*

unwitnessed action marker see *che*

us also see *aⁿgéshki*

'us' in active verbs see *wa-*

use see *oⁿ*

use adze see *-goⁿ*

'usually' habitual aspect marker see *hnaⁿ*

V

very see *waáli*

very aged see *zhiⁿgáxcí*

'very' intensifier suffix see *-xci*

very many see *huwaáli*

very small see *zhiⁿgáxcí*

very soon see *oxléxci*

visible see *watíⁿ*

vow to the sun see *wáxpele*

W

walk see *maⁿyiⁿ*

want see *góⁿya*

war see *dodáⁿ*

war leader see *dodáⁿhaⁿga*

wash see *-zha*

wash by hand see *yuzhá*

wash hands see *yuzhá*

water see *ni*

we also see *aⁿgéshki*

'we' non-continuative aspect suffix
see *-(a)be*

'we' in <S> verbs see *wa-*

'we' in active verbs see *aⁿ(g)-*

weapon see *wapáhi*

wear see *obahaⁿ*

wear on shoulders see *iⁿ*

weed see *pézhe*

well see *gashóⁿ*

wet see *doká*

what see *dádaⁿ*

wheat see *wabóski*

when see *daⁿ, -daⁿ, go, góa, hagójidaⁿ, ohá*

when (in future) see *hakháⁿdaⁿ*

where see *hówa, hówageji, howágeji*

which see *che*

white see *ska*

whole see *blóga*

wide see *láⁿye*
wild see *máⁿtanahà*
wild canid see *zhótaⁿ*
with see *zhóle*
'with' instrumental verb prefix see *í-*
within see *máⁿche, máⁿcheta, maⁿchéta*
without see *yíⁿge, yiⁿgé*
wolf see *shóⁿmikase*
woman see *wak'ó*
wood see *zhaⁿ*
wooden chest see *zháⁿkoge*
wooden house see *zháⁿ-ici, zháⁿ, ici*
woods see *pajé*
word see *íe*
wound see *o*
wrap see *obékhaⁿ*

Y

'y'all' non-continuative aspect suffix
see *-(a)be*
**'y'all' moving continuative aspect
marker** see *baashé*
year see *omáⁿyiⁿka*
'yes' for males see *howé*
yonder see *góda*
'you' (object) in active verbs see *yi-*

'you' (subject) in <S> verbs see *yi-*
'you' emphatic pronoun see *yíe*
'you' in <A> verbs see *ya-*
'you' in <D> verbs see *sht-*
'you' in <G> verbs see *shk-*
'you' in <H> verbs see *sh-*
'you' in <Y> verbs see *hn-*
'you' non-continuative aspect suffix
see *-∅*
'you' prefix see *yi-*
**'you' sitting continuative aspect
marker** see *hniⁿkhé*
**'you' sitting continuative marker
(variant)** see *niché*
you, yourself see *yíe*
'you & I' in <S> verbs see *wa-*
'you & I' in active verbs see *aⁿ(g)-*
**'you & I' non-continuative aspect
suffix** see *-∅*
**'you & I, we' moving continuative
aspect marker** see *aⁿgáye*
'you & me' in active verbs see *wa-*
young man see *shídozhiⁿga, shídohiⁿga*
young woman see *shímiⁿzhiⁿga,*
shímiⁿhiⁿga
'your' prefix see *yi-*

Kanza by Category

NOMINAL—Animal

ce bison, bovine
cedóⁿga bison, buffalo bull
ceská domesticated cattle, cow
cézhiⁿga calf
cúhaba clam shell
dóga, dogá, dóⁿga male of species
dóhnaⁿge, tóhnaⁿge otter
hiⁿ animal body covering; hair, fur, feathers
i mouth of animal?
ichóⁿga rat
ke turtle
kokósa pig
máⁿga skunk
máshka, máⁿshka crawfish
miká raccoon
míⁿga female of species
óphaⁿ elk
pa animal head; human nose
páhiⁿ porcupine
páxiⁿ mane
shóⁿge horse
shóⁿmikase wolf, coyote
shúbe entrails
shútaⁿga prairie chicken
síka chicken, turkey
síⁿje tail
ta deer

wajúta animal, quadruped
wasábe black bear
wazhíⁿga bird
wéts'a snake
xuyá eagle
zhábe beaver
zhótaⁿ wild canid

NOMINAL—Body

a arm
áblo shoulder blade
hi tooth
hu leg
iléha anus
ishtá eye
naⁿbé hand, paw
náⁿje heart
náⁿka back of body
nuzhúha scalp
pahú human head hair
si foot
siógabe toe
siyéje heel
tashiyaⁿmakà knee?
wahú bone
wéxliⁿ human head
zhóga body

NOMINAL—Cultural

ceháwale bison hide shield
dodáⁿhaⁿga captain, war leader
gahíge, gahíⁿge chief
háⁿga leader
haxíⁿ blanket, robe
hegáxe scalp, scalp lock
hoⁿbé moccasin, shoe
Icíkitaⁿga mythic old man
Ishtópasabe "Black-Striped Eye?," raccoon,
also a personal name
jégheyiⁿ drum
makáⁿ, mokáⁿ medicine
maⁿ arrow
maⁿáci earth lodge
míⁿje bow
nánuoⁿba, nóⁿnuoⁿba pipe
níkawasa, níka wasá comrade
okípace tribal division
okúce nation, off-tribe
péje fire
su seed
Wakáⁿda God, Creator, also a personal
name
wakáⁿdagi doctor; mysterious object; be
mysterious; <S>
wale shield (stress unknown)
wanághe, wanáⁿghe ghost
watáⁿga head man, leader
waxóbe sacred object; be sacred <S>
wáxpele vow to sun?
xléts'age flag bearer

xuyólaⁿge eagle headdress

zházhe name

NOMINAL—Person

ákida soldier
icígo his, her, their grandfather
idáye my father
iéwaska interpreter
ikó his, her, their grandmother
itáhaⁿ his brother-in-law
izhíⁿye his elder brother
Kaáⁿze Kanza, Kaw
Máⁿhiⁿ Táⁿga "Big Knife," Anglo, American
Níka Zhúje "Red Man," Indian, Native
American
níka man; be a man; <S>
níkashiⁿga person
Páyiⁿ Pawnee
Páyiⁿ-Máhaⁿ Skidi Pawnee
Shahí Cheyenne
Shayáni Cheyenne
shídozhiⁿga, shídohiⁿga boy, young
man
shímiⁿzhiⁿga, shímiⁿhiⁿga girl, young
woman
ts'áge father-in-law, old man
ts'agézhiⁿga elder, ancestor
Wáhioyaha Potawatomi
wakáⁿdagi doctor; mysterious object; be
mysterious; <S>
wak'ó woman; be a woman; <S>

wayúlaⁿ thinker, planner; thought, plan;
think, plan; wa<Y>ulaⁿ

Wazházhe Osage

wízhíye, wízhíⁿye my elder brother

zhíⁿga child, offspring; be small; <S>

NOMINAL—Place

céghe plain

Dópik'é Topeka, Kansas River

gaxá creek, stream

je lake

maⁿbádo small hill

maⁿyíⁿka earth, soil

mazhá⁽ⁿ⁾, mázhaⁿ, moⁿzháⁿ land,
earth

Ní-Blezáⁿ Mississippi River

Nishóje Missouri River

Nitó Blue River

Nízhuje Arkansas River

ogákhaⁿ ditch, ravine

ogásta basin, flood plain

oízhaⁿka forked path

oxlóla hollow, ravine

ozháⁿge road

ozó bottom land woods

pajé woods, small hills

táⁿmaⁿ town, camp, clan?

táⁿmaⁿlaⁿ town, camp, clan?

wachíⁿshka river, stream

wékoce mile

zaⁿje high timberland

NOMINAL—Plant

do tuber, potato

hába corn on the cob

házu grape, fox grape

híⁿje elm, bass, linden

hoⁿblíⁿge bean

káⁿje plum

nanú tobacco

páⁿxe small white gourd

pézhe weed, grass

sákoje melon

táska burr oak acorn?

wachózu, wakhózu, wathóⁿzu corn

wakháⁿ squash

zhaⁿ tree, wood

zháⁿ-táⁿga log

NOMINAL—Thing

ábata fence

ba snow

badó hill, mountain

ci house; pitch tent; <A>

dáge battle

dodáⁿ war

gadáje mire; become mired by striking; <A>

ha skin, hide, cloth

halézhe printed cloth, calico

háshi tail end

hók'a something small

hujé bottom, lower part

íci his, her, their house
íe word, language; speak; i<A>e
iⁿ rock, stone
íⁿci stone house
jéghe kettle, bucket, pot
masíⁿ half
máⁿhiⁿ knife
máⁿhiⁿspe axe
máⁿze iron, metal
máⁿzaha pan, dishpan
máⁿzemaⁿ bullet
máⁿzeska money, silver
mazháphe lasso?
mik'é digger, hoe
miⁿ sun
míⁿoⁿba sun, moon
náⁿkale saddle
náⁿkilats'e mirror
ni water, liquid
nixóje ash, gunpowder
nóⁿkilats'e mirror
ókilaxla coat, clothes
ok'óje hole
ólaⁿge hat
óshkaⁿ deed
owé provisions
óⁿhoⁿ kettle
puzá sand
shánaⁿkale saddle
shka lace, tie
ta meat

wabóski wheat, flour, bread
wahóⁿ thread, clothes
wahótaⁿ gun
wakíle allotment, payment
wanáⁿp'iⁿ necklace
wapáhi sharp object, weapon
wékaⁿye lariat
wayúlaⁿ thinker, planner; thought, plan;
 think, plan; wa<Y>ulaⁿ
zháⁿ-íci, zháⁿ íci wooden house, frame
 house
zháⁿkoge wooden chest; thousand
zháⁿxa stick, pole

NOMINAL–Time

dogé summer
dogéjikkaⁿ last summer
gasí, gasíⁿ morning
haⁿ night
háⁿba day
háⁿbawaskà dawn, daybreak
háⁿnaⁿpaze darkness
míⁿ-hiyé sunset
ogáhanapaze darkness
omáⁿyiⁿka year, season
zhaⁿ a night's sleep; sleep; <A>

VERBAL—Action

áchiye act suddenly on?; a<A?>chiye
ágabla gaze on; a<A?>gabla
ágiliⁿ sit on one's own; a<A>liⁿ
agúye cause to come home here; agu<A>ye
aláyíⁿ-le take one's own back home with?;
alayiⁿ<A>le
áliⁿ sit on; a<A>liⁿ
ánaⁿzhiⁿ stand on; a<A>naⁿzhiⁿ
ayíⁿ have; a<Y>iⁿ
ayíⁿ-hi take there, have and arrive there;
a<Y>iⁿ-<H>i
ayíⁿ-le take back, have and go home there
a<Y>iⁿ-<A>le
ayíⁿ-ye take there, have and go there;
a<Y>iⁿ-<Y>e
azhíⁿ, azhá'iⁿ dream, think; azha<NV>iⁿ
bádapa shorten by cutting; ba<A>dapa
baⁿ call to;
baspáⁿ push, nudge;
bayaze scare?;
bekháⁿ fold;
-bighaⁿ blow; verb root
buspé crouch;
-che crumble?; verb root
chi arrive here; <A>
chiⁿ strike, hit, beat; <A>
chiye? act suddenly; <A?>
ci house; pitch tent; <A>
da ask, beg, demand; <A>
dáble hunt; <D>
dagé fight; <A>

-daⁿ push, pull on?; verb root
daⁿhé important, good; <NONE>
dóⁿbe look at; <D>
e, he say; <H>
ége? say something to another (variant?);
egi<H>e?
égie, égihe say something to another;
egi<H>e
émaⁿ, émoⁿ do this?; ewa<NV>oⁿ
gaáge say that to another; gaagi<H>e?
gadáje mire; become mired by striking; <A>
gághe make; <G>
gashé capture abandoned; <A?>
gaxláⁿ migrate; <A?>
gaxtáⁿ pour out by striking; <A>
ghagé cry; <A>
gighe? surround; <A?>
gikháⁿ condole with another; <A>
gilé? ready one's own; <A>
gínaⁿshe take, snatch; <A>
gistó gather, assemble?; <A>
-goⁿ use adze; verb root
góⁿya want, desire; <G>oⁿ<Y>a
góze pretend; <A?>
gu come home here; <G>
-haⁿ, -hoⁿ lift, raise; verb root
háⁿye dream, think; haⁿ<Y>e
háze flee; <A>
hi arrive there; <H>
hníce be cold; hni<S>ce
-hniⁿ enter?; verb root

-haⁿ, -hoⁿ boil, cook; verb root
hótaⁿ make characteristic sound; <A>
hu come here; <H>
íba swell; ia
íbahoⁿ know; iahoⁿ
ídaye (gághe) breed, bear; i<A?>daye
 (<G>)
íheye lay a single inanimate object down;
 ihe<A>ye
ijé face; be facing?; i<A?>je
ijéye ignite fire at or in a place; ije<A>ye
ijíle hang over fire; iji<A>le
íkuje shoot at with; i<A>kuje
'iⁿ wear on shoulders; <NV>
íts'eye kill with; ts'e<A>ye
íye see; i<A>ye
íyoⁿ paint face as in mourning; i<Y>oⁿ
íyoⁿbe appear, rise; i<Y?>oⁿbe
iyúskige squeeze by hand toward?; <Y>
-je call, read; verb root
-je kindle; verb root
káⁿya, káⁿye attack; <A>
k'e dig; <A>
-khaⁿ condole?; verb root
khi arrive home there; <A>
khíghe make for; <A>
-khiye cause another; <A>
kídage fight one another; <A>
kiihekhiye cause another to lay one's single
 inanimate object down; kiihe<A>khiye
kílaⁿge pair, marry; <A>
k'iⁿ carry, pack on back; <A>

k'iⁿkhiye cause another to carry;
 k'iⁿ<A>khiye
kíya separate; <A>
kíyaha go in different directions; <A>
kogé make hollow sound; <A>
k'u give; <A>
kúje shoot at; <A>
lájje creep, sneak up on; <A>
lalé pass in distance; <A>
laⁿ curse, revile; <A>
laⁿ place, put an inanimate sitting object; <A>
-laⁿ think, plan; verb root
le go home there; <A>
-le place, put inanimate standing object; verb
 root
-léleze bark; verb root
li arrive home here; <A>
liⁿ sit, be sitting; <A>
liyiⁿge sit down; <A>
lúze get, take one's own; <A>
-maⁿ rub, file; verb root
maⁿyíⁿ walk; maⁿ<Y>iⁿ
-miⁿ purchase; verb root
náⁿge run as animal; <A>
naⁿk'óⁿ hear; <A>
náⁿsa head off; <A>
naⁿshé snatch; <A>
naⁿstá kick; <A>
naⁿzhíⁿ stand up; <A>
názhozhe, náⁿzhozhe mourn, fast; <A>
nié cause pain? <A?>

níye miss; <A?>	óⁿye leave, abandon; o ⁿ <Y>e
noⁿpéhi be hungry; no ⁿ pe<S>hi	páhaⁿ, páhoⁿ arise; <A>
o wound; <IRR>	páje butcher; <A>
obahaⁿ wear; oaha ⁿ	páyahaⁿ arise; <A>
obáyaze scare into; oayaze	púwe light fire, blaze; <A>
obékhaⁿ fold in, wrap; oekha ⁿ	-sagi stun, kill; verb root
ocí pitch tent in; o<A>ci	-saⁿ shake; verb root
ogíchiⁿ strike, hit, beat one's own; <A>	-sape make slapping sound; verb root
ogíkie say with to another; ogiki(<H>)e	-se sever; verb root
ogílashke fasten one's own in; o<A>gilashke	-shce leave behind; verb root
ók'aⁿ be to blame; o<A>k'a ⁿ	shkaⁿ move around; <A>
okíe speak with one another; oki(<H>)e	-shke fasten, unfasten; verb root
okíkie speak with one another about; o<A>kikie	shoyé go to another; sho<Y>e
ólage tell; o<A>lage	-shta bald; verb root
olíⁿ sit in, dwell; o<A>li ⁿ	-shtaⁿ stop; verb root
onázhiⁿ, onáⁿzhiⁿ stand in; o<A>na ⁿ zhi ⁿ	-shto aim at?; verb root?
ophé follow; o<A>phe	-sige flip?; verb root
osé set afire; o<A>se	-skíge squeeze; verb root
oshcé throw away, abandon; o<A>sche	-spaⁿ nudge; verb root
oxlé pursue, chase in; o<A>xle	-sta adhere to; verb root
oxpáye fall; o<A>xpaye	-sta? flatten; verb root
oyáge tell; o<Y>age	sto gather, assemble?; <A>
óyaha, oyáha follow; o<Y>aha	-toxe crack, crunch?; verb root
oyíⁿge catch, hold; o<Y>i ⁿ ge	-ts'age fail; verb root
oyísi, oyúsi, oyúsiⁿ jump down from, get off of; o<Y>usi	ts'e die, be dead; <A>
oyóhaⁿ boil, cook in <NONE?>	ts'ékiye kill one another; ts'e<A>kiye
oyúdaⁿ pull, haul; o<Y>uda ⁿ	ts'éye kill; ts'e<A>ye
óyughe take refuge in; o<Y>ughe	wabáⁿ call out; waba ⁿ
ozhú plant, pour; o<A>zhu	wachíⁿ dance; wa<A>chi ⁿ
	wadóⁿbe reconnoiter, inspect; wa<D>o ⁿ be
	wahóⁿ break camp; wa<A>ho ⁿ

wanóⁿble eat a meal, dine; wa<A>noⁿble
wasáⁿ shake, be shaking; wa<A>saⁿ
wasíge be active; wa<S>sige
wasúda be firm; wa<S?>suda
waxlé chase something, someone; wa<A>xle
wayó sing; wa<Y>oⁿ
wéye see something, someone; we<A>ye
wayúlaⁿ thinker, planner; thought, plan;
 think, plan; wa<Y>ulaⁿ
xáje crouch, hide; <A>
-xi arouse, awaken; verb root
xle chase <A>
-xli strike down; verb root
-xloge pierce, pinch; verb root
-xpe pull down; verb root
-xtáge? compress?; verb root
xtaⁿ leak out; <A>
-xughe crush, break in; verb root
yaché eat; <Y>
yahníⁿ swallow; <Y>
yajé call by name; <Y>
yashóje smoke; <Y>
yashtáⁿ stop by mouth; <Y>
yatáⁿ drink; <Y>
yatóxe crack repeatedly with the teeth; <Y>
yaxtáge bite; <Y>
yaxúghe crush with the teeth; <Y>
ye go there; <Y>
-ye cause; <A>
yíⁿye exterminate; yiⁿ<Y>e
yucé cross water; <Y>

yumíⁿ purchase; <Y>
yushké fasten, unfasten by hand; <Y>
yushtáⁿ stop; <Y>
-yusi, -yusiⁿ jump down, get off; verb
 root?
yuskí gather; <Y>
yutáya scatter by hand; <Y>
yuts'áge fail; <Y>
yuxí arouse, awaken by hand; <Y>
yuxlóge pinch; <Y>
yuzé get, take; <Y>
yuzhá wash by hand, wash hands; <Y>
-zha wash; verb root
zhaⁿ a night's sleep; sleep; <A>
zhíⁿhe lie down; <A>
zhíⁿheye cause to lie down; zhiⁿhe<A>ye
-zhu plant, pour; verb root
zúwe squeak; <A>
'oⁿ use, do; <NV>

VERBAL—Grammatical

Ø- 's/he' in active verbs
Ø- 'him, her, it' in active verbs; 's/he' in <S>
 verbs
-Ø 'I, you, you & I' non-continuative aspect
 suffix
a- special motion verb prefix
a- 'carrying' portative verb prefix
-(a) imperative marker
-(a) participle suffix
-(a)be 'we, y'all, s/he' non-continuative
 aspect suffix

-(a)zhi 'not' verb suffix
a- 'I' in <A> verbs
á- 'on' locative verb prefix
abá 's/he' moving continuative aspect marker
akhá 's/he' resting continuative aspect marker
aⁿ- 'me' in active verbs; 'I' in <S> verbs
aⁿ(g)- 'you & I, we' in active verbs
aⁿgáye 'you & I, we' moving continuative aspect marker
ba- 'by pushing' instrumental verb prefix
bá- 'by cutting' instrumental verb prefix
baashé 'y'all' moving continuative aspect marker
bl- 'I' in <Y> verbs
e this, that
ga- 'by striking' instrumental verb prefix
gaa that, those yonder
gi- dative verb prefix
gi- 'back, return, resumption' vertitive verb prefix
gi(g)- 'one's own' verb prefix
gu- 'for' benefactive verb prefix
hn- 'you' in <Y> verbs
hnaⁿ 'usually, always' habitual aspect marker
i- 'toward' locative verb prefix
í- 'with' instrumental verb prefix
itá his, her, its, their; be his, hers, its, theirs; <S>
k-, p- 'I' in <G> verbs
ki(g)- 'one's self, one another' verb prefix
m- 'I' in <NV> verbs

-mazhi 'I, not' verb suffix
miⁿkhé 'I' sitting continuative aspect marker
nahaó imperative marker for males
naⁿ- 'by foot' instrumental verb prefix
niché 'you' sitting continuative marker (variant)
o- 'in' locative verb prefix
ph- 'I' in <H> verbs
sh- 'you' in <H> verbs
shk- 'you' in <G> verbs
sho- to another?
sht- 'you' in <D> verbs
t- 'I' in <D> verbs
ta potential aspect marker
wa- 'one that, one who' absolutive noun prefix
wa- 'stuff, something, someone' verb prefix
wa- 'you & me, us' in active verbs; 'you & I, we' in <S> verbs
wi- 'I' acting on 'you' verb prefix
ya- 'you' in <A> verbs
ya- 'by mouth' instrumental verb prefix
yi- 'you' (object) in active verbs; 'you' (subject) in <S> verbs
yu- 'by hand' instrumental verb prefix

VERBAL—State of Being

áⁿkazhe, áⁿkazhi be not, no (variant); <H?>
áyastale be attached on; <IMP?>
bahúya, bahúye be snowing; <IMP>
bakó be angry; <S>
bláze be torn; <S>

céga be new; <S>
dápa be short; <S>
doká be wet; <S>
gíbako be angry with; <S>
gipi? be full, filled; <S?>
(h)áⁿke? be?; <H?> (archaic)
hiyé have gone; <NONE>
ihé be a singular inanimate lying object;
 <IMP>
júje be cooked, burned; <IMP>
k'áⁿsagi be fast, swift; <S>
láⁿye be wide, large; <S>
léze be striped; <IMP>
lezhé be spotted, striped; <IMP?>
máⁿtanahà be wild; <S>
ne, nié pain, ache; <S>
niáⁿ be talkative?; <A>
niáⁿzhe, niáⁿzhi be silent; <A>
níka man; be a man; <S>
nóⁿpe be afraid; noⁿ<S>pe
ogébla be scattered? <S?>
oⁿhú be planted; <IMP>
otánaⁿje be between, alone; o<S?>tanaⁿje
páhi be sharp; <IMP>
pí be good; <S> (archaic)
pízhi be bad; <S>
sábe be black; <S>
scéje be long, tall; <S>
shiⁿ be fat; <S>
shóga be thick, dense; <IMP>
shóje smoke; be smoky; <S>

ska be white; <S>
skúwe be sweet; <IMP>
táⁿga be great, large; <S>
táya be scattered; <IMP?>
to be distinctly blue or green; <S>
tóho be blue, green; <S>
wakáⁿdagi doctor; mysterious object; be
 mysterious; <S>
wak'ó woman; be a woman; <S>
waská be clear; <IMP>
wáspe be still; <A?>
watíⁿ be visible; wa<S?>tiⁿ
waxóbe sacred object; be sacred <S>
waxpáyiⁿ be humble; <S>
-xlége be smashed; <IMP>
xlúzhe be quiet, still; <S?>
xóje be gray; <S>
yáli be good; <S>
yíⁿge, yiⁿgé be without; lack; <S>
zhaⁿká be forked; <S>
zhíⁿga child, offspring; be small; <S>
zhiⁿgáxcí be very small, aged; <S?>
zhóle be with another; zho<A>le
zhúje be red; <S>

MISCELLANEOUS—Direction

ámata, áⁿmaⁿta to another, the other
áshita outside
áshka nearby
chéji on, at, or to the inanimate standing
 object

dóda this way, this side
dódaha at this way, at this side
dódamasiⁿ this half
éji, eji there; on, at, or to this or that
ejíha at there, that
ejíkhaⁿ from there; from this or that
gagóha over there
gáyiⁿgeji to that unseen place
géji on, at, or to them
góda yonder
gódaha over yonder, at that yonder place
gódamasiⁿ on the other side
gojí far off
-ha 'at' location suffix
hakháⁿzhi at no distance
hashíxcí far behind
hówa where
hówageji, howágeji where; on, at, to
 what scattered places
hujéta to the bottom, lower part
ítata toward the head?
-ji 'on, at, to' location suffix
-khaⁿ 'from' location suffix
khéji on, at, or to the inanimate lying object
khéta to the inanimate lying object
máⁿche underneath, within
máⁿcheta, maⁿchéta to underneath,
 within
maⁿshí high
-ta 'to' locative suffix
weéhije far away

xáya back to start
yegá here
yegákhaⁿ from here
yégo here
yéye far off
yeyó right here
yeyóxcí right here
yiⁿkhéji on, at, to the singular sitting object

MISCELLANEOUS—Grammatical

abá 's/he' moving subject
adáⁿ and, therefore
akhá 's/he' resting subject
áma, áⁿma(ⁿ), oⁿmóⁿ other one
aⁿgéshki we also, us also
aⁿgota our, ours
ao clause-level male oral punctuation marker
ba 'the' plural animate moving objects
blóga all, whole
che 'the' inanimate standing object
che narrative or unwitnessed action marker
che which
che exhortative action marker; 'let's'
da and, then
dádaⁿ what, something
daⁿ, -daⁿ and, when
e direct address marker
édaⁿ therefore
éshki, eshí this also, that also
eyaó indeed, male emphatic marker
ézhi another, other

ga and, so
gagóⁿ thus
gashóⁿ well, so
gayó and, then
ge 'the' inanimate scattered objects
go, góa when, if
hagójidaⁿ because, when
háⁿkazhi no
hao paragraph-level male oral punctuation
 marker
-híⁿga 'little, small' suffix
hnaⁿ only, just
hniⁿkhé 'you' sitting continuative aspect
 marker
howé 'yes' for males
ka and, so
kha 's/he' resting object
khe 'the' inanimate lying object
na and? (in past?)
ohá when
skaⁿ perhaps, apparently
skídaⁿ notwithstanding
-taⁿ 'big, great' suffix
wi- 'I, me, my' prefix
wíe I, myself, 'I' emphatic pronoun
wishké, wishkí I also, me also
wíta my, mine
-xci 'real, very' intensifier suffix
yaⁿkhá 'the' plural sitting object
ye this, these
ye clause-level female oral punctuation
 marker

yi- 'you, your' prefix
yíe you, yourself, 'you' emphatic pronoun
yiⁿkhé 'the' singular sitting object
zaaní, zaaníⁿ all, everyone
-zhaⁿxciaⁿ dear, darling; nickname suffix
zhiⁿ although

MISCELLANEOUS—Manner

ayóha thus, in this way?
chéyiⁿ therefore?
égo like, as
gayóha in that way; thus
háⁿnidaⁿ [verb form] ni almost, on
 accident
idábe together, also
ígíha always, unstopping
máⁿda + [verb form] ± [imperative]
 not, lest, 'don't'
máⁿxcaⁿ once
owákhaⁿ next
oxléxci very soon
oyóha as soon as?
oyóya following
oyóyaha immediately, afterward
paháⁿle first, formerly
shi again
shíé this again, and again
shke, shki also
shkédaⁿ about
yáⁿye each, apiece
yéye suddenly?

MISCELLANEOUS—Quantity

álinoⁿbà, alíⁿnoⁿba twelve

dóba, dó(w)a, some

dóba, tóba four

éyoⁿba both

gagáⁿhnaⁿ, gágohnàⁿ, gagóhnaⁿ

that is enough

gagó thus, enough

gakhóhahnaⁿ that is enough, that is all

gáyaⁿska that size

hánaⁿ how many, how much

hébe little bit

hu many

huwaáli very many

jóba some, few, a little

kíadoba eight

léblaⁿ ten

léblaⁿ-hu hundred

léblaⁿ-noⁿbá twenty

léblaⁿ-noⁿbáxci just twenty

léblaⁿ-yábliⁿ thirty

miⁿ a, an, one

míⁿxci one, just one

noⁿbá two

nóⁿkoⁿmi both

péyoⁿba seven

sátaⁿ five

shápe six

waáli very, much

wé- ordinal number prefix

wédoba, wétoba fourth

yábliⁿ three

zháⁿkoge wooden chest; thousand

MISCELLANEOUS—Time

áha after

gagódaⁿ at last

gagóje, gagóji then

gagójidaⁿ just now

gashékhaⁿ only so long

gashóⁿgaye all the time

gasída during tomorrow

gasíxci, gasíⁿxci in the morning

gayóje, gayóji at that time

gayójedaⁿ, gayójidaⁿ after that, and
at that time

goyóje then

hakháⁿdaⁿ when (in future)

háⁿiⁿ night, at night

iyóya awhile, soon after

shoⁿ by and by

shóⁿshoⁿwe always, ever

yegóji at present

APPENDIX VI: *Additional Information*

Readers who would like to know more about the Kanza language, particularly its vocabulary and grammar, may refer to our software package *Wajíphaⁿyiⁿ Kaw Nation Kanza Language Learning Application*. The free software is a complete semester's worth of language lessons supplemented by a video game to help reinforce Kanza vocabulary. It is available for download at:

<http://www.kawnation.com/WebKanza/LangPages/langworks.html>.

If the supplemental CD for this book has been lost or damaged, you may request another copy. Contact us at:

Kaw Nation Language Department
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Kaw City, OK 74641
(580) 269-1199
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www.kawnation.com/langhome.html

Those who have progressed through this book and are still hungry for more texts will enjoy reading the complete text archive. The physical archive is located at the tribal offices in Kaw City, Oklahoma. An electronic version is available at:

<http://www.kawnation.com/WebKanza/LangPages/langworks.html>.

Scroll down to "Cultural Context" and click on "Combined Kanza Texts (2009).

A host of additional language resources are available for download from the "WebKanza" site, or may be sent to you by mail for free by contacting the Language Department. Information about the Kaw Nation, its people, government, facilities and enterprises may be found at the tribal website: www.kawnation.com.