



## Language and Culture Archives

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This analysis of Discourse and Paragraph represents the first stage in the analysis of Rocoroibo Tarahumara grammar. The analysis was done at a linguistic workshop held in the fall of 1969.

Don Burgess

Orientation Footnote  
(Rocoroibo Tarahumara)

Tarahumara is spoken by approximately 50,000 people who live in the southwest corner of the state of Chihuahua, Mexico. The Rocoroibo dialect is located along the western edge of the tribe. It is bordered on the west by the Guarojio tribe and is separated geographically from the main portion of the Tarahumara tribe by mountains and deep canyons.

The number of speakers of this dialect is difficult to determine since the dialectical changes between this area and the main part of the tribe are gradual rather than abrupt. There are probably less than 10,000 speakers.

Linguistically, Tarahumara belongs to the Uto-Aztecan family of languages.

The practical orthography used here corresponds to Spanish with the exception of the glottal stop " ' ", the voiced alveolar retroflexed lateral " l ", and the alveolar retroflexed vibrant " r ". Stress " - " is written on every word unless it occurs on the penultimate syllable or unless the word contains only one syllable. Every vowel is the nucleus of a syllable.

The investigator, Don Burgess, has studied this dialect for two and a half years under the auspices of the Summer Institute of Linguistics.

The informant for the materials used here was thirty-five year old Cruz Velasquillo Tria (male).

NARRATIVE DISCOURSE

Rocoroibo Tarahumara

Aperture is expounded by a single sentence and does not lead directly into the main flow of the discourse. In the present text the exponent of Aperture announces the topic, pinpointing the denouement of the narrative. It also briefly introduces some of the dramatis personae and includes some temporal setting.

A Coordinate Narrative paragraph is set up as the exponent of Episode 1. Each BU<sub>n</sub> has its own initial periphery, an exponent of setting. Overlap in the events reported binds the whole into one coordinate unit.

The feature that marks Denouement is <sup>elaboration</sup> expansion. In the present text, in Denouement 1, the narrator states that he hit the deer in the ear and then goes on to explain exactly how he did it. In Denouement 2, he states that they were fighting the deer and then goes into more detail about the fight. In contrast, the BU's of Episodes and the BU's leading up to these paragraph climaxes have little or no elaboration. Since two paragraphs show this feature of expansion, both are analyzed as Denouement. Both may be understood to be pinpointed by the exponent of Aperture.

It will be noticed that the Denouements are located fairly early in the narrative and two post-denouement Episodes occur.

An alternate analysis for Episode 3 would be to say that it expounds a Dialogue Paragraph. Choice between the analysis

depends on the relative weight given to the features of the paragraph: the chaining of events (typical of a Narrative paragraph in which speech events may be reported on a par with other events), and the speech interchange (typical of a Dialogue paragraph when accompanied by a minimum of narration).

It is often difficult to determine whether sentences should be assigned to the preceding or the following paragraph. Sentences 24 and 25 are such a case.

CLIMACTIC NARRATIVE DISCOURSE

Cruz Kills a Deer

Rocoroibo Tarahumara

This NARRATIVE DISCOURSE consists of an APERTURE,  
EPISODES 1-2, two DENOUEMENTS, and EPISODES 3-4.

- |         |   |   |
|---------|---|---|
| P       | S |   |
| 1       | 1 | <u>APERTURE</u> : 'Yari cachi biré chomarí me'rírúque'e remué.<br>formerly one deer killed we<br><br>A while back we killed a deer.   |
| 2       |   | <u>EPISODE</u> 1: COORD PARA  |
| 2.1     | 2 | ACTION 1: NARR PARA (SETTING: Suguí córiga<br>corn-liquor visit<br><br>e'yénarique'e na'óguimi rejté irí anirichi.<br>walk up-there rock standing called  |
| 2.1.1   | 3 | BU <sub>n</sub> : EXPO PARA (TEXT: Merénara cu na'túgame nárique'e.<br>another- again below go<br>day   |
|         | 4 | EXPO: Na'tú noríguimé e'nárique'e be'á be'rí rayénari<br>below ridge going early morning sun<br><br>ma'chínachi curí rayénachi aré norigue.))<br>coming-up barely sun there ridge   |
| 2.2.1.1 |   | ACTION 2: NARR PARA (SETTING: COORD PARA (SEC 1: EXPO   |
|         | 5 | PARA (TEXT: Hua'ru resochí <sup>ú</sup> que'e paní sicóch <sup>9</sup> ique<br>big cave is up-there corner<br><br>na'corínaca aré uchúreque'e chibá hue'cá Metibo Merasi<br>other-side there were goats many Metibo Meras |
| 2.2.1.2 | 6 | bucura.) SEC 2: EXPO PARA (TEXT: Hue'cá bastórogame<br>owner many sheep-dog   |
| 2.2.1   | 7 | nírique'e arué.) BU <sub>n</sub> : A'miná norí na'coríguimé<br>were them there ridge other-side<br><br>simíreque'e a'rigue ramué a'miná norí buyachi.)<br>went then we there ridge leaving                                |

CLIMACTIC NARRATIVE DISCOURSE p. 2  
R. Tarahumara

- P S
- We had been drinking corn liquor up there at Standing Rock. The next day we were going back down below. We were going down on the ridge early in the morning when the sun was barely coming up and was just hitting the ridge. There were a lot of Metibo Meras's goats by a big cave up there in a cove. There were a lot of sheep dogs with them. They were just going down the other side of the ridge and we were just leaving the ridge.
- EPISODE 2: NARR PARA
- 3 8 BU<sub>1</sub>: Biré chomarí rehuárequé'e paní sicóchique bastoro.  
one deer found up-there corner sheep-dog
- 3.1 9 BU<sub>2</sub>: EXPO PARA (TEXT: A'rigue bo'ero na'ná norica jaga  
then sheep- there ridge standing  
herder
- 10 aníque'e siná. EXPO: Umugúitiri jágarequetu oca biré  
shouting women-also standing two one
- 3 11 riótiri hue siná aníchinetu arégumi.) BU<sub>n</sub>: Chomarica  
man-also much shouting there deer
- 12 a'régana 'ma norínaque'e a'rigue. SP<sub>0</sub>: Aremi quiba  
there running came then there goes
- chomarí aníchane'e pácana jaga.  
deer said up-there standing
- A sheep dog found a deer up in the cove. Then the sheep herder up on the ridge started shouting. Two women and a man were shouting too. Then the deer came running. "There goes a deer," they were standing up there shouting.
- 4 DENOUEMENT 1: NARR PARA
- 4.1 13 SETTING: EXPO PARA (TEXT: Ramueca hue sinachi muchírique'e  
we much shouting seated
- 4.1.1 14 're norica. EXPO: EXPO PARA (TEXT: Remé go'yá machírique'e  
below ridge tortilla eating seated
- 15 arigá. EXPO: Tabiré tábiri muní ajchérigame.))  
by-itself not taking beans have
- 4 16 BU<sub>1</sub>: Pácana 'ma chomarica.  
up-there run deer

CLIMACTIC NARRATIVE DISCOURSE p. 3  
R. Tarahumara

- P S
- 17 BU<sub>2</sub>: Ramueca norí go'yápaga jásiruque'e go'yápaga járeque'e  
we ridge without- got-up without-hats standing  
hats  
ramueca rejte macoga areca 'machi.  
we rock in-hand there running
- 18 BU<sub>3</sub>: A'bé 'márique'e narí areque 'máique'e.  
close ran below there running
- 4.2 19 PARENS: EXPO PARA (TEXT: Baiquiá níraca ramueca téguriti  
three were we drunk  
nírrique'e pe. EXPO: Ocá ne cuñáora queque ocá.)  
were little two my brother- were two  
in-laws
- 4 21 BU<sub>4</sub>: Tabiré chehuaca arueca.  
not hit they
- 4.3 22 SIMULT BU<sub>5</sub>: EXPO PARA (TEXT: Neca a'rá chehuáque'e garabé  
I good hit good  
najcara irigá aré. EXPO: Chehuaca ne na'nirí aregue  
ear is there hit I below there  
'marochi bajchabé niraga pásica neca.)  
running in-front was throw I
- 4.4 24 BU<sub>n</sub>: EXPO PARA (TEXT: Abaja' emé quíque'e arué chomarí.  
right- fell that deer  
there  
25 EXPO: Arégana 'mi bo'yá quíque'e gayénagana.)  
below there fell side-of-ridge

We were sitting down on the ridge shouting. We were eating tortillas without anything on them. There weren't even beans. The deer came running from up there. We got up without our hats and were standing there with rocks in our hands as it came running. It ran real close right below us. There were three of us and we were a little drunk. The other two were my brothers-in-law. They didn't hit it. I hit it right on the ear. I hit it when it was running there below by throwing in front of it. Right there the deer fell. It fell there below on the side of the ridge.

DENOUEMENT 2: NARR PARA

- 5 26 BU<sub>1</sub>: Ramueca nori anaga juma mo'ibáreque'e arégana  
we went running below  
go'yachi abaja' aresa.  
hats right-there left



CLIMACTIC NARRATIVE DISCOURSE p. 4  
R. Tarahumara

- P S  
5.1 27, BU<sub>n</sub>: EXPO PARA (TEXT: 'Régana uchutu cha'pigá.  
below were grabbing  
28,29 EXPO: Hue iná 'simí i'ribeco cachi. EXPO: Hue oria'  
much jumping later much hitting  
cho'ná rejtete.)  
with-rock

We left our hats right there and went running down below.  
There below we fought with the deer. My blow had only  
stunned the deer and he started jumping around right away.  
We hit the deer with rocks that we held in our hands.

6 EPISODE 3: NARR PARA

- 6.1 30 BU<sub>1</sub>: EXPO PARA (TEXT: Hue sináchane'e pácana bo'ero  
much shouting above sheep-herder  
31 a'rigue paca rejcuata irigá. EXPO: "Coche iquiba"aníchane'e.)  
then above divide was where go said  
6.2 32 BU<sub>n</sub>: EXPO PARA (TEXT: "Huamí 'régana quica"aniá muchíruca  
there below went saying seated  
33 aréguimi cha'pigá muchiga. EXPO: Pe rania muchíruca  
there grabbed seated thus saying seated  
ramueca aréguimi.)  
we there

The sheep herder was up above at the divide shouting.  
"Where did it go?" he said. "It went down below,"  
we said but of course we already had it in hand. That's  
what we were saying when we were seated there.

7 EPISODE 4: NARR PARA

- 7.1 34 BU<sub>1</sub>: EXPO PARA (TEXT: Me'risaca pabega hue simaru naca  
when-killed carry fast went below  
35 na'túguimi Mechohuibo anirichi. EXPO: Rióguru queca aré  
below Tapahuaaji called people were there  
re'ribéguimi ~~simaru~~ ruque'e garírare na'naríguimi.)  
below went house below

CLIMATIC NARRATIVE DISCOURSE p. 5  
R. Tarahumara

- P S  
2 36 BU<sub>2</sub>: Na'túgana e'taguínasa bacochoi aré e'taguínasa ma  
below when-went river there when-arrived now  
bujérapa'e huecuara.  
took-out guts
- 37 BU<sub>3</sub>: Sa'para cho pabega e'nárequé'e na'túmica.  
meat only carried went below
- 38 BU<sub>4</sub>: Ahuega go'tú aré sico hue.  
roasted ate there much
- 39 BU<sub>n</sub>: Asíriga bosaga sebaru garírare.  
very full arrived house
- 40 TERM: Hua'ru chomarí a'pega.  
big deer carried

When we had killed the deer right away we carried it down below to Tapahuaaji. There were people at Tapahuaaji so we didn't stop but went on below the house. When we arrived at the river we took out the guts. Just carrying the meat we went further below. There we roasted and ate a lot of the meat. We arrived at the house very full. It was a big deer that we carried.

EXPOSITORY DISCOURSE

Rocoroibo Tarahumara

The present text is an exposition on poison ivy. The introduction tells what poison ivy is like, four of the points give cures, and one point tells what happened in a specific incident.

The text as a whole, in contrast to a Procedural discourse, displays no chronological sequence. However, as appears fairly typical of the Expository genre, four of the Points are expounded by Procedural paragraphs (those describing cures for poison ivy).

A Coordinate paragraph (see sentences 14 & 15) which comprises paragraphs made up of only one sentence, might well be handled as a Coordinate sentence. Coordinate paragraphs 1.1 and 3.1 each contain an exponent of Section which comprises more than one sentence. This is the common pattern in a Coordinate paragraph and is the justification for saying that a Section expounded by a single sentence is expounded by a one-sentence paragraph.

Note the exponent of Parens (paragraph 3.1.1). Exponents of Setting or Prelim, Parens, and Terminus, do not share in the nuclear linkage of the paragraph. In this text the exponents of Setting in Procedural paragraphs introduce the topic of another cure. Exponents of Prelim in Expository paragraphs introduce the paragraph topic and give some general indication of the aspect of it which will be present. The exponent of Term in an Expository paragraph reiterates part

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Expository  
R. Tarahumara 2

of the exponent of Prelim in the same paragraph. Exponents of Terminus in Procedural paragraphs summarize the outcome of the procedure, that is, it results in a cure. An exponent of Parens may interrupt the paragraph nucleus and the sentences are such as might be expected to expound a peripheral tagmeme of the paragraph. In the present text, the parenthetical material gives supplementary information concerning the vine used in the cure, but not relating to the cure itself.

An alternate analysis of paragraph 4 would be to set up sentence 16 as the exponent of Text and paragraph 4.1 as the exponent of Expo. The analysis chosen assumes the topic of the paragraph to be what happened to Rafael Mari and sentence 16 to introduce the topic in more specific terms. The alternate analysis assumes the topic sentence to be sentence 16 and paragraph 4.1 to be its exposition, illustrating the topic sentence by the experience of one individual.

EXPOSITORY DISCOURSE

Cures for Poison Ivy

Rocoroibo Tarahumara

This EXPOSITORY DISCOURSE consists of an INTRODUCTION,  
and five POINTS.

- P S
- INTRODUCTION: EXPO PARA
- 1 1 PRELIM: Bi'cáchuri anaríame banahuá hue o'porúgame cámppe.  
La-Yegra called vine very bad is
- 2 TEXT: Ohuira caráru arué jaré umuguira caráru jaré.  
men are these some women are some
- 1.1 1.1.1 3 EXPO: COORD PARA (SEC 1: EXPO PARA (TEXT: Umuguí ujchábame  
women attaches  
cará arueca o'huíraca napurigá rarámuri a'rá símicar á arué.  
is he male like people good go is he
- 1.1.2 4 SEC 2: EXPO PARA (TEXT: Majtóchami re'mócharume cará  
on-shoulders come-out is  
omarábomi rejpópami gomarume caráru muquí nísaca chigó ríó  
arm-pit shoulder hugs is woman if-is also man  
níríca jéremi na'chácharimi bochígame re'móchame cará napu  
is here crotch all-over come-pustules is where
- 5 chega napu chega chucú. EXPO: Hue najquimi cará arné  
stuck where stuck is much loves are they  
napurigá rarámuri umuguí.))  
likes Tarahumara women
- 1 6 TERM: Arleri cará arué banohuá bi'cáchuri aniríame.  
thus is this vine La-Yegra called
- The vine called La Yegra is very bad. Some are men and some  
are women. The male attaches itself to women, just like  
people. If the vine is a woman it hugs the man on the  
shoulders, arm pit, back and crotch, and pustules break out  
wherever it is stuck. It loves just like a Tarahumara woman.  
That's the way this vine called La Yegra is.
- POINT 1: PROC PARA
- 2 7 SETTING: 'A ba'rá nerúgara ru 'yohuí.  
now good is they-say cure

EXPOSITORY DISCOURSE p. 2  
R. Tarahumara

- P S  
8 STEP n: Ba'ichí re're márorime caráre'e be'á be'rí hua'ru  
in-water under go is-say early morning big
- rió nírica benégame nírica úbaga.  
man being know is bathe
- There is a ~~mure~~ they say. You dive underneath the water early in the morning, if you are grown-up and know how to bathe.
- POINT 2: PROC PARA
- 3 9 SETTING: Chéchigo jaré 'yohuí nerúgarare'e banáhuá júturu  
another some medicine is-say vine is
- chigó arué.  
also this
- 10 STEP n: Sahuara <sup>m</sup>pe'choga ubárimé cará ru'e arueca.  
leaf mashed bathe is say this
- 3.1  
3.1.1 11 PARENS: COORD PARA (SEC 1: EXPO PARA (TEXT: I'huirí aniríame  
I'huiri called
- 3.1.2 júte'e arué banahuaca.) SEC 2: EXPO PARA (PRELIM:  
is this vine
- 12 Go'ame jutu racáracá abe. TEXT: Pe chicagori quinti  
food is seed also little itching ~~gives~~
- 13 raquemi íni re'e arué ra'ígame íni re'e go'aca chigó abe peco.))  
gives this good eating also little
- 3.2  
3.2.1 14 TERM: COORD PARA (SEC 1: EXPO PARA (TEXT: Arequere  
with-this
- 3.2.2 15 'yohuíami cará re'e.) SEC 2: EXPO PARA (TEXT: Are'mi  
cure is say there
- túgana 'mi napu ne asare aré hue nerúturu arué banahuá chigó.))  
below there where live there is this vine. also  
I much

There is another medicine they say. It is a vine also. You mash up the leaf and bathe with it. This vine is called i'huiri. The seed is used for food. If you eat too much it makes you itch but it is good if you eat just a little. This is what they cure the sickness with. There below where I live, there is lots of this vine.

EXPOSITORY DISCOURSE p. 3  
R. Tarahumara

- P S
- POINT 3: EXPO PARA
- 4 16 PRELIM: Hue jerimi jutu jaré arequere hue naquihuame jutu  
much hit are some with-this love is  
much
- 4.1 17 jaré río. TEXT: EXPO PARA (TEXT: Ne cuñara Rafael Mari  
some men my brother- Rafael Mari  
in-law
- anirime quépue arué a'cu<sup>e</sup> uchábame quépue 'ya u'tátirica bijí.  
called he often hit before little still
- 4.1.1 18 EXPO: EXPO PARA (TEXT: Jami chibá 'meca eyénaga asíriga  
there goats watch walk thus
- 19 re'móchaga a'sahue. EXPO: Siné ma ba'irú ratu gomara.))  
break-out pustules once now like-water testicles
- This sickness hits some people very hard. It really loves  
some men. My brother-in-law, Rafael Mari, was hit by this  
every so often when he was little. When he would take care  
of goats he would break out with pustules.. Once it was  
so bad that his testicles were draining like soup.
- POINT 4: PROC PARA
- 5 20 SETTING: EXPO PARA (TEXT: Che biré yohuí nerúgara ru abe.  
another medicine is say
- 21 EXPO: Sa'ó aniríame jutu arueca tumi nerume jutu mejcá.)  
palm called is this below is is far
- 5 22 STEP 1: Arequé huejcosa ucherime cará re'e.  
this burn put-on is say
- 5.2
- 5.2.1 ALTERNATE STEP n: PROC PARA (STEP 1: EXPO PARA (TEXT:
- 5.2.1.1 23 Huejpíame cará ru ma chigó nurigá go'yachi nurigá. EXPO:  
hit is say now also command hat command  
cará
- 24 EXPO PARA (TEXT: 'Yati nehuá go'yachi anemi eyera eyera arué  
quickly make hat tells mother this  
it is
- 25 animi cará nurea mo'ró niraga. EXPO: 'Yati nehuá go'yachi  
say is command daughter-in- quickly make hat  
law as-if-were
- chaca naquiá arequé tohuí anigá huejpíame cará ru'e arequé  
much like this son says when-hit is say this

EXPOSITORY DISCOURSE, p. 4  
R. Tarahumara

- P S  
5.2.2 26 sa'oti.)) STEP n: EXPO PARA (TEXT: Simimi cará<sub>re</sub>'e  
with-palm goes is
- 27 nasínaga. REASON: Tabiré benégame cará go'yachi nehuagá.  
lazy not learn is hat make
- 28 EXPO: Arequere isimíreque'e aremi cará a'rico a'rá.)  
with-this goes leaves is then good
- 5.2 29 TERM: Sa'huimi cará a'rico.)  
get-well is then

There is another medicine they say. It is called palm and is found down below far away. One way to cure it is to burn it. Another is to hit it and command it to make a hat. "Quickly make a hat," says the mother of the sick person as if the sick person were her daughter-in-law. "Since you like my son so much, let's see you make a hat." she says as she hits it with palm. Then it goes because it is lazy. It doesn't know how to make a hat. With this it goes and leaves for good. Then the person gets well.

POINT 5: PROC PARA

- 6  
6.1 30 STEP n: EXPO PARA (TEXT: Rijpágate rijpúnárame cará<sub>re</sub>'e  
with-knife cut is - say
- 31 chigó. RESULT: 'Ra sa'huimi cará<sub>re</sub>'e arué ríjpigá  
also good get-well is-say this knife
- simérisiga bochígame rejpóguimi.  
go all-over shoulders
- 32 EXPO: Ríjpume cará<sub>re</sub>'e banáhuara.)  
cuts is - say vine
- 6 33 TERM: A'rico a'rá sa'huimi cará<sub>re</sub>'e chigó<sub>abe</sub>.  
then good get-well is - say also

Also you can cut it with a knife. By passing the knife over your shoulders and all over your body you get well. Doing this cuts the vine they say. Then you really get well.



Don Burgess

HORTATORY DISCOURSE-SERMON

(Rocoroibo Tarahumara)

A sermon (sermoni) is a speech which is given at, or in relation to, either a ceremony or when a person is leaving on a trip. Usually it is given by an elder, which occasionally may be a woman. The length of a sermon might be anywhere from less than a minute to more than a half hour.

The main purpose of a sermon is to influence higher beings, such as father-god and mother-god, the dead, or things that have god-people-like qualities such as drug plants and sickness. The petition morpheme -sa occurs frequently. (The difference between petition and other hortatory is not always clear.)

Several things are characteristic of a sermon:

1. Dramatic intonation--This consists of characteristic breath groups and pause groups.

- a. Breath groups--With most speakers, the breath group starts with a rise in pitch and loudness. The first syllable is lengthened and the first stressed syllable has extra stress. The rise in pitch and loudness is maintained for a few syllables. Then there is a gradual drop in both loudness and pitch until a soft inarticulate mumble is reached which even native speakers have trouble understanding. Some

Sermon, R. Tarahumara 2

speakers use shorter breath groups and seldom reach a mumble.

Breath groups have at least two contour endings:

- (1) This consists of an abrupt increase in loudness and pitch on the last stressed syllable, and occasionally on the syllable preceding the last stressed syllable as well. The increase in loudness and pitch is followed by a very abrupt drop in loudness and pitch.
- (2) The mumble terminates with a sharp intake of breath.

These endings do not necessarily correspond with grammatical endings since they are largely determined by where the speaker runs out of breath.

b. Pause groups--A breath group is made up of one or more pause groups. A pause group within a breath group terminates with heavy stress and extra length on the last stressed syllable and sometimes a rise in pitch. There may or may not be a slight break between pause groups. It should be noted that whenever the emphatic particle -ba occurs pause group final, it automatically carries the word stress.

2. Special morphemes

a. Certain words occur in sermons which are not found anywhere else. It is difficult to arrive

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at any meaning for them. Among these are:

(1) ohigopa / ohigopa niba--Perhaps this comes from chigo (also), re'pa (above), ani (say).

(2) si / resi / queresi / quequersi-- Perhaps this comes from the Spanish "que si" since this is the way that it is occasionally translated by the informant.

These words have specific distributions. The first one occurs pause or breath group final. The second occurs preceding the verb.

b. Certain words such as semarega (beautiful) and a'ra nima (good will be) occur elsewhere but are especially common in sermons. The above examples are often connected with petitions. The emphatic particle -ba is also especially common in sermons. It occurs at the end of more than half of the pause and breath groups as well as within pause groups.

3. There is a noted lack of certain connective words and particles which are common in other areas of discourse, such as a'rigue and a'rico (then), and the verb endings -que, -ti, etc, which, although not fully analyzed yet, seem to mean because, but, etc.

A sermon begins with some form of the word ihuerisi. This word is also used to encourage runners in a race and

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perhaps means "Don't give up," or "Let's keep going."

The paragraphs within the points are usually hortatory but there are considerable expository as well. The expository paragraphs explain what the fiesta is about, what the devil is like, etc. Occasionally there are procedural paragraphs such as, "When we finish here we will gather at the church. Then I will give another sermon. At dawn we will go home."

The finis consists of something like "That's all I have to say," (which is the type found in other areas of discourse) and a dramatic discourse between the speaker and the listeners. "Sit down and rest" (says the speaker). "You sit down and rest too" (reply the listeners). This dramatic discourse is included even in texts where the speaker has no audience. In the text given here, the speaker gives the first part of the finis, as if he was closing, but then goes into another point before actually closing.

Because of the dramatic qualities of the sermon, further study might place sermon with Dramatic Discourse rather than Hortatory.

A more complete analysis of sentence will likely change some of the internal paragraph analysis.

An aid used in the analysis of REASON and RESULT are: Change the sentence in question into TEXT and see whether the original TEXT becomes REASON or RESULT. If the original TEXT becomes REASON, then the sentence in question is analyzed as RESULT. If the original TEXT becomes RESULT, then the sentence in question is analyzed as REASON.

SERMON HORTATORY DISCOURSE

Corn Ripening Sermon

Rocoroibo Tarahumara

This HORTATORY DISCOURSE consists of a PROLOGUE, an OPENER, an INTRODUCTION, POINTS<sub>1-3</sub>, FINIS<sub>1</sub>, POINT<sub>4</sub>, and FINIS<sub>2</sub>.

P S PROLOGUE: NARRATIVE DISCOURSE

EPISODE P. 1: EXPO PARA

1 1,2 TEXT: Hue'cabé napaique eriqué. EXPO: Hue'cabé napaique eriqué  
many got-together think many got-together think  
ro'corobo maturachi.  
Rocoroibo Nativity-Day

Many people got together I think. Many people got together I think in Rocoroibo on Nativity Day.

2 SIMULTANEOUS EPISODE P.2: NARA PARA

2.1 3,4 SETTING: EXPO PARA (TEXT: Meca tabiré córipa'e.  
I not go

EXPO: Ma bolchí enapo ne a'rico 'a.)  
now in-road went I then now

2.2 5 BU 1: EXPO PARA (TEXT: Huísparachi ya'má meca enate ne.  
day-before now far came I

6 EXPO: Ya'má sebárica ramué sacateca anirichi puéburo.ð  
now arrived us Zacatecas called town

2.3 7 BU n: EXPO PARA (TEXT: Aré si merénara sebárituru huamí  
there next-day arrived there

napu mochihua.  
where going-to-be

2.3.1 8,9 PARENS: EXPO PARA (TEXT: Méjico i'bé aremí.  
Mexico close there

2.3 10 EXPO: El Centro Lingüístico anirí aráturu aré.)  
The Center Linguistic called thus there

EXPO: Runechi ma sébaretu ramué 'mi napu mochihua.)  
monday now arrived we there where going-to-be

I did not go. By then I was already on the road. On the eve of Nativity Day I had already come a long way. We had already

SERMON HORTATORY DISCOURSE p. 2  
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- P S arrived at the town of Zacatecas. From there we arrived the next day at the place we were going to be. It is close to Mexico. It is called the Linguistic Center. By monday we arrived there where we were going to be.
- 3 EPISODE P. 3: PROC PARA
- 3.1 11 STEP1: EXPO PARA (TEXT: Abarístaca huabe erá eriqué  
Baurista big make think
- 12 nahuesa chigó Ro'corobo. EXPO: Hue nahuesa mu jútura a'rigue.)  
sermon also Rocoroibo Much sermon is then
- 3 13 STEP 2: Be'á be'rí go'mea go'ame.  
early tomorrow will-eat food
- Baurista is making a lot of sermon there in Rocoroibo like I am here. There is a lot of preaching at that time. Early tomorrow morning they will eat.
- 4 14 OPENER: Huabe ihuérísigoba.  
Let's keep going.
- 5 INTRODUCTION: COORD PARA
- 5.1 15 SEC 1(EXPO): EXPO PARA (TEXT: 'Emi pagótigame equírísi  
you cleansed-ones this many
- baníbaricuruba señora santo ángel santo chigopa jena huichí  
brought Mrs. Holy Angel holy here earth
- amoba onorúgame ra'péhuarechi napurigá resiba hue'cari si  
on-top-of god patio so-that pardon
- oráhuoba napurigá resí cherapé tahua ba'huítiri.  
make so-that again-give ask water-also
- 16 REASON: Ta'chó 'me sébare jupa ta'chó 'me raqué munítiri 're  
still not enough is still not give beans-also below
- urimi hua'ru' rocárecuru bijí ba'huí.)  
hot-country big lack still water
- 5.2 17 SEC 2 (PETITION): HORT PARA (EXOR: Semáriga si sebas a'rá  
beautiful may-it-arrive good
- nima 'réguimi ta'mé equégame ta'mé resí cusá a'rá anima  
will-be below not wind not hail rain good will-be
- biré resísitiri napurigá a'rá raquema munítiri.  
one hall-also so-that good will-give beans-also

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P S  
5.3 18 SEC 3(EXPO): EXPO PARA (TEXT: Semáriga chigopa napurigá resí  
beautiful thus

tánihua ye onorúgame eyerúgame.  
going-to-ask  
this father-god mother-god

5.3.1 19 PARENS: EXPO PARA (TEXT: Re'pá ajtíggame guichao onó si  
above is seventh layer

rehuagachi a'sara ru onorúgameba.  
of-heaven are they-say god

20 EXPO: acha aníraaba o'chérame 'ya muchígame.))  
thus say old-ones before those-who-were

Mrs. Holy Angel brought you baptized ones here to god's dancing floor in order to ask for pardon so that God will again give us food, and in order to ask for more water also. There is still not enough water. The beans are still not ripe down in the hot country. There is still a big lack of water. May the rains come beautifully without wind or hail so that the beans will give plentifully. Thus beautifully we are going to ask father-god and mother-god. They are up in the seventh layer of heaven. This is what the old ones who lived before say.

6 POINT 1: COORD PARA

6.1 21 SEC 1(HORT): HORT PARA (EXOR: Huabe ihuérocoba yahuiyabá  
keep up dancing

che'robahua oca yahuiyá oraco matachíntiri tabiré nasínagaba.  
may-you-meet dancing later matachine-also not be-lazy

22 RESULT: Onorúgame rahuérira si me'tá chigopa.)  
father-god day-of win

6.2 23 SEC 2(PETITION): HORT PARA (EXOR: Ga'rabé semáriga si nejisa  
good beautiful give

a'rá nímaraba be'rí anihuítiri riosi eraso.  
good will-be tomorrow day-after god when-wants

24 RESULT: Semáriga chigopa.)  
beautiful

6.3 25 SEC 3(HORT): HORT PARA (EXOR: Tabiré nasíniga.  
not be-lazy

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- P S  
6.3.1 26, 27 REASON: EXPO PARA (TEXT: Ramué tabiré siné nasínaria  
to-us never lazy
- 27 chigopa. EXPO: Nabiri si norina biré ra'ósari paca ramí  
always come one sun's-rays up us
- nerésia chigopa.) REIN: COORD HORT PARA (SEC 1:  
remembering
- 6.3.2 28 'Ra semáriga resí niraga etehua onorúgame eyerúgame.  
good beautiful respect seeing father-god mother-god
- 6.3.2.1 29 SEC 2: ANTI HORT PARA (SEC: 'Ra bichíguhua ye onorúgame  
good believe this father-god
- 30 ra'ichárirá e'yé ra'ichárirá. SEC: Jaré ta bichígia  
word mother-god some not believing
- umuchírapucue.))  
seated
- Keep dancing, may you meet the dawn dancing, and don't be  
lazy about dancing the matachine. By doing this we will  
win more life. May god give us more life, that will be good,  
tomorrow, the day after or whenever god wants to. May he  
give it to us beautifully. Don't be lazy. Mother-god is  
never lazy towards us. She always remembers us by sending  
her rays (sun's rays). So when you see father-god (moon)  
and mother-god (sun) respect them beautifully. Believe  
father-god's and mother-god's words. There are some seated  
here who don't believe them.
- 7 POINT 2: COORD PARA
- 7.1 31 SEC 1(PETITION): HORT PARA (EXOR: 'Ra gurusírasa gochiboca  
good/cross-yourself when-going-  
to-sleep
- 'mi garíriara 'mi sebasa cuba semárigaba napurigá ta'mé resí  
there your-house there when-arrive again beautiful so-that
- onochámara re're ajtígama remónasi aniríam<sup>h</sup> hue rasígama  
not touch below one-from devil called very bad
- 32 rió cará arué chigopa. WARNING: Onochásaba asíriga cháriga  
man is this-one when-touch very bad
- recútume 'inirá jami suguí bajíríchiumba yahuiyáchiumba.  
drunk thus-is there corn- where-drinking where-dancing  
liquor



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- P S  
33 REIN: Gurusírasa (gochibóara nabí arí chigopa  
cross-yourself when-going-to- every evening  
sleep  
napurigá a'rá tabiré resí tábiri ta'mé chucobama bire  
so-that good not one-thing not hit one  
34 nahuirí. RESULT: Semáriga chigopa.)  
sickness beautiful  
7.2 35 SEC 2(HORT): HORT PARA (EXOR: Be'a' be'rí rayénari ma'chínachi  
early morning sun when-comes-  
out  
36 paca gurusíriremegara chigopa. REIN: @o'yápareme cara  
up- cross-yourself-they-say take-off-hat  
there  
rayénari ma'chínachiba.)  
sun when-comes-out  
7.3 37 TERM: HORT PARA (EXOR: A'rá sébari e'nágame rió níricoba.  
good arrive see man be  
38 REIN: Huabe ararigá resí muchírisigoba.)  
much thus sit  
May you beautifully cross yourself when you arrive again at  
your house so that this one from below who is called the  
devil and is very bad will not touch you. When he touches  
you, you get very drunk, there where there is drinking and  
dancing. Every evening cross yourself when you are going  
to sleep so that nothing will happen, so that not one sickness  
will hit you. That will be beautiful. They say you should  
cross yourself early in the morning when the sun comes up.  
You should take off your hat when the sun comes up. Be a good,  
complete person who pays attention. In this way remain.  
POINT 3: COORD PARA  
8 39 SEC 1(EXPO): Semáriga resí narétaricoba onorúgame  
beautiful receive father-god  
e'yerúgameba napu a'rigue resú 'yaria go'ame chigopa.  
mother-god when then give food  
8.1.1 40 SEC 2(PETITION): COORD PARA (SEC 1: HORT PARA (PRELIM: Jipe  
now  
41 'a raqueécuruba go'ámeba. EXOR: Semáriga si naresa a'rá  
now gave food beautiful may-receive

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- P S  
júcuruba onorúgame e'yerúgame chigopa.) SEC 2: COORD ~~HORT~~  
good is father-god mother-god
- 42 PARA (SEC 1: HORT PARA (EXOR: 'Mi bamí chigóriga nejisa a'rá  
coming year same may-give good
- 43 nímapa cherapé chigopa. REIN: Semárigaba abé queberi si  
will-be more beautiful more
- abé muégame si napabúsiga a'rá nímacuruba.)  
more give when-harvesting good will-be
- 8.1.2.2.1 SEC 2: COORD PARA (SEC 1: HORT PARA (EXOR:
- 44 Tabiré tábiri equégame sebas a'rá cu ba'huí 'régame urí  
not thing wind arrive good again water below canyon
- 45 chigopa. REIN: Hue equégame u'cusá asíriga a'namínari  
much wind when-rains thus knocks-down
- echirúgame chigopa tabiré tábiri ajtiguera chigopa a'rígueba.)  
all-plants nothing gives then
- 8.1.2.2.1 SEC 2: HORT PARA (EXOR: Abé i'ribesi u'cusá a'rá nímacuruba  
more more may-it-rain good will-be
- 46,47 bijiba. REIN: San Migérichi sico abé ma ajtigué ru  
still San Miguel-day then gives
- 48 suhuábogaba. RESULT: Semárigaba.))  
everything beautiful
- When we give father-god and mother-god food they receive it  
beautifully. This year there was a good harvest. May  
father-god and mother-god receive the food beautifully.  
May they beautifully give us more when we are harvesting--  
that will be good. May there not be a lot of wind with the  
rain down in the canyon. When there is a lot of wind it  
knocks down all the plants and nothing gives then. May it  
still rain more. San Miguel day is when we harvest and rain  
is no longer needed. That will be beautiful.
- 9 ~~FINIS~~ ~~FINIS~~ ~~COORD~~ PARA
- 9.1 49 SEC 1(EXPO): Echerubi repa.  
only this
- 9.2 50 SEC 2(HORT): Muchiga resíbusiba marúgame pagótigameba.  
sit-down rest all people

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- P S  
9.3 51 SEC 3(EXPO): Aquéricaba onorúgameba e'yerúgameba.  
heard father-god mother-god
- This is all I am going to say. All of you sit down and rest. Father-god and mother-god heard.
- POINT 4: HORTATORY DISCOURSE
- 10 POINT PT 1: COORD PARA
- 10.1 52 SEC 1 (PETITION): HORT PARA (EXOR: Semáriga si monasa a'rá  
beautiful rise good
- 53 nima chigopa. REIN: Biré riberi chigopa, biré guitara  
will-be one violin one guitar
- chigopa biré nahuésare chigopa biré sahuira chigopa biré  
one sermon one rattle one
- huicá chigopa semáriga si monasa a'rá nima 'mi re'pahua  
song beautifully rise good will-be there above
- napu ajtipa hua'rura o'nó hua'rura e'ye chigopa.  
where are biggest father-god biggest mother-god
- 10.2 54 SEC 2: COORD PARA (SEC 1(PETITION): Aré queresí semáriga si  
there beautiful
- monasa a'rá curu ta nasabusa a'rá juque ye re're ajtígame  
rise good is not break-up good is this below one-from
- 10.2.1 55 chigopa. SEC 2(PETITION): HORT PARA (EXOR: Semáriga  
beautifully
- nicúrasa a'rá juque ye señor santo San Migeri chigopa.  
help good is this Mr. Holy Saint Miguel
- 56 REIN: Arué queresí irigara ispara macoga napurigá resiba  
he standing sword in-hand so-that
- me'téniriaba re're ajtígame chigopa niba.)  
cut below one-from
- 10.2.2 57 SEC 3: COORD PARA (SEC 1(EXPO): Gumará caráitu caca chigopa  
uncle they-way was
- erigá hue rasígame rió nírigara aruécoba. SEC 2(HORT):  
only very bad man was he
- 58 Tabiré chigo tábiri oyera orárigo aruécoba recoi ariétique  
not going to follow he because he is that way
- chigopa.

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R. Tarahumara

P S

Beautifully may it rise--that will be good. Violin and guitar music, sermon, the sound of the rattle, a song, may these beautifully rise--that will be good--up to where the greatest father-god and mother-god are. May they rise beautifully and not be broken up by this one from below. May Mr. Holy Saint Miguel help beautifully. He is standing with his sword in his hand so that he can cut down this one from below. They say the devil was our uncle but he was nothing but a bad man. Because he is that way we are not going to follow him, even though he is our uncle.

11 POINT PT 2: COORD PARA

11.1 59 SEC 1(HORT): HORT PARA (EXOR: Bi'reni pisí e'negá resí  
one-part look

jáora 'mí re'pá napu ajtí o'nó napu ajtí e'yé chigopa.  
standing above where is father where is mother  
there

11.2 60,61 RESULT: Semáriga chigopa.) SEC 2(HORT): Onorúgame  
beautiful father-god

majtogárachi si machoca chigopa niba napu ajtipa ramunó su  
by-shoulders grab where is statue

cristo chigopa napurigá semárega si chigopa e'yénohuaba.  
Christ so-that beautifully walk

11.3 62 SEC 3(EXPO): COORD PARA (SEC 1: Birepi resí bandériga  
one flag

chigopa hue a'rá huajtoná resí irígame bandériga chigopa.  
very good right-hand standing flag

63 SEC 2: Huajtoná resí irígame rajeriga chigopa niba.  
right-hand standing light

64 RESULT: Semáriga chigopa.  
beautiful

As you stand look only up above where father-god and mother-god are. That will be beautiful. Grab the statue of Christ by the shoulders so that you will be able to walk beautifully. One the right side is standing one flag (a waving flag scares away sickness). One the right side is standing a candle. All of this is beautiful.

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R. Tarahumara

- P S
- 12 FINIS 2: COORD PARA
- 12.1 65 SEC 1: COORD PARA (SEC 1(EXPO): Echirubi repa.  
only this
- 12.2 66 SEC 2: (EXPO): Aquérique onorúgame aquérique e'yerúgameba.  
heard father-god heard mother-god
- 12.3 67 SEC 3(HORT): Muchiga resíbisiba marúgame pagótigameba.)  
sit-down rest all people
- 12.4.1 SEC 2(DIALOGUE): COORD PARA (EXCHANGE 1: DIAL PARA (SP 1:  
68,69 Riosí mi 'ru cheriéraba. SP 3: <sup>R</sup> Riosí mi 'ru cheriéra chigopa.Ø  
god big thanks god big thanks
- 12.4.2 70 EXCHANGE 2: DIAL PARA (SP 1: Ya asagá resibú chigopa.  
now sit rest
- 71 SP 3: Onorúgame si cheriérarapa eyerúgame si cheriérarapa.))  
father-god also thanks mother-god also thanks

This is all I am going to say. Father-god and mother-god heard. All of you sit down and rest. Thank you (speaker to people.) Thank you (people to speaker). Sit down and rest (people to speaker). May father-god and mother-god reward you (speaker to people).

### DRAMATIC DISCOURSE

#### Rocoroibo Tarahumara

An apparently common way of telling a story in Tarahumara is by the use of Dramatic Discourse. Often when the translator attempts to elicit different types of discourse, such as Procedural or Narrative, the informant responds with a Dramatic discourse.

Intonation patterns of Dramatic Discourse are similar to those described for Sermon Hortatory Discourse.

The exponent of Stage in Dramatic Discourse seems to be a type of greeting which suggests what is to follow. Another text, which tells how to invite a medicine man to a curing ceremony, begins with, "Help me. Here are some cigarettes." This is the standard way of inviting a medicine man and thus is a clue as to the subject matter of the discourse.

In Dialogue paragraphs in general, SP3 may be expounded by a sentence which constitutes a non-verbal response. In Dialogue paragraphs occurring in a Dramatic discourse, it may be assumed that a non-verbal response will have zero realization since Dramatic Discourse is characterized by a minimum of narration. (The present Dramatic discourse possesses none.) Where the dialogue suggests a non-verbal response, the annotation SP0: NON-VERBAL RESPONSE has been added by the translator (in the paragraphs expounding Episodes 1 and 3).

In an alternate analysis, the initial tagmeme of Episode 1 might be considered SP0 instead of Setting, for

Oen Burgen

*Dramatic Discourse*

R. Tarahumara 2

the reason that Setting in Narrative and Procedural Paragraphs is expounded by a sentence (or paragraph) which is not part of dialogue.

The discourse exhibits the following features found only or typically in Dramatic Discourse: all the discourse level tagmemes are expounded by Dialogue paragraphs, there are no quotation formulas or other non-dialogue material (except for Finis), and the discourse is in concurrent time.

DRAMATIC DISCOURSE

How to Greet Someone

Rocoroibo Tarahumara

P S This DRAMATIC DISCOURSE consists of a STAGE, three EPISODES, and a FINIS.

STAGE: DIAL PARA

1 1 SP 1: Cuira.  
howdy

2 SP 3: Gániriba.  
with much pleasure

Howdy. Good to see you.

EPISODE 1: COORD DIAL PARA

2 3 SETTING: Asagá pachamí.  
sit inside

2.1.1 4 EXCHANGE 1: DIAL PARA (SP 1: HORT PARA (EXOR: Go'yá  
eat

5 asá remé. REIN: Jemi manícuru.  
sit tortilla here are

2.1.1.1 6 REIN: EXPO PARA (TEXT: Rurágame ju.  
cold are

7 RESULT: Ra'tabáchaga go'poca.)) [SP 3: NON-VERBAL  
heat eat

RESPONSE7)

2.2.1 8 EXCHANGE 2: DIAL PARA (SP 1: HORT PARA (EXOR: Muní  
beans

9, 10 go'yéhuaca. REIN: Jemi irícuru. REIN: Onátiri Jemi  
eat here are salt-also here

2.2.1.1. 11, irícuru. REIN: HORT PARA (EXOR: O'corí ajchigá go'poca.  
is chile put-in eat

12 REIN: Siné cachi o'coyérerimu o'corí.))  
Perhaps desire-eat-you chile

[SP 3: NON-VERBAL RESPONSE7)

2 13 TERMINUS: Bosasa ená oca.  
get-full walk



DRAMATIC DISCOURSE p. 2  
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- P S  
Sit down inside. Eat some tortillas. Here they are.  
They are cold. Heat them up so you can eat them. Eat  
some beans. Here they are. Here is the salt also.  
~~Put~~ some chile in the beans. Perhaps you are hungry  
for chile. When you are full, continue your trip.
- 3 EPISODE 2: COORD DIAL PARA
- 3.1 14 EXCHANGE 1: DIAL PARA (SP 1: Cöche simí oraga mué?  
where go you
- 3.1.1 15 SP 3: EXPO PARA (TEXT: Pa rabomi simé orá ne.  
up mountain going I
- 16, 17 EXPO: Chibá 'yásia. REASON: Ma e'ogare chibá rapaeo.))  
goats looking- now lost goats yeaterday  
for
- 3.2 18 EXCHANGE 2: DIAL PARA (SP 1(REMARK): Ma hue'cá me'árique  
now many killed
- mahuiyá be'árico mahuiyá natepasa be'árico.  
lion last-night lion if-found last-night
- 3.2.1 19 SP 3(EVALUATION): ANTI EXPO PARA (SEC: Asíriga u'cabi  
thus few
- 20 uchúrique jípeco siné cachi. SEC: Ta'mé natepasa a'rá  
left now perhaps not if-found good
- 3.2 21 suhuábaga reumera cu mué abe.) SP 4: A'rá suhuaba  
all will-find again you good all  
today
- reumerique ne a'rico.)  
will-find I then
- Where are you going? I'm going up on the mountain top.  
I'm looking for goats. They got lost yesterday. If by  
chance a lion came across them last night, he has killed  
many of them. By now there will be just a few left. If  
the lion didn't find them, you will find them all well  
today. I will find all of them then.
- 4  
4.1.1 22 EPISODE 3: DIAL PARA (SP 1: HORT PARA (EXOR: Pe'bé sebasica  
early if-  
arrive
- 4.1.1.1 23 jeca norí nocá oraca arí. REASON: EXPO PARA (TEXT: Suguí  
here come late-afternoon corn-  
liquor
- 24 manigari quepué jena pe'tá. EXPO: Bajihua oraco ganasoo.))  
have here little drink later when-strong

