



Aymara forms of walking: a linguistic anthropological reflection on the relation between language and motion

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ABSTRACT

Based on ethnographic case studies in the Bolivian Altiplano (highlands) this article examines the relationship between language and movement. In doing so, I include three levels of analysis. I first identify two forms of analysis corresponding to cognitive linguistics and phenomenology. I derive a third level of analysis from my case studies. The richness of Aymara expression on walking manifests the need to understand the ways in which walkers exploit and suffer the world. In this regard walking involves physical displacement, knowledge of the world, and the endurance of the body. The ethnographic case-studies call for an understanding of the ways the body exploits and suffers the physical and affective constraints of walking: for example, age, traces of labor, habits, health, terrain, fatigue, boredom, and so on.

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1. Introduction: walking as a form of motion

I examine the need to understand the ways in which walkers exploit and suffer the world. In this regard walking involves physical displacement, knowledge of the world, and the material constraints of the body.

I will first consider two paradigmatic approaches to language and movement that will enable me to distinguish the physics of walking from the expressive plane of walking. These approaches correspond to cognitive linguistics and phenomenology. When taken separately, these two approaches prove to be insufficient for analysing walking and its relation to language. There is in fact a difference between the physics of walking (cognitive linguistics) and the awareness of engaging the world (phenomenology), and also a difference between how these two fields approach these actions. The physical level includes the swinging of two legs alternating each between static support and dynamic motion allowing the body to move in one direction in an upright position. For the cognitive linguist the physical plane determines abstract thought. The plane of expression involves verbal forms, *schéma corporel*, *savoir faire* (knowledges), style, and learned dispositions of the body. For the phenomenologists motion and speech produce space. Whereas the description of the mechanics of walking maps the forms the body assumes in going from one place to another, the elucidation of the field of expression reveals the knowledge the body articulates in acting on objects in the world. In the later part of this paper I will present ethnographic case studies that provide the criteria for a third level of analysis.

The third level, which I define in terms of Aymara linguistic expressions and photographic documentation of walkers on the Bolivian Altiplano (highlands), call for an inclusion of an understanding of the ways the body exploits and suffers the physical and affective constraints of walking: for example, age, traces of labor, habits, health, terrain, fatigue, boredom, and so on. One must keep in mind that these levels of analysis enable us to differentiate the mechanics of walking, the semantics of space, and the endurance of the body. The cases I will study will evidence that these distinctions are heuristic

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rather than discreet entities in the world. If these differentiations prove useful for analytical purposes, speaking, walking, and enduring exist as a unit.

Whereas the photographic documentation illustrates the changing physical configuration of the body in relation to its background, speech about walking manifests how the walker experiences these physical constraints. The richness of Aymara and its multiple words referring to forms of walking have led me to understand the intertwining of the physics of movement, the semantics of space, and the endurance of the body. The lessons from Aymara may help us develop an analytical frame for understanding language and movement applicable to other languages and cultures—obviously by keeping in mind their specificities.

2. Time–space, motion, and cognitive linguistics

For most cognitive linguists the moving body provides the experiential ground for abstract reason. The underlying idea is that the relative abstractness of conceptual thought may always be traced back to our physical engagements with the world. Physical experience constitute both linguistic reasoning and conceptual thinking. Over the years, cognitive research in conceptual metaphors produced evidence that language connects physical features to abstract ideas. The ways of thinking time, for instance, are determined by forms of moving in space. One of the most ambitious projects was Lakoff and Johnson's *Philosophy in the Flesh: the Embodied Mind and its Challenges to Western Thought* (1999). For Lakoff and Johnson even abstract notions such as time and space are rooted in experience. This became conceptually known as “TIME PASSING IS MOTION” (Lakoff and Johnson, 1999). The experience of moving, when thinking time, may be either the persons' motion along a path or moving entities passing by a person. The conceptual metaphor “TIME PASSING IS MOTION,” in turn, may be divided into two different cases: “TIME PASSING IS MOTION OF AN OBJECT” (moving time) and “TIME PASSING IS MOTION OVER A LANDSCAPE” (moving ego). The first has a static observer that perceives time as elements spatially moving with respect to the observer; the latter treats time in terms of fixed objects whereby the observer moves with respect to them. They manifest a tendency to divide time metaphors into Moving-ego and Moving-time while they also invert these terms: either the person is moving with respect to temporal landmarks or time is construed as moving with respect to the person. In each of these cases, either the person—the here—is moving or the objects—the there—are moving. Cognitive linguists also consider time construed without reference to a person. Their example is *December follows November*. Here, the frame of reference is “some broader temporal landscape” whereby “event times are rather construed with respect to a temporal path or landscape” (Sweetser and Núñez, 2005, p. 6).

Cognitive linguists offer a model of analysis for understanding movement in terms of a source, a path, and a goal or the SOURCE–PATH–GOAL *schematic structure*. The terms *schema* and *schematic structure* are used to refer to ways of moving that become relatively invariant in actual motion:

We are in one place when we start to move (a Source location); over time we change location (a series of path locations); and when we stop moving, we are usually somewhere different than where we started (a Goal location). This very basic schema has few parts (mover, source, path, goal), applies over a wide range of motion situations, and supports inferences. (Dodge and Lakoff, 2005, p. 59)

A trajectory involves directed motion at different time intervals along a path between two points or between a source (the starting point) and a goal (the intended destination). The final location, however, may not be the intended one. One may observe that the term *schema* always depends on a visual and cognitive identification of different points in time and space. The term *schema* provides a visual pattern (gestalt) that imposes a visual grid on language. Even though each language includes distinct ways of expressing time and space, these different ways involve an invariable *schema*: a source (From), a goal (TO), and a path that connects them (THROUGH, ACROSS, ALONG).

Sweetser and Núñez (2005) have focused on Aymara as a cross-linguistic example that challenges our way of thinking about time. In video recordings of Aymara gestures accompanying speech, they observe that Aymara speakers locate the past ahead of themselves and the future behind. This inverts the usual understanding of spatio-temporal locations suggesting that the future is always in front. They argue that for Aymara speakers it is significant to know or to have seen an event or action.

To maintain the mentioned distinction in conceptualizing time, whereby time doesn't always change with respect to a person or a “Now” but rather with respect to “time” as such (as if time exists by itself) Sweetser and Núñez introduced the distinction *Ego-reference-point* models and *Time-reference-point* models. With respect to the first (that is, Ego-Reference-Point) they conceptualize time in terms of objects located on a one-dimensional space (a path) relative to the person (a canonical observer, an Ego). With respect to the latter (that is, Time-Reference-Point) they conceive time passing in terms of the relative motion between the observer and time:

Time-RP models are involved in expression of temporal relations between reference events, without relation to Now; for example, English *before* and *after*, which etymologically meant ‘in front of’ and ‘behind’ (and once partook of the same Time-RP metaphor as *Christmas follows Thanksgiving*) refer to the relation between two times, independent of those times relation to Now (13).

In the Moving-Ego variant of the Ego-Reference-Point metaphor the self is a moving person while time is a linear array along which the Ego moves. Sweetser and Núñez argue: “FUTURE is in FRONT OF EGO” and “PAST IS BEHIND EGO.” In the Moving-

Time metaphor they find that “LATER EVENTS ARE BEHIND EARLIER EVENTS while EARLIER EVENTS ARE IN FRONT OF LATER EVENTS”.

To explain why the future is behind and the past is in front for an Aymara speaker, they refer to the SEEING IS KNOWING metaphor. Because the future is not perceived yet, it is unknown. It is therefore mapped behind us. Objects behind the person are visually inaccessible and therefore also unknown. The past, on the contrary, is known. Moreover the word *nayra*, in Aymara, means both “eye” and “the past.” Visually acquired knowledge, thereby, would be essential in explaining why the past would be mapped in front of the person.

Cognitive approaches to motion, conceptual thought, and language allow me to describe motion in terms of the physics of walking: the swinging of the legs and arms, the body’s direction, the body’s position, the orientation of the body in terms of fixed points and sequences, the walked distance, moments, and so on. And even if the cognitive linguists gives us insights in the necessary conditions in the organization of the world, they do not allow me to describe how a moving person is constrained by physical conditions or how a moving person changes while moving along a path. In order to further complicate schematic structures such as, to borrow the lingo of cognitive linguists, static back/front visual field or moving ego along a SOURCE–PATH–GOAL axis operationalising distance, I will consider how for Merleau-Ponty space is not the setting in which things are moving like cognitive linguistics would lead us to think, but the means that makes the positions of things possible. Lakoff and Johnson have explicitly acknowledged their debt to Merleau-Ponty, and have argued: “Phenomenological reflection, though valuable in revealing the structure of experience, must be supplemented by empirical research into the cognitive unconscious” (1999, p. 5). In what follows I will invert this proposition by suggesting a reading of Merleau-Ponty that enables us to understand the production of meaning as the body undergoes changes in the process of walking. This proposition will enable us to discern the experience of the changing “flesh” that exceeds the link between neural structures and concepts “that allow us to mentally characterize our categories and reason about them” (1999, p. 19).

3. Mobile organicity and *schéma corporel*

For Merleau-Ponty (2002 [1945]), the idea of space as a setting is only possible because a moving body has first traced out its contours. The body’s capacity to engage the world creates structures of meaning that couch acts of perception. The body therefore *schematizes* the relations between the subject and the world. Merleau-Ponty was concerned with both the physical (geometrical) space and the moving subject appropriating the world. While the cognitive linguists underscored the empirical aspects of a body in space, such as top and bottom, right and left, near and far, Merleau-Ponty enables us to understand the corporeal ability to map space and produce meaning. We must keep in mind that Merleau-Ponty was read by a wide range of scholars that have included Michel Foucault, Jacques Lacan, and de Certeau. This is not the place to elaborate a long disquisition on the impact of Merleau-Ponty in so-called post-structuralism, but note that these scholars have emphasized both the ways the world acts on subjects and how subjects act on the world. My case studies will allow us to analyze how the world and its objects have a life of their own that define and constrain the body. For now let us consider de Certeau’s understanding of space, motion, expression, and subjectivity.

It may be abusive to speak of de Certeau as a phenomenologist but note that for de Certeau space is not the mere location where everyday life happens, but the product of individuals and collectivities acting on and in the world. For the purpose of this essay, I find de Certeau (1984) particularly relevant because he provides the elements for conceptualizing the connection between the moving subject engaging the world and language. De Certeau’s analysis of motion and language avoids creating an apparent contradiction or a critical distinction between various components of walking—that is, the abstract concepts of path, trajectory, motion, and walker. De Certeau creates an analogy between language and walking. As much as speech entails both the actual act of expressing something (by means of writing or speech) and its corresponding semantic form, speech may meander rather than just follow a given structured path between two points (source and goal). The *flâneur* immediately comes to mind but my case studies exemplify modalities of walking that subjects adopt according to the surroundings. These modalities include moving between and beyond places in a diffused manner.

In *The Practice of Everyday Life* (1984) de Certeau argues that narratives are intimately related to daily practices of walking. They operate *coups* and *detours* that create the conditions from where one speaks: “It thus seems possible to give a preliminary definition of walking as a space of enunciation” (p. 98). For de Certeau speech and walking, rather than a house, a wall, a city or a building, constitute dimensions of social organization and therefore also define and elaborate the contours of the places where people live and speak. So while a building could typically be perceived as the organizing principle (e.g. the spatial division of male and female, public and private, sleeping and eating, like in Bourdieu’s Berber house), motion itself grounds speech. Moreover, for de Certeau a walker actualizes a wide range of possibilities (and interdictions) organized by a categorical order. “In that way,” says de Certeau, “[the walker] makes them exist as well as emerge. [...] And if on the one hand he actualizes only a few of the possibilities fixed by the construed order (he goes only here and not there), on the other he increases the number of possibilities (for example, he forbids himself to take paths generally considered accessible or even obligatory). He thus makes a selection” (p. 98). As such, the walker turns certain places into inert objects. Walkers also compose and actualize objects. In other words, the body in motion frames possible paths and segments a field of action.

The walker constitutes a *here* and a *there* in relation to his/her position. These locations (*here* and *there*) have the function of introducing an interlocutor in relation to the walking “I.” These deictic marks also establish conjunctive and disjunctive articulations of places with respect the addressor and the addressee. For de Certeau moving across space creates a “mobile

organicity in the environment” (p. 99). The walker moves in ways that are tactical and never fully determined by the plans of organizing institutions, but she, for instance, may take shortcuts or meander aimlessly in spite of the utilitarian layout of the streets. The modalities of “pedestrian enunciations” can be represented on a map and analyzed formally while they can also be characterized “oneiric figuration” in the sense that they are inseparable from dreams, thoughts, or imagined spaces. “All these modalities sing a part in this chorus, changing from step to step, stepping in through proportions, sequences, and intensities which vary according to time, the path taken and the walker” (p. 100). Thus, the walker not only engages possible paths, but also creates a path as she walks. The path relates to both the conscious and unconscious intentions of the walker.

The potentiality of movement in de Certeau's deictics resonates with William Hanks' analysis of the *here* and the *there* in *Referential Practices*. Hanks argues that while the *inclusive here* refers to a place where the speaker actually is, the *immediate here* refers to a place to which she or he can go (1990, p. 435). The moving and speaking body establishes a space of possible points. The referential foci are distinct from the corporeal frame of the actor inasmuch as they are used in reference to the goal of his or her motion, to the path and to the places anticipated but not yet present. For instance, “let's go there” takes the addressee along a path, yet a path linked to the speaker's position. And when we reflect upon the significance of our own motion between places, we immediately sense a difference between things moving in geometrical space and the transformations (sweating, aging, breath, pain, etc.) of the moving body. This awareness of motion is the *schéma corporel*. Hanks defines the *schéma corporel* as “the concrete, always changing self-awareness that actors have of their own bodily position in space. Merleau-Ponty phrases this reflexive component as ‘une prise de conscience de sa propre position,’ a inter-sensorial unity always grounded in the immediate experiential field of the actor” (Hanks, 2000, p. 20). The *schéma corporel*, in this sense, is at once movement, language, and the type of awareness one may have of one's motion. The body, in other words, is the surface where both the speaking subject and the world inscribe themselves. William Hanks' interpretation of Merleau-Ponty's *schéma corporel* allows me to bring notions of space, time, and motion into the ethnographic context. Hanks' understanding of *schéma corporel* involves not only a dynamic analysis of deictics but also an awareness of one's position in the here/there/now/then. This awareness and consciousness of motion reflects the interplay between the speakers' field of action (relative to which objects are grasped and relative to which the walker understands his motion) and his/her linguistic resources. Before considering expressions for motion in Aymara, let us examine the rich semantics of the term *pacha* and observe its complex system of deictics through which Aymara speakers make sense of motion.

4. *Pacha* or space/time in Aymara

If cognitive linguists' definition of time in terms of motion in space is theoretically defensible, I would like to expand upon the initial separation of time and space in terms of source domain and target domain because it does not seem applicable to Aymara. Moreover while cognitive linguists appear to resolve the semiotic paradox that in Aymara the “future is behind you” and “past is in front of you,” their approaches do not describe motion in terms of actual physical changes between landmarks (in entities such as the *pacha*, *wak'as*, *achachilas*) and their implication in choosing a path or direction. The term *pacha*, the world as a given arrangement of time, space, and matter that affects the walker means both “time” and “space”.

One cannot begin to address motion in Aymara without taking into consideration some of the specific characteristics of walking for Aymara speakers and how they symbolically conceive of *pacha* (time/space). The Bolivian Altiplano is an area of massive migration between rural and urban centers where walking has been a central component of social life for centuries. More recently walking (in the form of demonstrations and street blockades) has become a popular technique for protest. It is of no wonder that the word referring to the activity of walking “*sarnaqaña*” has the meaning of both “going somewhere” and “living.” One of the most significant lessons of my fieldwork in Provincia La Paz and Omasuyu (2005–2007), was learning that saying, for example, “here I walk” (*akan nayax sarnaqtha*) can also mean “here I live.” Indeed, in vernacular speech, “*sarnaqaña*” is generally used to denote shared “ways of doing” and “living” in the sense of “tradition” or “history.” At the same time *sarnaqaña* is also used to refer to natural phenomena such as hail, rain, or the movement of the clouds. The expression *sarawisarjama* is translated into “our culture” but literally means “common steps.” “*Sar.naq.t'a.si.waya.ña*” means to live somewhere during a brief period of time. *Jaqir uñtasaw sarnaqata* means “they live like people.” And while *sarnaña* literally means “to go” it takes a twist when the suffix *naqa* is added to the root of the verb. The suffix *naqa* indicates diffuse movement. Walking *sarnaqaña* therefore, doesn't solely mean going to specific locations (intentionality) but implies the possibility of moving between and beyond places in a diffused manner. As such suffixes as distinctive units specify the direction (as well as the attributes of the object towards which the movement is oriented). The morphology of the language indicates both the orientation and type of movement. The activity of walking, taken as an object of study, should be analyzed both in terms landscape and terrain, the moving body and discourses about these. If walking in Aymara means to live in general, one may wonder which words refer to more specific modes of being? What are the particularities of walking? What does it mean to walk from one place to another? How is motion understood?

As indicated above, *pacha*, the world as a given arrangement of time, space, and matter signify both “time” and “space” in Aymara. One may immediately think of the concept of *pachacuti*, which means the cyclical reversal of time. Nowadays it is the name of an Aymara political party that calls for a radical transformation of society. One may find the most concrete uses of *pacha* in the naming of the seasons: *jallupacha* means the season of rains; *juyhipacha* is the season of frost, *awtipacha* is the dry season, and *lapakpacha* refers to the season of scarcity. These seasons and their terms are in turn linked to different agricultural tasks such as sowing, harvest, making *ch'uño* (dehydrated potatoes), and traveling to other climatic zones. An-

other use of the concept *pacha* is in *pachamama*, which refers to the principle of fertility, nourishment, and protection. With this respect, the agricultural cycle is punctuated with offerings and libations to the *pachamama*. *Qhachwa* and *anata* are dances performed to the *pachamama* in order to ensure a good harvest. And while *alaxpacha* means sky, *akapacha* refers to the world that we inhabit, and *manqhapacha* to the underworld. Aymara archeologist Mamami Condori has observed: “The sky can be called *pacha*; when it is cloudy we say *pacha qinayataway*; and as a joke we call very tall people *pacha k’umphu*, which means ‘holder-up of the sky’” (1994, p. 57).

According to anthropologist Frank Salomon, *pacha* is “an untranslatable word that simultaneously denotes a moment or interval in time and locus or extension in space” (1991, p. 14). The same word *pacha* is also the name of the earth in general and in modern folk religions means Earth as a personified female being. As Salomon tells us, in chapter 18 (sec. 221) of the Huarochiri manuscript¹ the mythical Mountain man, foreseeing the arrival of those destroyers who would turn out to be the Spaniards and bring about a collapse of the existing human life, says, “Alas, brothers, the *pacha* is not good” (1991, p. 14). The Mountain man, according to Salomon “could have meant anything from ‘this is not a good situation’ (or ‘moment’ or ‘conjuncture’) to an idea as grand as ‘the world is no longer good’ or ‘the epoch is no longer good. The same word *pacha* is also the name of the earth in general and in modern folk religions means Earth as a personified female being” (1991, p. 14). Again, *pacha* implies change and even cataclysm implying water-rainstorms and mudslides, snow, glacial runoff, irrigation canals, mighty rivers, astral river, and Milky Way.

In Hardman et al.’s grammar “Aymara. Compendio de estructura fonológica y gramatical” (1974), *pacha* is a nominal temporal root that also appears as a suffix indicating inclusion. For instance *kimsa.n.pacha.w sara.ñani* means “the three of us are going” or *Wuliwy.pacha.t ju.ti* means “they came from each part of Bolivia” (p. 209). They also note that *Uka mar.pacha.w sar.i* stands for “he went during this same year” (p. 228), wholeness or *pacha.ni* and *taq.pacha* (p. 209). Moreover the word *pacha* is also used to make temporal inferences as in *ukapacha* “from now on,” *ukapachata* “till then,” *ukapachan.xa* “then (in time),” and *nayrapacha* “the past.” Interrogatives like *kuna* (what) and *kawkja* (when) combined with *pacha* forming *kunapacha* question location in space and time. And utterances like *Awis.pacha.w. juti* meaning “sometimes in space and time he arrives” points towards a situation in space and time in terms of potentiality, signifying “he can arrive” (pp. 179–180). Besides meaning locus and moment *pacha* seems to imply some predetermined course of events. This suggests an extremely rich manner of understanding concepts such as time and space whereby motion interferes with destiny or the course and vicissitudes of events. The concept of *pacha* offers a complex cyclical spatio-temporal understanding of movement that excludes a clear-cut distinction of the future and the past. Next I will provide linguistic expressions that further fragment the meaning of *pacha* into ever-increasing minute aspects of movement.

5. Movement in Aymara

While cognitive linguistics analyzed motion and how motion is expressed in language as a way to grasp notions such as time and space the Aymara linguist, Laime Ajacopa provides examples of verbs for motion in Aymara that suggests a much richer conception than the one that traces a trajectory between two points. Laime Ajacopa’s (2006) examples further illustrate the junction of space and time in Aymara. Linguistic material drawn from classic Aymara dictionaries and grammars allow me to illustrate the complex perception of movement among the Aymara and thereby enrich theories of language and motion.

The morphology of these words in Aymara reflect the physical motion of the body, its actual course, the physical configuration of movement, the changes it undergoes as it moves between two or more points. Moving is also a specific procedure for pointing something out, or for observing something with a peculiar sensibility. Motion then is another way of discovering colors, weight, shapes, forms and sounds. Transitive and intransitive verbs in Aymara are extremely rich and detailed as they contain information about and with respect to both the configuration in space of motion and the object toward which this motion is oriented. For example the verbs that indicate transportation also indicate the configuration and qualitative aspects – that is, the weight, nature, and form of the transported object.

Verbs, then, in a manner of concepts capture the movement and the physical manipulation of objects. They also differentiate animals from human. The following selection of transitive verbs that Laime Ajacopa examines in his paper exemplifies the morpho-semantic richness of verbs that express motion:

- achuña – to take with the mouth
- anakiniña – to bring cattle back home
- apaña – to take objects or persons from one side to the other
- asaña – to take concave objects
- ayaña – to take large and solid objects
- ichuña – to carry a child in the arms
- iraña – to take spherical objects with the hands
- ituña – to take something solid and heavy with both hands

¹ The Huarochiri Manuscript is a Quechua Manuscript (1607) written by an Andean person who was most likely recruited by extirpator Father Fransisco de Avila to document non-Christian practices.

kinchiyaña – to take on tiptoes
 khumuña – to load
 phuxtuña – to take with both hands
 q'ipiña – to take on the back
 qhiwiña – to take on the shoulder
 qhumaña – to take under the arm
 sayñaña – to take in a blanket on the back
 suchuyaña – to take making it cross
 tanqaña – to take with little pushes
 thunkhutiyaña – to take jumping on one foot
 thunkhuyaña – to take making something jump on a foot
 wisllaña – to take with a spoon
 wit'uña – to take in the corner of the poncho or skirt

In the introduction to his dictionary “*Vocabulario de la Lengua Aymara*” (1612) Bertonio, a gifted grammarian of the colonial period who principally worked with Aymara on the Southern Bolivian Altiplano near Lake Titicaca, specifies that one way to understand and learn Aymara is by paying particular attention to motion. He recommends that each verb should be known through experimentation. By linguistic experimentation he understands the learning process by means of which one comes to understand how verbs encompass a multiplicity of embedded uses, actions, and significations. Bertonio mentions that one of the main characteristics of Aymara resides in the rich variety of words that signify particular ways (modalities) of doing what may appear to be one same activity. He further stipulates that words, because of their internal vocalic variation, also reflect the structure of possible actions: “La causa de haber tantos vocablos en esta lengua es por que las acciones de las cosas no miran tanto al efecto como al modo con que se hace y como éste sea vario, resulta de ello grande variedad y copia de vocablos” [The cause there are so many words in this language is because the actions of things are not so concerned with the effect than with the mode of how things are done and how diverse they are, consequently the great variety and number of words]. Bertonio goes on to state:

Nosotros para decir llevar una cosa, no miramos más sino que la cosa se pase de una parte a otra y así hay un verbo general para personas y cosas cualesquiera que sean, que es el verbo llevar y esto está recibido en la lengua romance. Pero, en la lengua Aymara se mira, si la cosa es larga, si pesada o ligera; porque realmente según estas calidades son diversos los modos de llevar: con las manos, en el hombro, a cuestras. Porque el modo de llevar es diverso (“De los vocablos de esta lengua, anotación II,” “*Vocabulario de la Lengua Aymara*” [1612]).

[To say “to take a thing”, we just consider if a thing goes from one place to another and, therefore, there is a general verb for people and whatever things they may be. This is the verb “to take” and this is the accepted notion in the romance language. But in Aymara one considers if the thing is long, heavy or light; because of these qualities, the modes of taking are diverse; with the hands, on the shoulder, on the back. Because the mode of taking is diverse.]

He further complements this idea with a definition and a lexicon that conveys the various ways of walking in Aymara.

Andar: verbo general para todas las cosas que andan. Saratha: pero como son muchos los verbos de andar, según la diversidad de los modos, porque unos andan arrastrando, otros levantados y también andan muchos juntos, o uno solo para hablar con propiedad según lo que pide esta lengua será acertado mirar si quiera de paso los verbos siguientes.

[To walk: general verb for all things that walk. Saratha: but because there are many verbs for walking, according to the diversity of the modalities, because some walk dragging, others upright and also many walk together, or alone, to speak this language properly, according to what this language demands, it will be necessary also to consider, even if in passing, the following verbs.]

The examples below offer a sample of dictionary entries for distinct ways of walking. Bertonio's lists of compounded Spanish words captures the variety of words used in Aymara for walking in space and time:

-Andar arrastrando	–	Hithitha	[to walk dragging]
-Andar trotando	–	Tocol tocolta fa	[to walk trotting]
-Andar cabiz baxo	–	Ccuycutha	[to walk head down]
-Andar con dificultad	–	Chullchutha	[to walk with difficulty]
-Andar primero	–	Nayrahuatha	[to walk first]
-Andar sin parar	–	Ttikhuttikhutha	[to walk without interruption]
-Andar ligero como el viento	–	Hnayhuaqui halatha	[to walk as light as the wind]

Let me complement Bertonio's rich repertoire with entries from Félix Layme Pairumani's recent dictionary. Beyond the generic saraña, which means moving between two points, Layme Pairumani's “*Diccionario Bilingüe, Aymara Castellano*” (2004) lists twenty one variations of the verb to walk:

Caminar. Intr. Ir. Viajar, *Saraña*.

Caminar bamboleándose una persona flaca. *Chankaña*.

Caminar como rana, con las extreminades extendidas. *Llawalliña*.

Caminar como zonzo. andar apenas. *T'apaña*.

Caminar con cuidado, despacio o delicadeza. *Kuykuña*.

Caminar con pasos cortos y rápidos como si estuviese atado en las rodillas. *Khathalliña*.

Caminar de cuatro extreminades de un lado para otro. *Kumpnaqaña*.

Caminar de cuatro extreminades. *Kumpuña*.

Caminar de rodillas. *Killpiña*.

Caminar de un lado para otro. *Sarnaqaña*.

Caminar despacio por todos lados. *Witnaqaña*, *Witinaqaña*.

Caminar despacio como rana (Ar.) *Lat'aña*.

Caminar despacio, *Witiña*.

Caminar dando pasos, *Chillqiña*.

Caminar en el agua, *Phullch'iña*.

Caminar haciendo sonar las abarcas o los zapatos grande. *T'alaqiña*.

Caminar inclinando, Ir agachado. *K'umuña*.

Caminar lerdo y orgullosamente de un lado para otro. *Kachnaqaña*.

Caminar lerdo. *Kachaña*, *t'apaña*.

Caminar mucha gente de un lado para otro en forma desordenada. Fig. *Aywinaqaña*

Caminar, Ir caminar, subir (Cam.). Intr. *Anqaña*

In order to look at how these verbal expressions are enacted as a basic component of motion-verbs, I will provide photographic examples of individuals traversing the Altiplano and discuss how they talked about their gait.

6. Forms of walking

By way of photographic documentation and speech transcripts, I will examine the interrelationship between the changing physical configuration of the body and speech about modalities of walking. I have discussed how the cognitive linguists allow us to describe what I have called the physics of movement and how phenomenology allow us to analyse how the body in motion creates meaning and sense. In section five I have documented a rich variety of Aymara terms for speaking about walking and motion. We have also noted in section four the complexity of the term *pacha* which does not differentiate time from space, rather comprises both indistinctly. This vocabulary and definition of *pacha* provide a lexicon that reflects a semantics of space particular to Aymara speakers. Moreover, the mechanics of walking and the patterns of speech are indissolubly bound though distinguishable for the purpose of analysis. One needs to bring both levels of analysis into play. These cases, however, force us to develop a third level of analysis that calls for attending to the transformations the body and self undergoes as the walker exploits and suffers the world.

6.1. *Anqaña* (to walk, to go up)

1. T. Kamisaki

2. E. Waliki

3. T. Yatin munta, kunjamans añchita saraskta, apuratakiti k'achakicha.

4. E. *Anqañaw* saraskayata

5. T. Kunata ukham saraskayata

6. E. Tataxanakax yanapirw sarañaxa

[1. T. How are you?

2. E. Good

3. T. I would like to know, how are you walking now, do you walk fast or slow?

4. E. I am walking up

5. T. Why are you walking like this?

6. E. Because I am helping my parents.]

The walker is a young boy who walks two meters behind his donkey loaded with straw. In the picture, one may note the elongated dark shadows on the ground indicating that it was already late in the afternoon and that the sun was already low on the horizon. Also note that the boy takes solid steps, bending his knees to the rhythms of the walk.

Although the path goes downhill, he used the verb *anqaña* which means ascending in Aymara. Aymara speakers on the Altiplano generally associated this verb with traversing a difficult terrain manifesting the fact that walking is generally a slow and hard endeavor. His use of this verb conveyed a mode of walking but also captured the mood of the walker. This



Fig. 1. Variation of walking, *Ankaña* (my photograph).

is particularly clear because the boy used a verb that names a difficult terrain while the path was actually flat and slightly downhill (see Fig. 1).

6.2. *K'umuña* (to go slowly, in pain)

1. T. Tio, jutasktati
 2. E. Jutas Jutasktwa
 3. T. Kunjamas saraskta K'achakit saraskta
 4. E. K'achakipi Akax uruskchixay
 5. Waliw jutpachax astax Jawasa,
 6. cebada ukanak *Khumunipxāx*
- [1. T. Tio, are you coming?
 2. E. Yes, I am coming.
 3. T. How are you walking? Are you walking slowly?
 4. E. Slowly, look nowadays,
 5. many have to carry heavy weights of
 6. beans and onions, along this path.]

The second walker is an older man who walked slowly bending his body and head forward. He dragged his feet while his steps were heavy and small. He used the verb *k'umuña* (to go slowly) to characterize his way of walking. The verb *k'umuña* refers to a gait that lacks vitality, heavy, and slow. By using this verb the speaker conveyed slow motion along the dirt road. He remarked that people drag loads of beans and onions on these roads. With this comment he alluded to a period in the agricultural cycle: the harvest when people carry potatoes, ocas, beans, quinoa, and onions back and forth between rural lands and local markets where these products are sold. On the picture one may note that even though he doesn't carry anything on his back his right hand is placed under his right shoulder as if he were holding a load. His bent knees and his curved spine bears the traces of decades of carrying loads on his back. The verb *k'umuña* expresses the pain, the sweat, and the harshness of years of dragging loads along the roads of the Altiplano (see Fig. 2).

6.3. *Jalaña* (to walk fast)

1. T. Kamisaki
2. E. Waliki, Waliki
3. T. Nayax aksa Cocotoritatwa. Apuratat saraskta.
4. E. Jis Jis
5. T. Aka Soxonitatati.



Fig. 2. Variation of walking, *K'umuña* (my photograph).

6. E. Ukaw K'uchunktwa. Janikiw *sarañ puyrxtti*, asnos jaqtawayxakituw.

[1. T. How are you

2. E. Good good.

3. T. I am Cocotoni, are you in a hurry?

4. E. Indeed indeed

5. T. Are you from Soxoni

6. E. I am from this part. I can not go anymore, even the donkey goes faster.]

The third walker reflected on his pace. He used the verb *saraña*, the most common term for walking. Here it means to walk fast and quickly. On the picture one may observe that he was in a hurry, keeping his gaze directed toward the rugged terrain fragmented with small stones and patches of small shrubs, while holding his jacket on his left arm. Even though he was in a hurry he complained that he could not walk fast anymore. He pointed to his donkey that walked faster than him. To give a sense of the distance between the man and his donkey I have not cropped the picture. To the walker, the fact that the donkey walks faster illustrates that his pace had become slower than it used to be, that he had aged (see Fig. 3).



Fig. 3. Variation of walking, *Jalaña* (my photograph).

6.4. *Saraña* (to go)

1. T. Tio kamisaki
 2. E. Jumarakis akjankaskatatax
 3. T. Nayakiw tio, grabasktwa kunjamaz
 4. *Saranaqawisanakax* ukamak grabaskta, anchhitax apuratati saraskta
 5. E. Si Si apurataw
 6. T. Jumax aka Janq'u amayatātati
 7. E. Janiw nayax Tiquinankiritwa
 8. T. Tiquinankiritati
 9. E. Uh
 10. T. Ukhamax ratukiy sarasktax
 11. E. Jisa Tiquinar puriñaxachixay jayp'üxchispaxay Jayp'üxchispaxay
- [1. T. How are you
 2. E. Have you been here before
 3. T. I am here recording with respect to our ways of walking and I am recording now. Yo estoy por aqui grabando sobre nuestros andares en este momento esto grabando. Are you walking fast?
 4. E. Yes, yes. In a hurry
 5. T. Are you from Janko Amaya?
 6. E. No, I live in Tiquina
 7. T. You live in Tiquina
 8. E. Yes
 9. T. This is why you are walking fast
 10. E. Yes, it may take long before getting to Tiquina.]

The fourth walker took extremely small steps swinging his body carefully, minutely, and heavily as he stepped on each feet without moving his arms. He carries a heavy weight on his back. He used the verb *saraña*, which denotes an undulating movement that in this case was caused by the heavy load. His slightly lifted left foot indicates a precarious balance. However, even though he seemed to walk slowly he explained that he was walking fast because he wanted to arrive at Tiquina, a community by the Lake Titicaca, before nightfall (see Fig. 4).

6.5. *Kumpnaqaña* (to go on four extremities)

1. T. Kamiski
2. E. Waliki
3. T. Kawkiruraki saraskta
4. E. Utaruw sarxta
5. T. Qariña pachay utamar sarañax



Fig. 4. Variation of walking, *Saraña* (my photograph).



Fig. 5. Variation of walking, *Kumpuña* (my photograph).

6. E. Qariñapi khaykatachixaya
7. T. Sarawayañani ukjtkama khaykatanti jakta
8. E. Ukanwa
9. T. ch'amanixpachay ukjam sarnaqañax
10. E. Ch'amawa janiw sartañjamäxiti
11. akjamakiw kumpnaqhtxa
12. qunt'as sarnaqxhtxa
- [1. T. How are you?
2. E. Good
3. T. Where are you going?
4. E. I am going home.
5. T. Must be hard to go home.
6. E. Yes, because it is there at the other side.
7. T. you live there thus we will go this direction for a little while.
8. E. There I live
9. T. Must be hard to walk this way.
10. E. Yes, it is hard to walk. This is how I walk
11. slowly
12. just slowly I go.]

The fifth walker was an old woman I met in the community of Patamanta (a small town close to Lake Titicaca). Her steps were extremely slow and tiresome as if she remained suspended in one very place. She also carried stuff on her back. She expressed how she lacked the stamina, the vital force that would enable her to endure the harshness of walking and carrying her load. She used the word *ch'ama*, vital strength in Aymara. On the photograph one may observe that, in order to walk down the uneven street, she aligned her feet along the road before placing her cane in front of her. She used the verb *kumpnaqaña* to describe her way of walking. *Kumpnaqaña* literally means walking with four extremities or on hands and knees. Her use of this verb underscored that she relied on a “third leg” or walking stick (see Fig. 5).

7. Conclusions

Cognitive linguists have enabled me to isolate the mechanics of walking in a most abstract way. Phenomenology has complemented what I have called the physics of motion with a semantics of space. For the latter walkers like speakers infuse space with meaning. The ethnographic case studies have forced me to add a third level of analysis that takes into consideration how the walker exploits and suffers the world. I must reiterate that these distinctions are simply academic, the act of walking involves all levels (mechanics, semantics, and endurance) simultaneously. The gaits I have examined manifest years of walking that have left their traces on the postures. Even though Aymara has a particularly rich vocabulary to talk about forms of walking and movement, one can assume that in order to fully analyse walkers and speakers in other languages and cultures one must distinguish how they articulate muscles and bones, produce space, and endure the world and its objects.

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