

INTRODUCTION

A goal of this pedagogical grammar is to open a door into a world of intimate meaning that knowledge of Quichua can make accessible¹. Increasingly, foreigners do not need to learn an indigenous language for reasons of basic communication. And many native speakers of indigenous languages already know an international trade language such as Spanish or English that they can use for basic communication. Language is more than a tool for basic communication, however. It also expresses the nuances of a person's socially and individually distinctive identity.

Every group has its inside jokes, its distinctive genres, styles, and shades of meaning that only insiders know. A language embodies the culture which makes possible the emergence of such genres, styles, and shades of meaning. It also carries within it an implicit philosophy or religious view of the world. Just as Sanskrit carries a history of Hindu thinking, Quichua carries within it a history of Andean and Amazonian thinking about the world. Because translations are only approximate when a word from one language is translated to another, there is always a remainder.

Although one can mechanically translate the Quichua past tense marker into the

¹ Ecuadorian Quichua is now officially written as Kichwa in materials produced by the Ecuadorian Ministry of Education. In that context the term Kichwa generally refers to the standardized Kichwa Unificado. We retain the older spelling Quichua both because of its long history of use and because materials written in the Pastaza and Napo dialects have traditionally used the spelling "Quichua."

English tense system, one cannot so easily translate the distinctively Quichua understanding of history and past time into English notions of pastness. A good reason for studying Quichua, then, is to be able to understand this remainder, to communicate like an insider, to understand the distinctive ways that a Quichua dialect gives intimate and local shades of meaning to life. It is to understand the particular sensory flavor, the poetics, the cosmological overtones that are missed when talking to the same people in a trade language.²

Quichua is not only an abstract system but a cumulative history of people who speak it and of their complex knowledge of their environment, a knowledge which is based on the belief that birds, animals, plants and water also have their *shimi* (speech) and their songs.

Historical overview of Amazonian Quichua dialects

Speakers of Amazonian Quichua number in the tens of thousands. Although their language is related to Highland Ecuadorian Quichua they are not migrants from the Andes nor do they share much with Andean culture. Rather, they represent diverse cultural and ethnic groups who underwent language shift to Quichua. Their memories, myths, and ancestor tales inevitably take them downriver and to the east, the direction in which their major rivers flow. Some people refer to their eastward origins with the term *sapi* which can be translated as ‘root’, ‘beginning’, and metaphorically implies ‘origin’.

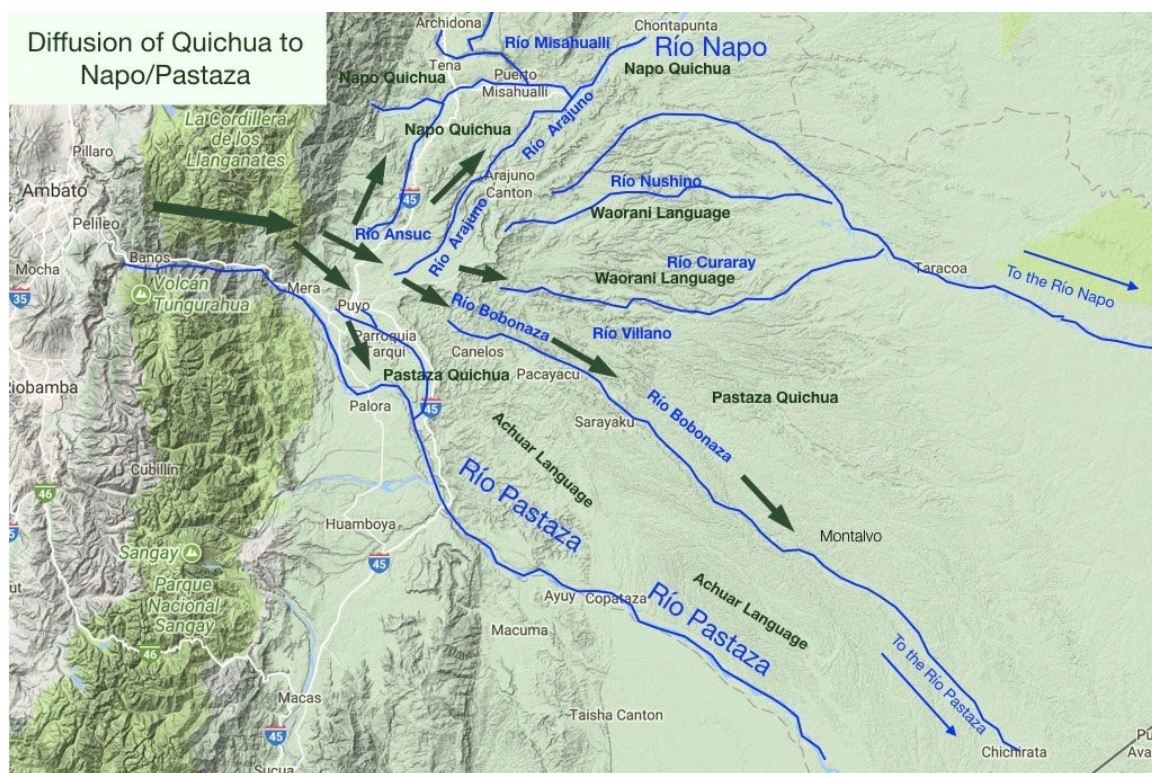
²The reason foreigners learn Quichua should also be distinguished from the reasons Quichua children study Quichua in school. These children already know the language of local identity and are learning a unified Quichua for reasons of Pan-Andean identity.

By way of historical background, speakers of Peruvian Quechua began moving northward into the Ecuadorian highlands only some 50 years before the Spanish conquest. Before that time the communities in what is now Andean Ecuador spoke other languages, most likely Jivaroan in the South and Barbacoan in the north. Varieties of Quechua that spread northward with the Inca expansion included at least the *Chinchay Suyu* dialect of northern Peru as well as a separate administrative dialect from Cuzco (Muysken 1997:181-82.) Because it was spread northward by elites, Quichua, which is what Ecuadorian varieties of Quechua are called, was initially a high prestige language. Gradually, throughout the colonial period it became the native language of the conquered populations of Andean Ecuador. By the time of Ecuador's independence in 1830, Highland Andean Quichua became a low-prestige language associated with servants and hacienda workers who were bought and sold with the land.

By contrast with the low status of Highland Andean Quichua, speakers of Amazonian Quichua have never been a conquered population. Although the rubber boom did have a devastating effect on the region, Amazonian Quichua speakers were never subdued by colonialism in the way that Andean Quichua were, and so they never absorbed the stigma that became attached to Highland dialects. Ethnohistorical accounts recorded by Muratorio (1991) include narratives recalling the inventive ways that Amazonian Quichua people were able to subvert attempts by rubber merchants and various government officials to corral their labor and time. Furthermore, in addition to manioc farming, they retained a lifestyle of hunting, gathering, and seasonal migration to remote areas for a much longer period of time than did their Andean counterparts, which created enormous difficulties for national-level governmental management and control.

Pastaza-Upper Napo Quichua

This pedagogical grammar will teach two closely related varieties of Amazonian Quichua associated with the Pastaza and Napo headwaters. These two dialects, which we will designate PQ (Pastaza Quichua) and NQ (Upper Napo Quichua) are classified as Eastern variants of Central Sierra Quichua, a Quechua IIB dialect. Quichua likely entered the Amazonian region through the Pastaza Valley, and continued further into Amazonian Ecuador through networks of river systems, including the Ansuc, Arajuno, Villano, and Curaray, which fan out toward the northeast into the Napo River as well as the Puyo, and Bobonaza Rivers that flow southeast into the Pastaza River. (see map) During the colonial period the Quichua language was likely spread down these rivers causing language shift in communities which had previously spoken Jivaroan and Zaparoan languages.



We don't yet completely understand the different modes of transmission of Quichua into Amazonian Ecuador. Adelaar and Muysken believe it highly unlikely that

there was any Quichua spoken in Amazonian Ecuador at the time of the Inca conquest. Whitten has stated that Catholic missions have had an undeniable impact on the dominance that Quichua achieved in the lowlands of Ecuador by the mid 1800's. He also states that Quichua probably spread into the lowlands, in part, through a formative process consisting of intermarriages and alliances between Achuar and Zaparoan peoples who would adopt Quichua as a new mediating language which allowed them to be in contact with distant, highland sources of valued goods.

The speakers of Pastaza Quichua whose language provided the basis for this grammar are mostly from the Montalvo area near Ecuador's eastern border with Peru. They were raised in small settlements such as *Puka yaku*, *Hatun yaku*, and *Volvera*, near the military base in Montalvo, which is, as of this writing, not yet accessible by roads. Our older consultants who are now in their eighties, seventies and sixties, remember growing up during a time when clothes had to be made from tree bark, and steel axes had to be purchased from traders who plied their wares as they travelled along the networks of rivers, including the Bobonaza, and especially the Pastaza, which flows into the Marañón, which in turn reaches the Amazon River itself.

Our Napo Quichua sources reside in the communities of *Venecia* and *Santu Urku* on the South Bank of the Napo. Their family histories locate them in the Ahuano area near the mouth of the Arajuno River. They also recall a time before roads were built, when they hunted with blowguns and made seasonal migrations by canoe to hunting grounds at the mouth of the *Suno* and *Wataraco* Rivers. Their grandparents made long journeys by canoe to Iquitos as well as overland treks to trade with speakers living on the Bobonaza River.

To better understand the cultural connections between PQ and NQ speakers, it is helpful to consider the work of Rafael Karsten, the first professional anthropologist to work in the region, who portrayed the culture of P/NQ speakers as ‘greater Jivaroan’ and noted as early as 1916, that the culture of indigenous people living on the Upper Napo was essentially the same as the Pastaza Quichua. The term ‘greater Jivaroan’ requires some explanation. We use it here to refer to a group of loosely shared cultural traits transmitted by intermarriage and trade between Jivaroan or, as they are referred to today, Chicham-speaking groups such as the Shuar, Achuar, Shiwiar, Awajun, Wambiza as well other non-Chicham speakers living around them, such as the Shapra, Kandoshi, Andowa, Zapara, and communities that underwent Quichua-zation from these languages. These communities shared a similar material culture including the design of blowguns, houses, feather ornaments and ceramic vessels for serving chicha made of sweet manioc or peach palm. They also shared similar rituals, songs, and overlapping mythologies which were often translated across languages. Of course not all communities share these cultural traits in the same degree. Many have now been lost in Napo but they are remembered by older people and would have been obvious when Karsten carried out his research in 1916

Historical Differences between our two dialect areas

Despite their probable common origins in the Pastaza headwaters and high degree of mutual intelligibility, the Upper Napo and Pastaza dialects have some differences which will be explained when relevant in the actual lessons. These differences were first distinguished in the 1950s when the Wycliffe Bible translators carried out surveys on what was then generically called “Jungle Quichua” or “Quichua del Oriente” to determine the boundaries of comfortable mutual intelligibility for a written text, namely translations of

the Bible. The dialect we refer to as PQ was called Bobonaza Quichua by Orr and Wrisley because the majority of its speakers resided on the Bobonaza River. The Upper Napo dialect was called Tena Quichua because the majority of its speakers were oriented toward trade with Tena, the capital of Napo Province. Despite the fact that Wycliffe planned separate editions of the Bible for the two dialects, Upper Napo and Pastaza Quichua speakers communicate with each other easily without perceiving major difficulties. These two dialects should be distinguished from a third Amazonian dialect, designated Limoncocha by Orr and Wrisley, which is spoken on the Coca River and its tributaries as well as on the Napo below the Coca. This dialect, (which is not covered in our lessons), likely entered the Amazon through the Papallacta/Quijos valley at the headwaters of the Coca and so has ties to more northern Sierra dialects.

There are a number of complex historical reasons for the differences that do exist between PQ and NQ, but attempting to address those factors is outside of our main concerns for this pedagogical grammar. We will instead, explain how our two groups of consultants differ in their backgrounds and experiences. Our Napo Quichua consultants have not had much contact with other indigenous languages although their parents and grandparents have. Our Pastaza Quichua consultants, by contrast have vivid memories involving interactions with speakers of Zapara, Shiwiar, Shuar, and Spanish. Although older PQ speakers will sometimes profess ignorance of these languages, they are often aware, not only of what other language speakers are saying, but of how to produce grammatical utterances, and even more frequently, they can sing songs in these languages.

A second major difference between the Napo and Pastaza consultants lies in the degree of cultural loss due to depopulation during the rubber boom. Many of our older

NQ sources (born in 20s, 30s, and 40s) do not know the names of their grandparents because they died or were taken away when their parents were still children. This break in generational continuity contributed to significant cultural loss of traditional songs, origin stories, ceramic arts and face painting. Nevertheless the few older people who do remember these things recognize the songs sung by our PQ sources as similar to those their own grandparents once sang. To a certain degree then, the traditions still preserved by our PQ sources represent a cultural reservoir that was once more broadly shared by NQ and PQ speakers alike. We turn now to a brief discussion of first impressions made by Amazonian speakers upon early clergy and missionaries attempting to learn some of these languages.

Some early reflections on Quichua

Runa Shimi, which is the term people use to refer to their language, means the speech or voice of *runa*. Although the meaning of *runa* is complex it can be roughly glossed as ‘human beings’. Hence *runa shimi* means ‘human speech’. *Runa shimi*, or Quechua, was the language of the Inca Tawantinsuyu (the four quarters) and is currently spoken in the Andean heartland of Ecuador, Peru and Bolivia, parts of Argentina and Colombia as well as the western Amazon. With some 11,000,000 speakers, *Runa shimi* is the largest indigenous language of the Americas. In Ecuador alone, where Quechua is commonly referred to as Quichua, there are approximately 2 million speakers. Quichua is spoken in all of the Andean provinces of Ecuador (except Carchi) as well as the Amazonian provinces of Napo, Pastaza, Sucumbios, and Orellana.

Although Quichua has no genetic relation to Spanish or other IndoEuropean languages, it has shared the Andean environment with Spanish for over 500 years. A

majority of Andean Spanish speaking people have ancestors who once spoke Quichua. Hence, Quichua has deeply influenced Andean Spanish. The influence of Quichua is pervasive in the pronunciation of Andean Spanish as well as in the distinctive grammar and semantics of Andean Spanish.

Writing in 1773 the Jesuit priest Bernardo Recio offered a remarkable description of the influence of Quichua on the interior of the Spanish Quiteñan home. According to Recio, Quichua was so widely used in the capital city of Quito “that not only Indians speak it, but also mestizos...and even the Spaniards but above all the women, even the *damas*. For since they suck it in with their milk and they learn it from those who nurse them, they retain it and use it so that when they go visiting or carry out their commerce they make use of it with the frankness with which here in Cataluna the ladies use their Catalan to speak amongst themselves.” Recio wrote that Kichwa “is truly and of itself a language, the root and fount of many tongues; and one might hold the opinion that it was among the sixty two of the tower of Babel”.

First impressions of other Amazonian languages

The indigenous languages of the Andean/Amazonian region have a preference for concrete perspective that conflicts with the often abstract vocabulary of European and Middle Eastern languages (Nuckolls and Swanson 2014). Dissonance between the concrete tendency of the native languages and the abstractions of western speech is something that has both fascinated and frustrated missionaries and visitors who have encountered native languages since earliest times. Consider the following testimony from Frank Drown.

In their 1961 book *Mission to the Head-Hunters* Frank and Marie Drown describe

the difficulties they encountered in learning Jivaro: “We did not gain facility in this language as quickly as we had done in Spanish. . . . There were no words for salvation, grace, belief, or peace. After long and patient work, Ernest had discovered only a few which approximated thoughts of joy, comfort, patience, gentleness, goodness, and the many other virtues named in the Bible. When we spoke of the righteousness of God, we had to employ the same word the Indians used to describe a well-cleared garden patch. We had to face the fact that since the Jivaros did not know these things they felt no need to talk about them. But the more we studied the more we loved this strange jungle tongue. (From *Mission to the Head-Hunters* by Frank and Marie Drown, New York: Harper and Row, 1961, pp. 53-54.)

What is it exactly that frustrated the Drowns? We suggest that it was the near impossibility of communicating certain types of abstraction in the Shuar language. Biblical thinking is dependent on Greek concepts like “peace” or “grace” or perfect righteousness believed to exist timelessly in the mind of God quite apart from any particular historical instance. Like Platonic forms they are abstract and free of perspective. Evidently the Drowns’ Shuar interlocutors simply refused to think or to speak in these abstract terms. The closest they would come to contemplating what the Drowns meant by the righteousness of God was to compare it to the comportment of a respected grandmother who kept her manioc garden free of weeds.

In Amazonian thinking there is a moral value attached to this concreteness of speech. Because time and space are real, and there is nothing that is not limited by spatio-temporal perspective, to speak truthfully is to speak with awareness of this perspective, articulating its limits and advantages. One may use the perspective of others (animals

plants or humans) analogically but in doing so one must allow the interlocutors to imagine those perspectives. To do this is not easy. It takes discipline, strength, and skill to find the concrete analogies from nature. In Amazonia Quichua thinking a person who can speak this way is *sindzhi* (strong), and is the same kind of person who would keep a well-weeded garden patch.

Amazonian ideas of speaking well (*ali rimana*) also have an aesthetic quality. To speak beautifully is to speak with skillful analogies to nature using the sounds and movements of forest species to evoke concrete memories in the audience which in turn give rise to thought. To illustrate an early European response to this quality of speech in the Ecuadorian Amazon we turn to another early missionary Francois Pierre. Like the Drowns, Father Pierre had difficulty communicating the abstract ideas of the Gospel so he let the Zaparo curaga of the Curaray speak for him. What impressed Pierre was the eloquent way in which the Zaparo chieftain held the attention of the people by using concrete analogies from nature:

“This elder, who did not know how to read or write, this Zaparo converted from infidelity, this savage confined in the deepest part of the woods, who does not have anyone with whom he could converse about holy things, who barely sees the missionary once every two years, explains without erring, difficult truths which are often inaccessible to reason alone. He does it simply; the terms, the formula are not things that interest him: nor would he even know what the words “define” or “distinguish” mean: he sees everything materially. But it is surprising how the idea shines resplendent through the painterly colors with which he dresses it. He makes the great trees and the rivers speak, he takes examples and comparisons from the flowers, the birds, and the savage beasts which turns the idea

concrete until it is visible and palpable.” (Francois Pierre. *Viaje de Exploracion al Oriente Ecuatoriano* (1887:83).

What is remarkable in these passages is the similarity in the experiences of the Drowns and Father Pierre. Both agree that abstractions like ‘peace’ or ‘righteousness’ have to be translated into the earthy concreteness of rivers and plants and garden patches. If speaking concretely by using the perspectives of nature corresponds to *ali rimana* there are also Quichua terms for expressing moral and aesthetic criticism of inappropriate speech. In Quichua the word *lala* is an adjective for someone who is ‘soft’. A *lala runa* is someone who cannot stick to a task--the opposite of someone who is *sindzhi* or strong. *Lalana*, the verb formed from this adjective, means to exaggerate in the sense of speaking lazily or loosely. *Lalana* is to speak without the discipline of a properly limited perspective, and acting as though one had more perspective than one has. It is the way that ‘softie’s speak.

Even more reprehensible than “lalana” is *llullana*, a word that overlaps with the English meaning of ‘to lie’. In Quichua however, an important meaning of *llullana* is the idea of deliberately speaking from a perspective that one does not have. Since there is no God’s eye view from outside time and space, any speech from an abstract perspective would fall somewhere in this moral continuum between *lalana* and *llullana*. At best it is the speech of *quillas* (lazy people) at worst it is the speech of liars.

Related to the idea that one must speak from a perspective is the idea that language is not distinctive to humans but also characterizes all aspects of nature. In Quichua the word *shimi* has a broader range than the English word ‘language’. It also means voice. A shared voice marks a collective identity, including voices of animal species. *Runa shimi*

is often articulated by speakers wishing to enhance empathy (*llaquichina*) which creates emotional connections between those who share a common voice.

Teaching and Learning Goals

This grammar comes out of an ongoing collaboration between Nuckolls and Swanson at the Andes and Amazon Field School which began almost 10 years ago. Each summer we have worked with speakers from the immediate Napo Quichua area as well as Pastaza Quichua speakers originating from Montalvo, but now residing nearby, for a period of 7 weeks of intense linguistic research and language instruction. Observing interactions between speakers during targeted elicitation sessions as well as many kinds of less formal contexts has given us ample opportunities to evaluate the similarities and differences between the two dialects and to observe how their speakers interact. We have also been able to observe how similar and how distinctively Amazonian the culture of these two regions is.

What follows is a list of goals that a student may wish to achieve by studying this grammar:

1. To enable students to converse in Quichua with community members as quickly as possible and thereafter to increase language competence in contexts of practical use.
2. To introduce the vocabulary and semantic fields of Quichua meaning for the areas of professional competence most likely to be used by students preparing to work with NGOs in Quichua communities. These areas include medical Quichua, Quichua for diplomacy, environmental Quichua, Quichua cultural terminology, etc.
3. To get the student to speak like an insider who can use subtle and polite forms of communication in certain contexts, and to be able to make and respond to humorous small

talk.

4. To appreciate how Quichua as a language indigenous to the Americas works as a vehicle for cultural and religious identity including exploring semantic differences between Quichua and Indo European languages such as Spanish or English.

5.To understand the social meaning of speaking Quichua in a country where Spanish is dominant.

6.To achieve proficiency appropriate to course level in the linguistic skills required to facilitate a successful social visit to a Quichua home. These include appropriate greetings and conversation designed to build relationships upon arriving and leaving as well as skills in presenting the purpose of the visit.

7.To achieve proficiency appropriate to course level in the linguistic skills required to transcribe and translate a recorded oral text such as an origin story, a song, or a traditional narrative.

8. To achieve a level of conversational ability that will allow a linguist to conduct original research on this language by eliciting and discussing utterances with monolingual consultants, for the purpose of analyzing grammatical subsystems.

To begin studying Quichua, students may want to familiarize themselves with the following chart, which is a typical representation of sounds using linguistic principles of place and manner of articulation. This chart is followed by two tables featuring Quichua consonants and vowels and the written symbols used to represent them, as well as the equivalent sounds in English.

Guide to pronunciation and spelling

The following chart displays the IPA linguistic symbol in brackets [] as well as the equivalent written symbol in italics, to be used for representing all Quichua words:

(Table 1) Consonants

IPA and written symbols	Pronunciation	Quichua example words
[p] <i>p</i>	English <i>p</i> in <i>pat</i>	<i>pakana</i> ‘to hide’
[b] <i>b</i>	English <i>b</i> in <i>but</i>	<i>bugyu</i> ‘freshwater dolphin’
[t] <i>t</i>	More interdental than English alveolar <i>t</i>	<i>tunshi</i> ‘type of bird’
[d] <i>d</i>	More interdental than English alveolar <i>d</i>	<i>dawa</i> ‘type of bird’
[k] <i>k</i>	English <i>c</i> in <i>cat</i>	<i>kuti</i> ‘again’
[g] <i>g</i>	English <i>g</i> in <i>goat</i>	<i>-guna</i> ‘plural suffix’
[k ^w] <i>kw</i>	English <i>qu</i> in <i>quick</i>	<i>K^wankiri</i> ‘name of a lake’
[p ^j] <i>py</i>	English <i>p</i> pronounced with an immediately following <i>y</i> as in <i>puny</i>	<i>pyulla</i> ‘mold’
[t ^j] <i>ty</i>	English <i>t</i> pronounced with an immediately following <i>y</i> as in <i>tiara</i>	<i>tyukana</i> ‘to spit’
[k ^j] <i>ky</i>	English <i>k</i> pronounced with an immediately following <i>y</i> as is the <i>-cu-</i> in <i>accuse</i>	<i>mikya</i> ‘aunt’
[s] <i>s</i>	English <i>s</i> as in <i>sun</i>	<i>samana</i> ‘to breathe’
[z]~[dz] <i>dz, z</i>	The <i>dz</i> sound as in English <i>heads</i> is unstable and easily loses the <i>d</i> , becoming simply <i>z</i>	<i>(d)zambulina</i> ‘to immerse under water’
[ɕ] <i>sh</i>	English <i>sh</i> as in <i>she</i>	<i>shamuna</i> ‘to come’
[h]~[ʔ] <i>h</i>	Word-initial <i>h</i> is often dropped, and may be	<i>hapina</i> ‘to take, grab hold’

	replaced with a glottal stop, especially before vowels.	> <i>apina</i>
[ts] <i>ts</i>	English <i>ts</i> as in <i>lets</i>	<i>tsaka</i> ‘bumpy’
[tʃ] <i>ch</i>	English <i>ch</i> as in <i>church</i>	<i>chay</i> ‘that’
[dʒ] <i>dzh</i>	English <i>j, dg</i> as in <i>judge</i>	<i>mandzhana</i> ‘to be afraid of something’
[m] <i>m</i>	English <i>m</i> as in <i>mother</i>	<i>mutyu</i> ‘cut off’
[m̥] <i>m̥</i>	English <i>um</i> , as in negative ‘ <i>um um</i> ’	<i>mbwi</i> ‘type of frog’
[n] <i>n</i>	More interdental than English alveolar <i>n</i>	<i>nanana</i> ‘to hurt, feel pain’
[ŋ] <i>ng</i>	Word final <i>n</i> is usually pronounced as <i>ng</i> in English <i>sing</i>	<i>polang</i> ‘to emerge from underwater to the surface’
[ɲ] <i>ñ</i>	English <i>ny</i> words derived from Spanish <i>ñ</i> as <i>canyon</i>	<i>ñaña</i> ‘sister of female’
[ɫ] <i>l</i>	English ‘dark’ <i>l</i> ’s or velar <i>l</i> ’s, as in <i>call, dull, role</i>	<i>lalana</i> ‘to exaggerate’
[ɭ] <i>ll</i>	Said as if an <i>l</i> and <i>y</i> are simultaneously pronounced: <i>ly</i>	<i>llullana</i> ‘to lie’
[r] <i>r</i>	Spanish <i>r</i> in <i>perro</i>	<i>rikuna</i> ‘to see’
[w] <i>w</i>	English <i>w</i> in <i>want</i>	<i>wawa</i> ‘baby’
[β] <i>w</i>	A more fricativized version of a <i>w</i> , occurring before the <i>i</i> vowel	<i>wiwilang</i> ‘plant based soap’
[j] <i>y</i>	English <i>yet</i>	<i>yaya</i> ‘father’

(Table 2) Vowels

[i] <i>i</i>	English <i>ee</i> in <i>beet</i> and <i>i</i> in <i>bit</i>	<i>rimana</i> ‘to speak’
[u] <i>u</i>	English <i>oo</i> in <i>boot</i>	<i>ruku</i> ‘old’
[a] <i>a</i>	English <i>a</i> in <i>ah ha</i>	<i>maki</i> ‘hand’

[o] <i>o</i>	Spanish <i>ocho</i>	<i>polo</i> ‘a puncture or piercing’
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PART 1

SELF AND OTHER

In this section we introduce fundamentally important skills for orienting oneself in relation to others within the Quichua speaking world of *runa shimi*. We introduce basic social moves such as greetings and leave-takings and the asking of several different types of questions for figuring things out in a new language world. You will learn how to form the simplest complete sentences, along with the most basic grammatical distinctions such as that between subjects and direct objects, and between statements made from a speaker's perspective and those made from the perspective of an 'other'. Pronouns and kinship terms for addressing the most significant others in your life are introduced, including members of one's nuclear family, kin terms for relatives by marriage, and terms for those you might choose to include in your family. Body part terminology for human selves and nonhuman others, impersonal verbs involving inner processes said to happen to one, concepts of possession, and numbers are all introduced. Suffixes for expressing thoughts, feelings, and processes, as well as instrumentality and accompaniment are taught. The final unit of this section introduces suffixes for distinguishing between togetherness and separateness.

LESSON 1

The most basic verbal interactions: greetings as yes/no questions

Among Quichua speaking people there is a high value placed on demonstrating one's sociability toward others in everyday life. Humor is a key ingredient for sociable behavior and more will be said about this in lessons to come. More generally, there is a principle of conviviality which requires people to adopt a pleasant and friendly demeanor in interactions with others.

Not surprisingly, therefore, greeting behavior is important, even though Quichua does not have dedicated words to greet others, such as the English forms 'Hello' and 'Hi' or the Spanish forms 'Ola' or 'Buenos días', etc. Instead, people greet each other quite often by asking a question such as 'Have you come?', or 'Are you living'? Such questions are similar to 'How are you?', except that they barely count as questions, since the answers are so obvious. They are quite important, nevertheless, for displaying your sociable self to others. We begin therefore with the most fundamental form of social behavior—the yes/no question.

When asking a yes/no question, the interrogative suffix *-chu* is added to the word which is the focus of the question. For example:

CONVERSATION MODEL 1

Kawsangi-chu? 'Are you alive'?

The affirmative response then uses the *-mi* suffix to respond:

Kawsani-mi 'I'm alive'

Please note that for Quichua verbs, stress is usually placed on the next to last syllable which is boldfaced below:

Kawsangi-chu? ‘Are you alive’?

Kawsani-mi ‘I’m alive’

Without the *-chu* or *-mi* suffixes, however, the verbs’ stress would be:

Kawsani ‘I’m alive’

Kawsangi ‘you are alive’

As this yes/no question format is important generally for many types of conversations beyond simple greetings, it will be helpful to practice it below.

PRACTICE 1

Practice the yes/no question of conversation model 1 using *-chu* on the first verb form and *-mi* on the second:

EXAMPLE:

WAYTANGI ‘YOU SWIM’/ *WAYTANI* ‘I SWIM’

WAYTANGICHU? ‘DO YOU SWIM?’ *WAYTANIMI!* ‘I DO SWIM’

Now, based on the example above, use the following sets of verbs to ask and answer yes/no questions:

1. *Paktamungi* ‘you arrive’/ *paktamuni* ‘I arrive’

2. *Mikungi* ‘you eat’/ *mikuni* ‘I eat’

3. *Puringi* ‘you walk’/ *purini* ‘I walk’

4. *Tiyangi* ‘you hang out’/ *tiyani* ‘I hang out’

5. *Yanungi* ‘you cook’/ *yanuni* ‘I cook’

6. *Tarabangi* ‘you work’/ *tarabani* ‘I work’

7. *Aswangi* ‘you make aswa’/ *aswani* ‘I make aswa’

8. *Wasingi* ‘you make a house’ / *wasini* ‘I make a house’

9. *Chagrangi* ‘you make an agricultural field/ *chagrani* ‘I make an agricultural field’

10. *Puñungi* ‘you sleep’/ *puñuni* ‘I sleep’

More complex yes/no questions

The suffixes *-chu* and *-mi* are recognized by linguists as special, and called ‘enclitics’, because they can be attached to any type of word, whether a verb, noun, pronoun, or adverb. In the next exercise you will practice adding adverbs to basic sentences, and then add question and answer suffixes to these as well.

Adverbs in English have a low status, especially among teachers of creative writing who often tell their students to avoid using them. In Quichua, however, adverbs are a very important, widely used class of words. They typically occur before the verb they modify, but may occur after as well. In the example below, a speaker asks a yes/no question by focusing on the adverb *alilla* ‘well’. Note that unlike verbs, which shift stress with the addition of the suffixes *-mi* and *-chu*, adverbs (and also adjectives) retain their original penultimate (next to last syllable) stress even after these suffixes are added:

CONVERSATION MODEL 2:

Alilla-chu paktamungi?

‘Have you arrived well?’ (That is, did you have a good trip?)

Nda. Alillami paktamuni.

‘Yes. I had a good trip/ I arrived well.’

PRACTICE 2

Reproduce the preceding dialogue using the following adverbs and verbs.

EXAMPLE:

ALIMANDA ‘SLOWLY’

TARABANGI ‘YOU WORK’

ALIMANDACHU TARABANGI? NDA/ARI. ALIMANDAMI TARABANI.

<i>alimanda</i> ‘slowly’	<i>istudiangi</i> ‘you study’
<i>ukta</i> ‘fast’	<i>mikungi</i> ‘you eat’
<i>alilla</i> ‘well’	<i>tiyangi</i> ‘you dwell in a place, you hang out’
<i>alilla</i>	<i>muskungi</i> ‘you dream’
<i>alilla</i>	<i>kawsangi</i> ‘you live’
<i>wayra shina</i> ‘very fast, lit: ‘like the wind’	<i>yanungi</i> ‘you cook’
<i>wayra shina</i>	<i>killkangi</i> ‘you write’
<i>wayra shina</i>	<i>rimangi</i> ‘you speak’
<i>sindzhita</i> ‘strongly’	<i>waytangi</i> ‘you swim’
<i>sindzhita</i>	<i>puringi</i> ‘you walk, trek, or travel’
<i>chunlla</i> ‘quietly’	<i>tiyangi</i> ‘you be located ‘
<i>chunlla</i>	<i>puñungi</i> ‘you sleep’
<i>waka waka</i> ‘crying and crying’	<i>puñungi</i> ‘you sleep’

Ending a social interaction

Just as Quichua has no dedicated greeting words such as ‘hello’, it also has no dedicated word such as ‘goodbye’ to end a social interaction. Speakers will simply say *kayagama* ‘until tomorrow’, or *riunimi* ‘I’m going’, or *rishalla* ‘I will just go’.

Speakers who are being left behind will sometimes anticipate another person’s departure by observing their preparatory movements or by inferring their departure from the conversational context. This is what happens in the following conversational model:

CONVERSATION MODEL 3:

Ringichu kumpari? ‘Are you going compadre?’

Ari. Rinimi kumari, kayagama ‘Yes, I’m going comadre. Until next time’

LESSON 2:

Expressing ideas of being: The verb ana ‘to be’

The Quichua verb is mostly regular. Verbs are conjugated by suffixing the person/tense morphemes to the root. The verb *ana* ‘to be’ is an important verb to know as its use is widespread for describing not only essential, permanent qualities that someone might want to claim, such as one’s name or kinship status (‘I am Rosa’ or ‘I am Fausto’s sister’), but also for describing ascribed or temporary behaviors as well as habitual qualities (‘He is an eater of meat’, or ‘She is a hard worker’).

The root of the infinitive *ana* is just one sound: *a-*, and the infinitive suffix is *-na*, which basically means ‘to ____’. The person/ tense suffixes then replace the infinitivizing suffix *-na*.

For the present tense, the suffixes are:

First person singular:	<i>-ni</i>	First person plural:	<i>-nchi</i>
Second person singular:	<i>-ngi</i>	Second person plural:	<i>-ngichi</i>
Third person singular:	<i>-n</i>	Third person plural:	<i>-nawn (PQ)</i> <i>-nun (NQ)</i>

Personal pronouns

Each present tense form of *ana* ‘to be’ occurs below with its pronoun.

<i>Ñuka ani</i> “I am”	<i>Ñukanchi anchi</i> “we are”
<i>Kan angi</i> “you are”	<i>Kanguna angichi</i> “You-all are”
<i>Pay an</i> “he, she, it is”	<i>Payguna anawn</i> “They are”(P)
	<i>Payguna anun</i> (NQ)

Note that stress is a bit irregular for the third person plural forms, shifting to the

final syllable, which is boldfaced, rather than the penultimate syllable.

PRACTICE 1

Conjugate the following verbs out loud, using the correct pronouns for each verb:

tarabana ‘to work’

istudiana ‘to study’

mikuna ‘to eat’

tiyana ‘to dwell, hang out (of people) be located, be available (of objects, resources)’

muskuna ‘to dream’

kawsana ‘to live’

yanuna ‘to cook’

killkana ‘to write’

rimana ‘to speak’

waytana ‘to swim’

purina ‘to walk, trek, or travel’

puñuna ‘to sleep’

Tips for using pronouns and verbs

Although it is good practice to conjugate verb forms with their appropriate pronouns, it is important to remember that for Quichua, pronouns are not required when functioning as the subjects of sentences. Quichua is a Subject Object Verb language in principle, but subjects may be left out altogether, because contextual factors often give clues to the identity of the subject.

Another important consideration has to do with the way present tense is used. It is often used in a present perfect sense to indicate action that is complete as of the moment

of speaking. For example, I may ask in English ‘Did you eat?’ A normal response would either be ‘Yes I ate (past tense)’ or ‘Yes, I’ve eaten’ (present perfect). In Quichua there is a present perfect construction which will be learned in a later chapter, but the present tense is often used to express this meaning as well:

Ñuka mikuni ‘I have eaten’ or simply:

Mikuni ‘I have eaten’

PRACTICE 2

Use your new knowledge of verb conjugations in the following conversational model, where the first speaker asks a second speaker about a third person or persons, leaving out the pronoun.

EXAMPLE:

MIKUNCHU? ‘HAS HE/SHE EATEN’?

NDA/ARI MIKUNMI ‘YES. HE/SHE HAS EATEN’.

1. *puñuna* ‘to sleep’

2. *waytana* ‘to swim’

3. *muskuna* ‘to dream’

4. *tarabana* ‘to work’

5. *rimana* ‘to speak’

PRACTICE 3

Now go back to the same list of verbs (*puñuna*, *waytana*, *muskuna*, *tarabana*, *rimana*), and practice the same question/answer sequence using either of the third person plural forms.

EXAMPLE:

PASTAZA QUICHUA:

MIKUNAWNCHU? ‘HAVE THEY EATEN?’ *NDA. MIKUNAWNMI* ‘YES, THEY’VE EATEN.’

UPPER NAPO QUICHUA:

MIKUNUNCHU? ‘HAVE THEY EATEN?’ *ARI. MIKUNUNMI.* ‘YES THEY’VE EATEN’

PRACTICE 4

Now go back to the same list of verbs (*puñuna*, *waytana*, *muskuna*, *tarabana*, *rimana*), and practice the same question/answer sequence using the second person and first person plural forms:

MIKUNGICHICHU? ‘HAVE YOU-ALL EATEN?’

NDA/ARI MIKUNCHIMI ‘YES, WE’VE EATEN’

WRITTEN EXERCISE 1

Complete the following sentences with the appropriate pronoun.

..... *ani*

.....*mikun*

.....*purinun*

.....*llakinchi*

.....*rimanchi*

.....*killkangi*

.....*angi*

.....*rikunchi*

.....*puñungichi*

.....*waytangi*

PRACTICE 5

Construct sentences with each of the following combinations of verbs and adverbs in any person/number that you have just learned.

EXAMPLE:

UKTA 'FAST'/RINA 'TO GO': UKTACHU RINGICHICHU? 'DO YOU-ALL GO FAST?'

1. *Alimanda* 'slowly' / *purina* 'to walk'

2. *ukta* 'fast' / *yanuna* 'to cook'

3. *alilla* 'well' / *shamuna* 'to come'

4. *wayra shina* 'very fast, lit 'like the wind' / *kallpana* 'to run'

5. *sindzhita* 'strongly' / *awana* 'to make pottery'

6. *chunlla* 'quietly' / *tiyarina* 'to sit'

7. *waka waka* 'crying and crying' / *puñuna* 'sleep'

8. *alilla* 'well' / *rimana* 'to speak'

9. *sindzhita* 'strongly' / *kallpana* 'to run'

10. *ukta* 'fast' / *waytana* 'to swim'

WRITTEN EXERCISE 2

Fill in the blanks for each of the following short sentences, using the correct present tense form of the verb in parentheses, which correctly translates the English into Quichua.

1. *Payguna aychata* _____ (*munana*). 'They want meat.'

2. *Ñuka bagrita* _____ (*hapina*) 'I catch a catfish'.

3. *Kanguna lagartota* _____ (*kasana*). 'You-all hunt a lizard'.

4. *Pay charapata* _____ (*rikuna*). 'He/she sees a tortoise'.

5. *Kan alillami* _____ (*kawsana*). 'You live well'.

6. *Wawa chunlla* _____ (*puñuna*). 'The baby sleeps quietly'.

7. *Ukta* _____ (*tarabana*)! ‘You work quickly!’
8. *Payguna wasiychu* _____ (*awana*)? ‘Do they make pottery in the house’?
9. *Kanguna alillachu* _____ (*muskuna*)? ‘Do you-all dream well’?
10. *Ñuka hachi kayutuy* _____ (*puñuna*). ‘My uncle sleeps in a bed’.
11. *Ñukanchi lomochata* _____ (*apamuna*). ‘We bring a *lomocha*’. (large edible rodent)
12. *Ñukanchi apayaya wasita* _____ (*wasina*). ‘Our grandfather makes a house.’
13. *Ñukanchi* _____ (*puñuna*) *wasi ukuy*. ‘We sleep inside the house’.
14. *Payguna hatun chagrata* _____ (*chagrana*). ‘They make a big *chagra*’. (agricultural field)
15. *Ñukanchi* _____ (*mingana*) *domingo pundzha*. ‘We have a *minga* (work party) on Sunday day’.
16. *Payguna wayra shinachu* _____ (*istudyana*). ‘Do they study fast (literally: like the wind)’?
17. *Kanguna runa* _____ (*ana*).
18. *Ñuka saksakta* _____ (*mikuna*) ‘I eat until completely full’
19. *Sindzhitachu* _____ (*purina*) ‘Do you walk fast’?
20. *Sacha wagratachu* _____ (*kasana*) ‘to hunt’ ‘Do you-all hunt tapirs’?

LESSON 3

Talking about family

In conversation model 3 at the conclusion of lesson 1, there was a brief exchange between two people who had a type of relationship, the *compadrazgo* relation, which anthropologists refer to as ‘fictive kinship’:

Ringichu kumpari? ‘Are you going compadre?’

Ari. Rinimi kumari, kayagama ‘Yes, I’m going comadre; Until next time’

Fictive kinship, as the term implies, allows people to construct meaningful social relationships with others who are not part of their families. For Quichua people, social relationships are most meaningful when based on family ties. Words for friend such as *amigo/amiga* are borrowings from Spanish which are used, but not invested with as much significance as family relationships. In Quichua social interactions, it is most likely that a first question asked of someone will not be ‘what is your name?’, but rather ‘whose son/daughter are you’?

The extended family or *ayllu* is the most important unit of Quichua society. We know from earliest records, such as that of Juan de Betanzos, that the Inca empire, called *Tawantinsuyu* was organized around *ayllus*. Kinship terms were also used to express the relationship between the Inca and their deities. Inca Yupanque was the first to be given the title *Indichuri*, which can be translated as ‘the sun’s son’ or ‘son of the sun’.

Family and kinship terms for consanguineals (blood relations)

ayllu ‘family (blood kinship)’

wakcha ‘orpha’n

yaya ‘father’

<i>mama</i>	‘mother’
<i>mikya</i>	‘aunt’, also used as a term of respectful address by a younger person to an older, unrelated woman
<i>hachi</i>	‘uncle’
<i>apa yaya</i> (PQ)	‘grandfather’
<i>apa mama</i> (PQ)	‘grandmother’
<i>ruku</i>	‘old, big’
<i>ruku yaya</i> (NQ)	‘grandfather’
<i>ruku mama</i> (NQ)	‘grandmother’
<i>musu</i> (PQ)	‘adolescent mal’e
<i>wambra</i> (NQ)	‘adolescent male; (PQ) adolescent male or female, boyfriend or girlfriend
<i>churi</i>	‘son, small boy’
<i>ushushi</i> (<i>ushi</i>)	‘daughter’
<i>turi</i>	‘brother of a female’
<i>wawki</i>	‘brother of a male’
<i>ñaña</i>	‘sister of a female’
<i>pani</i>	‘sister of a male’
<i>wawa</i>	‘baby, young child, toddler’
<i>llulluku</i>	‘newborn’
<i>kari</i>	‘male (adjective), husband (noun)’
<i>kari wawa</i>	‘boy baby, child’
<i>warmi wawa</i>	‘girl baby, child’

Asking questions about family

Although questions to others about their families might be considered overly personal in some cultural contexts, the same is not true for Quichua speaking people who freely discuss their family matters, including illnesses, deaths, traumas, break-ups, and many other kinds of issues as well.

One of the most basic questions one can ask is a question that clarifies which family members a person actually has. The easiest way to do this is to ask a question using the possessor suffix *-yuk* along with the verb *ana* ‘to be’:

Mama-yuk-chu angi? Literally: ‘Are you a mother-possessor’?

Nda/Ari Mama-yuk-mi ani. Literally: ‘Yes. I’m a mother-possessor’

When a form of the verb *ana* is preceded by a word ending in *-mi* or *-chu*, however, there is a slight change in the resulting spoken form. In such an utterance, the suffixes *-chu* and *-mi* seem to ‘jump over’ to the verb, rather than staying on the original word they were attached to. Therefore, rather than pronouncing the response as follows:

Mama-yuk-chu angi?

The speaker will combine the *-chu* and whatever form of *ana* ‘to be’ follows, into one word: *changi*:

Mama-yuk-chu angi? > *mamayuk changi?*

It is as if the suffix *-chu* has hopped over to the next word. However, this ‘hopping over’ only happens when the next word is some form of the verb *ana* ‘to be’. Another aspect of this process is that the vowel of the suffix *-chu* is deleted. This process happens no matter which form of the verb *ana* is used:

-chu + ani = chani *-chu + anchi = chanchi*

-chu + angi = changi -chu + angichi = changichi

-chu + an = chan -chu + anawn = chanwan; -chu + anun = chanun

The very same process takes place when a word ending in the *-mi* suffix is followed by a form of *ana* ‘to be’:

-mi + ani = mani -mi + anchi = manchi

-mi + angi = mangi -mi + angichi = mangichi

-mi + an = man -mi + anawn = manawn; -mi + anun = manun

PRACTICE 1

Construct questions and answers about which *ayllu* members your conversationalists may have, using the preceding model.

Example:

WAWAYUK CHANGI ‘DO YOU HAVE CHILDREN?’

NDA, WAWAYUK MANI

1. *Yaya*
2. *Apa yaya* (PQ) ‘grandfather’
3. *Ruku yaya* (NQ) ‘grandfather’
4. *turi* ‘brother of female’
5. *wawki* ‘brother of a male’
6. *pani* ‘sister of a male’
7. *ñaña* ‘sister of a female’
8. *mikya* ‘aunt’
9. *hachi* ‘uncle’
10. *ushushi* ‘daughter’

11. *churi* ‘son’

12. *warmi wawa* ‘girl baby’

Telling about one’s family with charina ‘to have’ and direct object marker -ta

We now introduce a fundamentally important new grammatical relation, that of the direct object. The ideal direct object is something that is in some way, directly affected by the action of a subject, but the notion of being ‘affected by’ has to be interpreted rather broadly. In the following examples, the direct object is underlined:

I kicked the ball.

I drink aswa.

I saw my friend.

Although the ball is certainly affected by being kicked (it is moved from one place to another), it is arguable whether the *aswa* is affected by being drunk or whether a person is affected by being seen. Nevertheless, English speakers would consider these noun phrases to be direct objects, which must occur after a verb.

If you are still struggling to conceptualize direct objects, think of the most important part of a sentence that remains after a subject and verb are expressed. If that leftover part is not expressing locational ideas, it is more than likely a direct object.

Quichua direct objects generally occur before the verb. In PQ the direct object marker is the suffix –ta. This suffix typically occurs on nouns:

aswa-ta upini ‘I drink aswa’

lulun-ta mikuni ‘I eat eggs’

(Note that the *t* of –ta becomes a voiced *d* after a voiced sound and is pronounced *lulunda*)

Yaku aycha-ta hapini ‘I catch fish (literally: I catch water meat)’

The direct object marking system for Napo Quichua is a bit more complex because the direct object marker has, in addition to *-ta* and *-da*, another phonetic variant form. It is *-ra* after a vowel:

Aswa-ra upini ‘(I) drink aswa’

Lumu-ra mayllangi ‘(you) wash the manioc’

Wasira pichan ‘(he/she) sweeps the house.’

Besides the *-yuk* plus *ana* ‘to be’ construction, the verb *charina* ‘to have’ may also be used to ask about which family members a person may have. In this construction, the family member becomes a direct object and is suffixed with *-ta* or one of its variants:

Mama-ta charingichu? ‘Do you have a mother?’ (PQ)

Mama-ra charingichu? ‘Do you have a mother?’ (NQ)

PRACTICE 2

Construct questions using *charina* and a kinship term suffixed with a direct object marker..

EXAMPLE

Apa yaya-ta charingichu? (PQ) ‘Do you have a grandfather?’

Apa yaya-ra charingichu? (NQ) ‘Do you have a grandfather?’

Nda. Apa yaya-ta charinimi. ‘Yes. I have a grandfather’.

Ari. Apa yaya-ra charinimi. ‘Yes. I have a grandfather’.

1.yaya

2.apa yaya

3.ruku yaya

4.*turi*

5.*wawki*

6.*pani*

7.*ñaña*

8.*mikya*

9.*hachi*

10.*ushushi*

11.*churi*

12.*warmi wawa*

WRITTEN EXERCISE 1

Draw lines connecting the Quichua kinship term in the first column below to its English language equivalent in the second column.

1. <i>Yaya</i>	‘aunt’
2. <i>Apa yaya</i>	‘sister of female’
3. <i>Ruku yaya</i>	‘son’
4. <i>turi</i>	‘grandfather’(NQ)
5. <i>wawki</i>	‘father’
6. <i>pani</i>	‘brother of male’
7. <i>ñaña</i>	‘daughter’
8. <i>mikya</i>	sister of male’
9. <i>hachi</i>	‘grandfather’ (PQ)
10. <i>ushushi</i>	‘brother of female’
11. <i>churi</i>	‘girl baby’

12. *warmi wawa* ‘uncle’

WRITTEN EXERCISE 2

Construct sentences about the most important kinship relations you have, using Quichua terms. You may use either the direct object + *charina* ‘to have’ construction, or the *-yuk* construction.

Example:

Ñuka yayata charini, wawata charini, turita charini . . .

Or:

Ñuka yayayuk mani, wawayuk mani, turiyuk mani . . .

LESSON 4

Information questions, polite directives and open-ended questions

Asking information questions

DIALOGUE

Speaker 1: *May-ta ringi kumpari?*

‘Where are you going *kumpari*?’

may ‘where’

-ta information question marker

Speaker 2: *Chagra-ma rini kumari*

‘I’m going to the *chagra kumari*’

Kan-ga?

‘And what about you?’

-ga topicalizing suffix

Speaker 1: *Wasi-ma rini*

‘I’m going home’

wasi ‘house’

-ma case marking suffix meaning ‘toward’, ‘to’

Speaker 2: *Yuyangi! Pita lala ruku ñambi-y sirin.*

‘Watch out! There’s a big old pit

viper lying on the path’

yuyana ‘to be aware, think, reflect’ (PQ)

iyana ‘to be aware, think, reflect’ (NQ)

pita lala ‘pit viper’

ruku adjective for ‘big’

ñambi ‘road, path’

-y location suffix meaning ‘in, on, near’

- Speaker 1 : *May-ta?* ‘Where?’
- Speaker 2: *Chay-ma! Chunda ruya laro-y* ‘Over there! Beside the peach palm tree’
chunda ‘peach palm’
ruya ‘tree’ (PQ
yura ‘tree’ (NQ))
laro ‘beside, ‘next to’
- Speaker 1: *Wañuchingichu?* ‘Have you killed it?’
wañuchina ‘to kill’
- Speaker 2: *Hah ow. Uma-ta chyu pitini* ‘Yeah, I cut its head right off *chyu*!’
uma ‘head’
pitina ‘to cut’
chyu ideophonic adverb ‘a complete secering, or cutting through something’³

The preceding dialogue illustrates the use of the information question marking suffix *-ta*, which becomes *-ra* for Napo speakers. It is typically suffixed to a question word, such as ‘who’, ‘what’, ‘where’, ‘why’, ‘how’, ‘how much’, etc. Although it is identical to the direct object markers *-ta/-ra*, it is probably historically unrelated.

Interrogative *-ta* is most likely a variant of Highland Ecuadorian question marker *-tak*, which lost its final consonant in Amazonian varieties. There is no need to worry about

³ The ideophone *chyuw* may be viewed in actual contexts of use by visiting the following link:

<http://quechuarealwords.byu.edu/?ideophone=chyuw>

possible confusion between the question suffix and direct object marker, however, as context always makes clear which suffix is being used. The interrogative *-ta/-ra* is attached to a question word which is usually the first word of a sentence.

Besides *may* ‘where’ which is used in our dialogue, other Quichua question words that are useful to know include: *pi* ‘who’ and *ima* ‘what’. An additional point concerning information questions is that in other dialects of Quichua, information questions are a bit more complex. The question *mayta ringi* ‘where are you going?’ in other dialects would be *maymata ringi?* ‘to where are you going?’. *Mayta kawsangi* ‘where do you live? Would be *Maybita kawsangi?* ‘In where do you live?’ *Pita rikungi?* ‘Who do you see?’ would be *Pitata rikungi?* ‘Whom do you see?’

PRACTICE 1

Practice answering the following information questions which ask about ‘what?’ *ima*.

EXAMPLE

MIKUNA ‘TO EAT (AYCHA ‘MEAT’)

IMATA MIKUNGI? ‘WHAT HAVE YOU EATEN/DO YOU EAT?’

AYCHATAMI MIKUNI ‘I‘VE EATEN/I EAT MEAT’

1. *upina* ‘to drink’ (*aswa* ‘manioc beverage’)
2. *uyana* ‘to hear’ (*pishku* ‘bird’)
3. *mikuna* ‘to eat’ (*chunda* ‘peach palm fruit’)
4. *rikuna* ‘to see’ (*wasi* ‘house’)
5. *munana* ‘to want’ (*aswa* ‘manioc drink’)
6. *apamuna* ‘to bring’ (*wangana* ‘wild pig’)
7. *charina* ‘to have’ (*bagri* ‘catfish’)

8. *taksana* ‘to launder’ (*llachapa* ‘clothes’)
9. *tarpuna* ‘to plant’ (*papachina* ‘small potato’)
10. *apana* ‘to take’ (*aswa maytu* ‘*aswa* pulp’)

PRACTICE 2

Practice answering the following information questions which ask *pi* ‘who?’?.

Remember to add the direct object suffix.

EXAMPLE:

LYACHAPA ‘CLOTHING’ TAKSANA ‘TO LAUNDER’ (ÑAÑA ‘SISTER OF FEMALE’)

PITA LYACHAPATA TAKSAN? ‘WHO WASHES CLOTHES’?

ÑAÑAMI LYACHAPATA TAKSAN ‘SISTER WASHES CLOTHES’

1. *wasi-ma* ‘house-to’ *rina* ‘to go’ (*mikya* ‘aunt’)
2. *aycha* ‘meat’ *pitina* ‘to cut’ (*hachi* ‘uncle’)
3. *aswa upina* ‘to drink *aswa*’ (*wawki* ‘brother of male’)
4. *chunda* ‘palm fruit’ *pallana* ‘to harvest’ (*ruku mama* ‘grandmother’)
5. *ashanga* ‘basket’ *awana* ‘to make’ (*yaya* ‘father’)
6. *wangana* ‘forest pig’ *kasana* ‘to hunt’ (*kari* ‘man’)
7. *pita lala* ‘pit viper’ *rikuna* ‘to see’ (*ushushi* ‘daughter’)
8. *chagra-manda* ‘agricultural field-from’ *shamuna* ‘to come’ (Antoñia)
9. *puñuna* ‘to sleep’ (*wawa* ‘baby’)
10. *asina* ‘to laugh’ (*kushillu* ‘spider monkey’)

The syntax of questions

Yes/no questions need not undergo a change in their syntactic structure.

However it often sounds better to put the word suffixed with *-chu* as close to the

beginning of the sentence as possible. For example:

Alitachu kawsan kariwan? ‘Does she live well with (her) husband?’

is far more natural sounding than:

**Kariwan alitachu kawsan?* ‘With her husband does she live well?’

Information questions always place the information question word at the beginning of a sentence. For example:

Imata kuchungi? ‘What (tree) do you cut down?’ (the verb ‘kuchuna’

presupposes that it is a tree that is being cut)

If the information question requires a complement, then that complement is transposed behind the verb:

Imata kuchungi hachawan? ‘What (tree) did you cut with the ax?’

But not:

**Hachawan imata kuchungi?* ‘With an ax, what (tree) do you cut?’

If the subject of an information question is specified, it will often be the last, rather than the first element of the sentence:

Imata kuchunawn payguna? ‘What (tree) do they cut?’

PRACTICE 3

Practice asking and answering the following information questions for third person plural subjects, which you will insert in your answers

EXAMPLE

MIKUNA ‘TO EAT’/AYCHA ‘MEAT’/WAWAGUNA ‘CHILDREN’

IMATA MIKUNAWN WAWAGUNA? ‘WHAT DO THE CHILDREN EAT?’

AYCHATAMI MIKUNAWN WAWAGUNA ‘THE CHILDREN EAT MEAT.’

1. *upina* ‘to drink’ *aswa* ‘manioc beverage’/*hachiguna* ‘uncles’
2. *uyana* ‘to hear’/*pishku* ‘bird’/*churiguna* ‘boys’
3. *mikuna* ‘to eat’/*chunda* ‘peach palm fruit’/*apayayaguna* ‘grandfathers’
4. *rikuna* ‘to see’/*wasi* ‘house’/*aylluguna* ‘family members’
5. *munana* ‘to want’/*aswa* ‘manioc drink’/*apamamaguna* ‘grandmothers’
6. *apamuna* ‘to bring’/*wangana* ‘wild pig’/*kariguna* ‘men’
7. *hapina* ‘to catch’/*bagri* ‘catfish’/*ushushiguna* ‘daughters’
8. *taksana* ‘to launder’/*llachapa* ‘clothes’/*kumariguna* ‘comadres’
9. *tarpuna* ‘to plant’/*papachina* ‘small potato’/*wawaguna* ‘children’
10. *apana* ‘to take’/*aswa maytu* ‘aswa pulp’/*wawkiguna* ‘brothers (of males)’

Non-immediate imperatives and the politifying suffix –pa-

A commonly used imperative is the same verb form as the second person forms of verbs. The second person singular occurs in the preceding dialogue when speaker 2 says *Yuyangi!*, which is literally ‘you think!’, but is better translated here as ‘Watch out!’.

This is the non-immediate imperative, which is used for non-urgent actions that a speaker would like another speaker to accomplish. It takes the same form as the second person suffix *–ngi*.

apamungi “you bring (something)”

Since an imperative is a form of speech designed to manipulate other peoples’ behavior, it is often softened with the suffix *–pa-*, which indicates a tone that is similar to the English word “please”. This suffix is used quite a lot in Highland dialects of Quichua

but in Pastaza and Napo its use is more restricted to commands that might be interpreted as rude if not softened. It is the last suffix occurring before the person/tense/number suffixes:

apamuna ‘to bring’ > *apamu-pa-ngi* ‘you please bring’

PRACTICE 4

Practice turning the following commands into polite, non-immediate imperatives.

EXAMPLE

Ali aychata apamungi ‘bring nice meat’ >

Ali aychata apamu-pa-ngi ‘please bring nice meat’

1. *Ñuka* ‘my’ *wasi-y* ‘at-home’ *sakiringi* ‘you stay’
2. *Kamba* ‘your’ *turi-ta* ‘to brother’ *rimangi* ‘you speak’
3. *Ñuka* ‘my’ *wasi-ma* ‘house-to’ *shamungi* ‘you come’
4. *Ñuka* ‘my’ *wasi-manda* ‘house-from’ *llukshingi* ‘you leave’
5. *Apa mama-ta* ‘to grandmother’ *aswa-ta* ‘aswa-direct object’ *upichingi* ‘you give to drink’
6. *Chuchawasa-ta* ‘chuchawasa-direct object’ *kachangi* ‘you send’
7. *Lomo-ta* ‘manioc-direct object’ *yanungi* ‘you cook’
8. *Lagarto-ta* ‘lizard-direct object’ *mikungi* ‘you eat’
9. *Wawa-ta* ‘child-direct object’ *likcharingi* ‘you wake up’
10. *Chay* ‘that’ *ñambi-ta* ‘path, road’-direct object’ *apanakungi* ‘you follow’
11. *Yaku* ‘water’ *uray-ta* ‘downriver-adverbializer’ *waytangi* ‘you swim’
12. *Wasi* ‘house’ *ukwiy* ‘inside’ *tiyaringi* ‘you remain’

The causative suffix –chi

The opening dialogue featured a new suffix *–chi*, occurring in the verb *wañuchina* ‘to kill’, which is formed from *wañuna* ‘to die’. To kill, therefore, is literally translated as ‘to cause to die’. Any verb suffixed with causative *–chi* will take a direct object. This is a very productive suffix that will greatly increase your vocabulary.

Examples of *–chi* suffixed verbs showing how this suffix affects a verb’s meaning :

<i>rikuna</i>	‘to see’
<i>rikuchina</i>	‘to show’
<i>upina</i>	‘to drink’
<i>upichina</i>	‘to give someone to drink’
<i>wañuna</i>	‘to die’
<i>wañuchina</i>	‘to kill’
<i>puñuna</i>	‘to sleep’
<i>puñuchina</i>	‘to put a baby or a child to bed’
<i>purina</i>	‘to walk’
<i>purichina</i>	‘to make someone walk, take someone around’
<i>yachana</i>	‘to know’
<i>yachachina</i>	‘to teach’
<i>kuyuna</i>	‘to move oneself’
<i>kuyuchina</i>	‘to make something move’
<i>tukuna</i>	‘to become’
<i>tukuchina</i>	‘to finish something’
<i>nuspana</i>	‘to dream’
<i>nuspachina</i>	‘to cause someone else to dream’

<i>kushiyana</i>	‘to become happy’
<i>kushiyachina</i>	‘to make someone become happy’
<i>piñarina</i>	‘to be angry’
<i>piñachina</i>	‘to anger someone’
<i>llaquina</i>	‘to love’
<i>llaquichina</i>	‘to make someone sad’
<i>llukshina</i>	‘to leave or to emerge’
<i>llukshichina</i>	‘to cause to emerge, chase out (of an animal from a hole)’
<i>hapina</i>	‘to catch, of an animal, a person for romantic relationship’
<i>hapichina</i>	‘to cause something to be caught, especially of a fire being lit’

WRITTEN EXERCISE 1

Draw a line to the best translation:

<i>Ñambita rikuchin</i>	‘He kills the agouti’.
<i>Ñambita rikun</i>	‘He’s caught fish’.
<i>Chi sisata wañuchin</i>	‘The baby sleeps’
<i>Chi sisa wañun</i>	‘I’ve made the baby sleep’
<i>Sikuta tukuchin</i>	‘She looks at the path’.
<i>Siku tukun</i>	‘I’ve lit the fire’.
<i>Ñambimanda llukshin</i>	‘He makes it come out of a hole’.
<i>Uktumanda llukshichin</i>	‘It emerges from the path’.
<i>Wawata puñuchini</i>	‘He/she/it kills the flower’.
<i>Wawa puñun.</i>	‘That flower dies’.

Ninata hapichini ‘She becomes an agouti’.

Yaku aychata hapin. ‘He shows the path.’

Open-ended questions with topicalizer –ga

We have learned about two types of questions, the polar, or yes/no question and the information question. We now consider a type of open-ended question with topicalizer *-ga*, which occurs in our dialogue. *-Ga* is a topicalizing suffix which can occur on any word to indicate focus. We will discuss its focusing function more in future lessons. A secondary use of its focusing function is to ask a ‘what about?’ question, which occurs in our opening dialogue. Speaker 2 asks speaker 1 in a very friendly and informal way about she is doing:

Speaker 2: *Chagra-ma rini kumari* ‘I’m going to the *chagra*, *kumari*’

Kan-ga? ‘And what about you?’

Open-ended questions are found throughout dialogues between people who wish to convey casual, friendly messages with each other. Their open-endedness gives speakers ample options to respond in ways that vary from straightforward to light-hearted and humorous.

PRACTICE 5

Practice the open-ended question by having someone read each of the following statements and then ask you about what you are doing. You should then respond by substituting the word in parentheses with an appropriate response

EXAMPLE

Ñuka chagra-ma rini. Kanga? (wasi) ‘I’m going to the chagra. What about you?’

Ñuka wasi-ma rini. ‘I’m going to the house’.

1. *Ñuka aswa-ta upini.* ‘I drink aswa’. (*muyu* ‘fruit’)

2. *Ñuka uray-manda shamuni.* ‘I come from downriver’ (*hanak* ‘upriver’)

3. *Ñuka ushushi-ta charini.* ‘have a daughter’. (*churi* ‘son’)

4. *Ñuka wanganata kasani.* ‘I hunt for forest pig’. (*lagarto* ‘lizard’)

5. *Ñuka bagrita aysani.* ‘I pull (i.e., to catch’ a catfish.’ (*chulla shimi* ‘literally: uneven mouth’, used for a type of fish with differently sized upper and lower mouths’)

6. *Ñuka mukahata awani.* ‘I make a mukaha’. (*ashanga* ‘basket’)

7. *Ñuka mikya-ta tupani* ‘I meet up with my aunt’.(*hachi* ‘uncle’)

8. *Ñuka apa yaya-yuk-mi ani.* ‘I am a grandfather-possessor’ (*apa mama* ‘grandmother’)

9. *Ñuka Tena-ma purini.* ‘I travel to Tena’. (*Puyo*)

10. *Ñuka llachapata taksani.* ‘I wash clothes’ (*plato* ‘dishe(s)’ *mayllana* ‘to wash’)

LESSON 5

*Affirming, negating and evading**More on yes/no questions*

The yes/no question suffix *-chu* may be attached to any type of word in a sentence, whether it is a noun, pronoun, proper name, adjective, adverb, or verb. The decision over where to put the *-chu* suffix depends on what a speaker wishes to focus on with that question. For example, by placing *-chu* on the word for *lomocha*, the following question focusses upon that word:

*Lomochata**chu** hapingi?* 'Have you caught a lomocha?'

This question focusses on the word for the animal, to emphasize that this particular animal, rather than another was the one caught.

By contrast, another way of asking this question is to focus on the verb instead:

*Lomochata haping**ichu**?* 'Have you caught a lomocha?'

This question, by contrast, focusses on the verb, to emphasize that it was catching rather than just seeing the animal, for example.

PRACTICE 1

Practice varying the focus of each of the following questions by placing *-chu* onto a different word than the one given for each of the sentences.

EXAMPLE:

GIVEN SENTENCE: KAY WASIYCHU PUÑUNGI? 'IS IT IN THIS HOUSE THAT YOU SLEEP?'

VARYING FOCUS SENTENCE: KAY WASIY PUÑUNGICHU? 'IS SLEEPING WHAT YOU DO IN THIS HOUSE?'

1. *Shigratachu awangi?* 'Is it a *shigra* that you've made?'
2. *Canoata awangichu?* 'Is it the case that you made a canoe?' '
3. *Hamangaychu puñungichi?* 'Is it in a hammock that you-all sleep?'
4. *Lomochatachu mikungichi?* 'Is it a *lomocha* that you-all eat?'
5. *Tinahatachu awangi?* 'Is it a *tinaha* that you have made?'
6. *Kuchatachu rikungi?* 'Is it a lake/pond that you see?'
7. *Sindzhita tarabanchu?* 'Is it working that he/she does strongly?'
8. *Paychu lomochata hapin?* 'Is he/she the one who has caught a *lomocha*?'
9. *Kanchu hamangata awangi?* 'Are you the one who has made a hammock?'
10. *Lomocha yakuy kawsanchu* 'Is it the case that the *lomocha* lives in water?' '
11. *Indillamatachu mikunawn?* 'Is it sloth (meat) that they eat?'
12. *Chagramandachu shuwanawn?* 'Is it from the *chagra* that they steal?'

Negation

Negative statements and negative responses to questions are both formed with a combination of the circumfix *mana* and the negative suffix *-chu*. The use of *mana* /*-chu* negation involves surrounding whatever element of a sentence is the focus of the negation, with *mana* preceding it and *chu* following it. The following example illustrates this circumfix. It is from a traditional story about the *bullukuku* hawk. This hawk tells little children that one of their parents is not yet asleep, by first making its characteristic sound, namely: *bullukuku*, and then 'translates' its sound into the human utterance 'He is not yet asleep'. The circumfix *mana* /*-chu* surrounds the verb 'he sleeps': **mana** puñunch**u** as follows:

Bullukuku~kuu~kuu~kuu~kuu, charak mana puñunchu, charak mana puñunchu.

Bullukuku~kuu~kuu~kuu~kuu (which meant) 'He is not yet asleep; he is not yet asleep'

An audiovisual clip of this sentence may be heard at:

<http://quechuarealwords.byu.edu/?ideophone=bulyukuku>

PRACTICE 2

Make negative 'not yet' statements out of the following verbs using the model from the traditional story. Vary your person and number.

EXAMPLE:

MIKUNA > CHARAK MANA MIKUNDZHU 'HE/SHE/IT HAS NOT YET EATEN'.

1.*hapina* 'to catch'

2.*upina* 'to drink'

3.*rimana* 'to speak'

4.*shamuna* 'to come'

5.*likcharina* 'to wake up'

6.*tigramuna* 'to return'

7.*llukshina* 'to emerge'

8.*mingana* 'to have a work party'

9.*rikurina* 'to appear'

10.*chayana* 'to cook until done'

Replying to a yes/no question with a negative statement

When responding negatively to a yes/no question, it is considered polite to supply the questioner with whatever correct information is available. This is a basic cooperative principle of conversational practice that is probably universal. Similarly, a speaker of English will not simply answer a question negatively. He or she will also

elaborate the response whenever appropriate. For example, if asked “Have you lived here a long time?”, a polite response would be “No. I’ve only lived here a month.”

The following short dialogues illustrate polite negative responses to yes/no questions. Notice that both the question and the answer have no pronouns. It is quite common for speakers to leave them out of an utterance, which can, nevertheless be understood through context cues.

Question: *Lomochatachu hapingi?*

Have you caught a lomocha?

Answer: *Mana lomochatachu hapini; wagrataami hapini.*

‘I haven’t caught a lomocha; I’ve caught a tapir’.

The preceding response, while quintessentially correct, is not usually used. The following more abbreviated response is more typical.

Question: *Lomochatachu hapingi?*

‘Have you caught a lomocha’?

Answer: *Mana. Wagrataami hapini.*

‘No. I’ve caught a tapir’.

PRACTICE 3

Practice your negative responses by using the shorter answer.

EXAMPLE:

MIKUNGICHU? ‘HAVE YOU EATEN?’

MANA. UPINIMI. ‘NO. (BUT) I’VE DRUNK.’

1. *Wasingichu?* ‘Are you building a house?’ (*chagrana* ‘to make an agricultural field’)
2. *Mikunawnchu?* ‘Have they eaten?’ (*upina* ‘to drink’)

3. *Tushungichichu?* ‘Do you-all dance’? (*istudiana* ‘to study’)
4. *Uktachu shamungi?* ‘Do you come quickly’? (*alimanda* ‘slowly’)
5. *Shigratachu awangi?* ‘Do you make a bag’? (*ashanga* ‘basket’)
6. *Wasiychu puñungi?* ‘Do you sleep in the house’? (*chagray* ‘in the chagra’)
7. *Hamangaychu puñungichi?* ‘Do you-all sleep in a hammock’? (*kayutuy* ‘in the bed’)
8. *Chagranawnchu?* ‘Are they making a chagra’? (*wasina* ‘to make a house’)
9. *Yanunchu?* ‘Does he/she cook’? (*tarabana* ‘to work’)
10. *Lomochatachu mikungichi?* ‘Do you-all eat lomocha’? (*charapa* ‘tortoise’)
11. *Tinahatachu awangi?* ‘Have you made a tinaja’? (*mukaha* ‘drinking bowl’)
12. *Kuchatachu rikungi?* ‘Do you see a lake’? (*wasi* ‘house’)
13. *Wayra shinachu taraban?* ‘Does he/she work like the wind, i.e., very fast’?
(*alimanda* ‘slowly’)
14. *Paychu lomochata hapin?* ‘Is he/she the one who has caught a lomocha’? (*ñuka* ‘I’)
15. *Kanchu hamangata awangi?* ‘Are you the one who has made a hammock’?
(*payguna* ‘they’)
16. *Lomocha yakuychu kawsan?* ‘Does the lomocha live in water’? (*pambay* ‘in the ground’)

Evasion and echo questions

There are a couple of options for answering an information question. Either the information is supplied, or it is not. Quichua speakers may not supply information either because they do not have it, or because they may not feel that a listener is entitled to know the answer to their question. To avoid answering an information question for whatever reason, speakers can simply say *mana yachanichu* ‘I don’t know’, or, and this

is *far* more common: they answer by first making ‘*hm hm*’ sounds with the first sound lower and the second higher in pitch. They then echo all or part of the question, often adding the adverb *chari* ‘perhaps’ to the reply.

Speaker 1: *Mayta rin masha Cervantes?* ‘Where has brother-in-law Cervantes gone?’

Hm

Hm?

Speaker 2: *Hm . . . Mayta chari rin?* ‘*Hm* ... Where, perhaps, has he gone?’

Such answers may be regarded as performances of uncertainty which illustrate a cultural orientation on the part of Quichua speakers that does not stigmatize a lack of knowledge.

In Quichua speaking culture it is far better to express uncertainty than to speak presumptively without really knowing. When speakers echo another person’s question with the ‘*hm hm*’ construction, they may be expressing an empathetic stance toward that question, as if to say ‘It’s my question as well, and I wish I could tell you what you want to know, but unfortunately, I can’t.’

PRACTICE 4

Practice answering questions using the *hm hm* construction.

EXAMPLE

MAYTA RINAWN PAYGUNA? ‘WHERE HAVE THEY GONE?’

HM?

HM MAYTA CHARI RINAWN PAYGUNA? ‘HM HM? WHERE, PERHAPS, HAVE THEY GONE?’

1. *Pita pita lala umata chyu pitin?* ‘Who cut the pita lala’s head right off?’
2. *Imamandata mana shamunawnchu, payguna?* ‘Why do they not come?’

3. *Maymandata llukshin lomocha?* ‘Where did the lomocha emerge from’?
4. *Maymandata paktamun Masha Elario?* ‘Where did Brother-in-law Elario arrive from’?
5. *Imamandata aswan Kachun Antonia?* ‘Why does sister-in-law Antonia make aswa’?
6. *Imamandata llullan payba wawa?* ‘Why does his/her child lie’?
7. *Imamandata mana likcharinchu kanba hachi?* ‘Why does your uncle not wake up’?
8. *Imamandata wakan, kanba wawa?* ‘Why does your child cry’?
9. *Imamandata sakirin payba mikya?* ‘Why does your aunt remain’?
10. *Maymandata shamun apa yaya?* ‘Where does grandfather come from’?

The plural suffix –guna/-una

The plural suffixes –*guna*, used in PQ, and –*una*, used by NQ speakers are used with several categories of words. Most often they pluralize nouns:

<i>charapa</i>	<i>charapaguna</i>
<i>wawa</i>	<i>wawaguna</i>
<i>ñaña</i>	<i>ñañaguna</i>

Suffixation with –*guna* (PQ) or –*una* (NQ) may have the effect of changing an adjective into a noun:

<i>ichilla</i> ‘little’	<i>ichillaguna</i> ‘the little ones’
<i>kuska</i> ‘straight’	<i>kuskaguna</i> ‘the straight ones’
<i>puka</i> ‘red’	<i>pukaguna</i> ‘the red ones’

–*Guna* is also used to pluralize demonstrative pronouns:

kay ‘this’ *kayguna* ‘these’

chay ‘that’ *chayguna* ‘those’

To make phrasal constructions plural, *-guna* or *-una* is suffixed only to the head of the phrase, rather than to modifiers. For example, in a phrase consisting of a demonstrative and noun, only the noun is pluralized:

chay wawa ‘that child’ > *chay wawa-guna* (PQ) *chay wawa-una* (NQ)

PRACTICE 5

Practice making plural forms for the following phrases.

EXAMPLE:

ÑUKANCHI WASI ‘our house’ > ÑUKANCHI WASIGUNA or ÑUKANCHI WASIUNA

1. *ñukanchi ñana* ‘our sister’
2. *chi sachá wagra* ‘that tapir’
3. *kay wagra* ‘this cow’
4. *ñuka hachi* ‘my uncle’
5. *chi mana ali wawa* ‘that not well-behaving child’
6. *kay ichilla* ‘this little one’
7. *kay ali* ‘this good one’
8. *chi sindzhi* ‘that strong one’
9. *kay chunda ruya* ‘this peach palm tree’
10. *chi hatun kucha* ‘that big pond’
11. *chi mana kуска ñambi* ‘that not straight path’
12. *kay tullu runa* ‘this boney person’

-Guna and -una can also pluralize proper names to designate a group of people.

For example, speakers frequently take the name of one person among a group and add a plural to designate the group as a whole:

Faustoguna shamunawn. ‘Fausto and the people with him have come.’

PRACTICE 6

Practice turning the following singular sentences into plural sentences. Pluralize the subject and then make the verb agree with that subject in each sentence.

EXAMPLE:

CERVANTES SHAMUN > CERVANTESGUNA SHAMUNAWN.

1. *Wawa wakan.* ‘The child cries’.
2. *Kan shamungi* ‘You come’.
3. *Pay shuwan.* ‘He/she/it steals’.
4. *Ñuka apa yaya taraban* ‘My grandfather works’.
5. *Leopoldo bagrita hapin.* ‘Leopoldo catches a catfish’.
6. *Kanoa yakuy shayarin.* ‘The canoe stands in the water’.
7. *Pay aychata mana kasanchu* ‘He doesn’t hunt for meat’.
8. *Ñuka wawki pugllan.* ‘My brother plays’.
9. *Ñuka masha shamun.* ‘My brother-in-law comes’.
10. *Payba mikya paktamun.* His/her aunt arrives’.
11. *Ñuka ruku yaya chagray taraban.* ‘My grandfather works in the field’.
12. *Wawa kayutuy sirin* ‘The baby lies in bed’.
13. *Ñuka turi sachamanda tigramun.* ‘My brother returns from the forest’.
14. *Ñuka pani tinahata awan.* ‘My sister makes a tinaha’.
15. *Pay tukuta mikun.* ‘He/she eats grubs’.

16. *Pay kуска nambita apanakun.* ‘He/she follows the straight path’.
17. *Leopoldo mana ali ñambita apanakun.* ‘Leopoldo follows the not good path’.
18. *Chunda ruya pukun.* ‘The *chunda* tree ripens’.

LESSON 6

Articulating the perspectives of self and other

We have discussed the use of the suffix *-mi* for responses to yes/no and information questions. This chapter introduces a related but distinctive function for *-mi*, as well as a new suffix *-shi*. While *-mi* and *-chu* form a pair of suffixes, *-mi* also ‘pairs off’ with another suffix *-shi*. Suffixes *-mi* and *-shi* are part of a subsystem of the grammar called ‘evidentiality’, which is found in languages throughout the world. In Quichua, evidential suffixes mark one’s knowledge source as stemming either from a speaker/articulator/utterer, or from the perspective of an ‘other’.

The speaking self -mi

Speakers of Quichua are careful to clarify the sources of their statements because there is a cultural preference for contextualizing statements within a particular perspective. This means that even the simplest statements are in need of some marker of perspective. Although speakers of English can simply say ‘John arrived from Montalvo’. A Quichua speaker would have to perspectivize such a statement as based on the speaker’s or someone else’s perspective:

Juan-mi Montalvo-manda paktamun.

‘(from my perspective) John (is the one who) has arrived from Montalvo.’

It is also important to remember that when using *-mi* or *-shi* in their evidential functions to mark perspective, any word within a sentence may have the *-mi* or *-shi* suffix attached, depending on where the main focus is supposed to fall. An alternative way of stating the sentence about Juan’s arrival would be the following:

Juan Montalvo-manda-mi paktamun.

‘(I assert from my perspective) that it is from Montalvo (and not from somewhere else), that John has arrived.’

When marking statements with speaker perspective *–mi*, there is often an implication of strong, possibly exaggerated certainty that may be enhanced with intonation and emphasis. This can result in a variety of speech act effects, such as accusing, blaming, and criticizing. Although such speech acts are not usually observed in the typically convivial atmosphere of everyday Quichua conversations, they occur quite commonly in narrative discourse. The following examples illustrate accusations from narrative conversations:

Kan-mi kurita shuwangi!

‘**You** have stolen the gold!’ i.e: I assert from my perspective that you are the one who has stolen the gold!

Kan-manda-mi kasna tukunchi.

‘**Because of you** we have become like this.’ i.e.: I assert from my perspective that it is your fault that we are like this!

$-mi + ana = mi-ana > mana$

When a word suffixed with *–mi* occurs immediately before the verb *ana*, it ‘hops’ over to *ana* turning the verb into *mana*. As a result of this process, the vowel drops off of the *–mi* form. Despite the fact that this new-ish verb resembles the negative form *mana*, it has the opposite semantic sense. We may consider the form *mana* ‘asserted by speaker to be the case that . . .’ as a kind of evidentially specified verb, which is opposed to evidentially-neutral *ana* which merely means ‘to be’.

PRACTICE 1

Practice constructing evidential *mana* from a *–mi +ana* combination.

Example:

PAYMI AN JUAN > PAY MAN JUAN ‘HE IS JUAN’

1. *Ñukanchimi anchi Runa* ‘We are Runa’
2. *Kangunami angichi ayllupura* ‘You-all are the same family’
3. *Kanmi angi wakcha wawa* ‘You are an orphan child’.
4. *Ñukami ani sindzhi warmi* ‘I am a strong woman’.
5. *Paygunami anawn ali hapig runa*. ‘They are good hunters.’
6. *Ñukanchimi anchi uka Yaku runa* ‘We are Puka Yaku people.’
7. *Kangunami angichi Canelos runa* ‘You-all are Canelos people.’
8. *Ñuka ayllumi an Cui* ‘My family (name) is Cui.’
9. *Kanmi angi sindzhi runa* ‘You are a strong man.’
10. *Paygunami anawn apayayukguna*. ‘They have grandfathers (literally: They are grandfather possessors.)’

The voice of the ‘other’ -shi

Let us now consider the suffix *–shi*, which indicates that a statement is made from someone else’s perspective. The following example illustrates a simple statement about a person’s departure.

Faviola-shi rin.

‘Faviola (is the one who) has gone (according to someone)’.

In discourse contexts from everyday life, a speaker uttering such a *–shi* suffixed statement will often add qualifying remarks such as: ‘She told Uncle Venancio that she

was going’ or, ‘Somebody said that somebody else saw her leave early this morning’, which would clarify where the claim originated. Despite the fact that a *-shi* suffixed statement indicates that someone else’s knowledge underlies the assertion, there is not necessarily any implication that the statement is unreliable.

If, however, a translational equivalent of this statement were attempted in English, it might be represented as any of the following variations:

Apparently it is Faviola who has left

It is alleged that Faviola is the one who has left

Faviola has, according to someone, left

All of these create implications of uncertainty for speakers of English, even though, as we just stated, they are not necessarily uncertain for Quichua speakers. The semantic ‘otherness’ encoded in *-shi* makes it an appropriate suffix for use in traditional narratives of all kinds. Speakers relating such narratives frame them as stories based on traditional knowledge, or on ancestors’ experiences. This framing is accomplished with use of the *-shi* suffix. Among speakers of the Upper Napo area, and in other dialects of Quichua as well, the phrase *nishka nin*, which literally translated means ‘it is said that it was said’ is often used instead of the suffix *-shi*.

The following example is typical of a PQ traditional narrative that employs *-shi*. It uses the phrase *kalyari timpu* ‘beginning times, as well as a special narrative past tense marker *-shka*:

Kalyari timpu shuk wakcha wawa-shi kawsa-shka sachay

‘In beginning times an orphan child (it is said) lived in the forest’.

In order to translate the perspective of the traditional, authoritative ‘other’ marked by –

shi, the phrase ‘it is said’ is used.

The framing of a story as based in traditional knowledge, however, does not cast doubt on its meaningfulness or truth. Moreover, *-shi* suffixed forms are often used to discuss happenings in the contemporary lived world. In the following example, a description of a fight is given with a *-shi* suffixed form because the speaker heard about the fights’ events from someone else:

Fernando-shi Sergiota makan.

‘Fernando (is the one who) has hit Sergio.’

Again, it must be emphasized that the use of *-shi* does not necessarily call into question a claim that it being made. Instead, it frames a claim as arising from an ‘other’. In upcoming chapters we will discuss instances of *-shi* suffixation creating possible implications that may lead to doubt or uncertainty. For now, however, it is best to think of *-shi* as simply a suffix used to indicate a perspective other than that of the speaker. As such, it is typically observed with sentences *about* someone or something, and is therefore most ‘at home’ with third person sentences involving a ‘he/she/it’, or a ‘they’..

PRACTICE 2

Make up sentences using either the *-mi* or *-shi* evidential suffixes in the following pairs of words, and explain why you chose the suffix you did for a particular example.

EXAMPLE

HAPINA (BAGRI) PAYSHI BAGRITA HAPIN. ‘HE/SHE (APPARENTLY) HAS CAUGHT A CATFISH’

1. *kachana* ‘to send’ (*shimi* ‘word’)

2. *awana* ‘to make’ (*ashanga* ‘basket’)

3. *mikuna* ‘to eat’ (*yaku aycha* ‘fish’, literally: ‘water meat’)

4.*upina* ‘to drink’ (*aswa* ‘manioc beverage’)

5.*wañuchina* ‘to kill’ (*pita lala* ‘pit viper’)

6.*yanuna* ‘to cook’ (*lomo* ‘manioc’)

7.*pitina* ‘to cut’ (*kaspi* ‘stick’)

8.*rikuna* ‘to see’ (*lagarto* ‘lizard’)

9. *rimana* ‘to speak’ (*runa shimi* ‘Quichua’)

10. *pichana* ‘to sweep’ (*wasi* ‘house’)

Questions with -shi

The use of *-shi* to acknowledge the perspective of an other is extended, at times, to express feelings of puzzlement, wondering, or perplexity. When people wonder about matters that are beyond their grasp, they will sometimes ask a question with question words such as *ima* ‘what’ or *pi* ‘who’ which are suffixed with *-shi*. Such questions, which are often unanswerable can be translated as ‘What on earth?’, ‘who in the world?’, ‘what the heck?’, etc. When speakers use *-shi* to ask an unanswerable question, the *-shi* replaces the information question marker *-ta* which was introduced in Lesson 4:

Ima raygushi rin Masha Elario?

‘Why (on earth) has Brother-in-law Elario left?’

Imatashi kapari-n allku?

‘What (in the world) is the dog barking at?’

Pishi chasna wakan?

‘Who (on earth) is crying like that?’

Evidential *-shi* is used to express questions that are unanswerable, perhaps because unanswerable or unknown questions or musings have a quality of otherness, due

to the fact that they are outside of the speaker's capacity to know.

WRITTEN EXERCISE 1

Translate the following –shi questions

1. *Imatashi munan wawa?*

2. *Ima raygushi mana shamundzhu masha Fausto?*

3. *Pishi paktamun?*

4. *Ima raygushi wakanawn wawawaguna?*

5. *Pishi bagrita hapin?*

6. *Pishi kurita shuwan?*

Affinal 'others'

In addition to one's nuclear family, there are terms for the families a person is related to by marriage. Relatives related by marriage, called 'affines' by anthropologists, have distinctive terms and rules for address.

Awlla 'all extended family of someone who marries into your family'

warmi 'wife, also woman'

kari 'man, husband'

<i>kusa</i>	‘husband’
<i>masha</i>	‘a man who marries into a family; primary sense: son-in-law; secondary sense: brother in law; tertiary sense: any man who has married into the one’s extended family.’
<i>kachun</i>	‘a woman marrying into a family; usual meaning is sister-in-law’
<i>warmi yaya</i>	‘man’s father-in-law’
<i>warmi mama</i>	‘man’s mother-in-law’
<i>warmi ñana</i>	‘wife’s sister’
<i>warmi turi</i>	‘wife’s brother’
<i>kari yaya</i>	‘woman’s father-in-law’
<i>kari mama</i>	‘woman’s mother-in-law’
<i>kari wawki</i>	‘husband’s brother’
<i>kari pani</i>	‘husband’s sister’

Although terms like *masha* ‘brother-in-law’ and *kachun* ‘sister-in-law’ may seem neatly and unproblematically the same as the English language terms, they are not exactly the same. In English the terms ‘brother-in-law’ and ‘sister-in-law’ are reciprocal terms. In *Runa Shimi* they are not.

For example, in the context of her husband’s family a woman is called *kachun*. The term is respectful and endearing. In Napo it is usually appended to the woman’s first name.

Example:

NQ: *Maria kachun shamun*” ‘Daughter-in-law (sister-in-law) Maria has come’.

PQ: *Kachun Maria shamun*. ‘Daughter or sister-in-law Maria has come.’

In the context of her husband’s family a *kachun* is of a different status than her husband’s sisters. Although in English she would call her husband’s sister “sister-in-law”, in *Runa Shimi* she would not call refer to them as *kachun* but rather as *kari pani*, or husband’s sister. Her husband’s brother is her *kari wawki*.

In the context of his wife’s family a man is called *masha*. It is usually appended to the man’s first name.

Example:

NQ: *Pedro masha shamun*

PQ: *Masha Pedro shamun*.

In the context of his wife’s family a *masha* is of a different status than his wife’s brothers. Although in English he would call his wife’s brothers ‘brother-in-law’, in *Runa Shimi* they are not his *masha* but rather his *warmi turi*. His wife’s sister is his *warmi naña*.

To summarize, then, in the context of one’s in-laws, a woman will be addressed as a *kachun* by her sister-in-law, or mother-in-law, but it is not appropriate for her to address her mother or sister-in-law as *kachun*. A man will be addressed as *masha* by his father-in-law or brother-in-law, but he should not address either of them with the term *masha*. The asymmetry of such terminological restrictions reveals the tension inherent in affinal relations, a tension found throughout the world’s cultures.

PRACTICE 3

Tell a classmate the names and kinship relations of the most important members of your nuclear and extended family.

EXAMPLE:

ÑUKAGA KUSA-TA CHARINIMI 'I (DO) HAVE A HUSBAND' OR NUKA KUSA-YUKMI ANI 'I AM A HUSBAND-POSSESSOR.

ÑUKA KUSA SHUTI CARLOS-MI AN 'MY HUSBAND'S NAME IS CARLOS'.

Another kind of 'other': fictive kinship

Quichua fictive kinship provides another set of relationships that allow people to extend their social network beyond nuclear family and affinal relations. Fictive kinship uses the Spanish *compadrazgo* system which allows adults to 'co-parent' a baptized child. For Runa, co-parenting may involve helping to provide necessities for a child that parents are unable to afford. However, the relationship is also important for the adults, as it allows them a new basis for interaction. When a child is 'co-parented' by another adult, that person is addressed by the child's parents as *compadre* if male and *comadre* if female. The following terms are used for the relationship between the co-parent and the child:

<i>marka yaya</i>	'godfather'
<i>markamama</i>	'godmother'
<i>marka ushushi</i>	'god daughter'
<i>marka churi</i>	'god son'

LESSON 7

Human and nonhuman bodies

Dialogue 1

- | | |
|---|---|
| 1. Antoñia: <i>Shamungichu kumpari?</i> | ‘Have you come kumpari?’ |
| 2. Leopoldo: <i>Nda. Shamunimi.</i> | ‘Yes. I’ve come’. |
| 3. Leopoldo: <i>Ima rayguta kasna kayutuy siringi?</i> | ‘Why do you lie in bed like this?’ |
| 4. Antoñia: <i>Wiksami yapa nanawan; chaki tak pungiwan</i> | ‘My stomach hurts a lot (and my feet are completely swollen <i>tak</i> !’ |

wiksa ‘stomach’

yapa ‘a lot’

nanana ‘to hurt, be painful’

tak (ideophonic adverb) ‘completely’

pungina ‘to swell’

-wa- (first person direct object) ‘to me’

- | | |
|--|---|
| 5. Leopoldo: <i>Chuchawasata upingi. Chimanda ali tukungi!</i> | ‘Drink some <i>chuchawasa</i> (broth). Then you’ll get well’. |
|--|---|

chuchawasa ‘type of tree bark with medicinal value’

tukuna ‘to become, to happen’

- | | |
|--|---------------------------------------|
| 6. Antoñia: <i>Apamupangi kumpari!</i> | ‘Please bring some, <i>kumpari</i> !’ |
|--|---------------------------------------|
- pa-* ‘polityfying suffix’

- | | |
|--------------------------|---------|
| 7. Leopoldo: <i>Ari.</i> | ‘O.K.’. |
|--------------------------|---------|

The foregoing dialogue reveals some of the ways in which the body is talked about, especially when it is not well. This chapter concerns some of the ways in which Quichua conceptions of the body differ from European conceptions. When people become ill, for example, they often seek treatments from plants in their surroundings. This is possibly related to the observation that Quichua speakers do not see a fundamental difference between their own bodies, and those of the living species that surround them. Perhaps the first thing to notice is that Quichua uses many of the same words for human and animal body parts:

kiru ‘teeth, beak’

(w)illma ‘feathers, fur or human body hair’

maki ‘hand, paw’

chaki ‘foot or hoof’

rigra ‘arm of a human, wing of an animal’

sillu ‘fingernail or claws’

shimi ‘the mouth, voice or language of any living thing’

This may seem strange to speakers of European languages who take it for granted that their bodies differ qualitatively from those of plants and animals. The reasons for this are complex, but may be understood as, in part, related to the European split between culture and nature. Human bodies are different because they are believed to express a moral and cultural personality which is traditionally understood in Judeo-

Christianity as made in the image of God. By contrast plants and animals are pure nature.

Consider, for example, how the following expressions and usages create a different set of associations for human vs nonhuman bodies: hands pray and create art while paws and claws carry out instinctive acts; humans speak but animals bark, howl, or chirp; humans kiss, caress, and make love while animals mate; humans shed tears while trees drip sap. In English the attribution of animal bodies to humans is most commonly in the form of insult such as:

‘He fell into her claws’

Don’t put your paws on me.’

By contrast Quichua culture does not make a split between culture and nature, and comparing human and animal bodies is common in compliments. Therefore, unlike English or Spanish, Quichua often uses the same terms for the human body as it does for the bodies of plants or animals. For example the roots of a tree are its *angu* (tendons or veins). The stem is its *tullu* or bones. The smaller stem of a leaf is its “hand” or *maki*. The nodes of its stem are its knuckles or *muku*. The base of a tree is its *siki* (buttocks). If its *kara* (skin/bark) is cut, the sap that it sheds is its *wiki* or tears.

This interchangeability of terms reflects differences in the way Quichua people speak about plants and animals. In Quichua the human body is frequently used to speak analogically about plant and animal experience. Consider the following brief narrative by Clara Santi, one of our linguistic consultants.

"This is a fig tree. When we are about to cut any tree, the tree gets harder. Why does it tense up? Because it is a living being... It stands there tightening up because it does not

want to be cut. When we cut it *tak* with a knife, do tears (*wiki*) not come out? It cries then. Those tears/sap (*wiki*) are crying. To sing (to trees) you have to know this”

Clara Santi’s comparison works, in part, because the Quichua word *wiki* means both sap and tears. In English such a narrative might be understood to be merely poetic but this feature of the Quichua language reflects a deeper confidence that plant experience can be known by analogy to human feelings. Furthermore it expresses a belief that the boundaries between human and nonhumanbodies are porous and that bodily qualities are transmutable across the species barriers.

The following is a very basic list of the body part terms you will most likely need to use. The list is generally organized by a top down logic beginning with the upper parts of the body and working its way downward.

akcha ‘hair, ’

uma ‘head’

urinti ‘forehead’

ñuktu ‘brain’

zigas ‘eyebrows’

rigri ‘ear’

rigri uktu uyana ‘ear drum’

lipinshi ‘eyelash’

ñawi ‘face’

ñawi lulun ‘eye’

singa ‘nose’

singa uktu ‘nostril’

ñawi muku tullu cheekbones

munglus ‘cheeks’

shimi willma ‘beard’

kara ‘skin, bark’

rigri aycha ‘earlobe’

shimi ‘lips, mouth’

kiru ‘teeth’

mama kiru ‘molars’

kallu ‘tongue’

tunguri ‘larynx’

tunguri tutu ‘uvula’

wapu ‘adam’s apple area’

kunga ‘neck, throat’

kunga tullu ‘neck bone’

pusku shungu ‘lungs’

bigas ‘collar bones’

rigra ‘upper arm (down to the elbow), wing’

rigra muku ‘shoulder’

talon ‘elbow’

maki ‘hand, paw, forearm (area up to elbow)’

maki muku ‘wrist’

luki maki ‘left hand’

ali maki 'right hand'
 maki pamba 'palm of hand'
 maki angu 'hand vein'
 maki riru 'finger'
 maki riru muku 'finger joints'
 shillu 'nail (of finger or toe), claw'
 kustillas 'rib bones'
 hatun shungu 'heart'
 pusku shungu 'lung' (literally: 'foam heart')
 chuchu 'breast'
 chundzhuli 'intestines'
 raway, yawar 'blood'
 kangana muyu 'lymph glands in groin'
 wawa muyu 'egg sacs, ovaries'
 yana shungu liver
 pupu 'navel'
 ullu 'penis'
 kari lulun 'testicles'
 pingay 'genital area', used for females
 churus colloquial for pingay, for females
 raka 'colloquial for pingay', for females
 payna charishka 'what a person has, i.e., private parts'
 siki 'buttocks'

siki uktu = sikuktu ‘bottom hole’

washa tullu ‘back bone’

kangik ‘hips’

changa ‘upper leg, thigh’

kunguri ‘knee’

piruru ‘kneecap’

pingullu ‘lower leg’

chaki muku ‘ankle’

pingullu ipish ‘calf’

chaki ‘foot’

chaki pamba ‘sole (literally: ‘foot ground’)

chaki riru ‘toe’

chaki shillu ‘toe nails’

kara ‘skin’

tullu ‘bone, beak of a bird’

siki tullu ‘sit bones’

wira ‘fat’

ichilla chuchu ‘men’s breasts’

chuchu muyu ‘nipple’

chuchu punda ‘nipple’

tintili ‘side’

llawsa ‘saliva’

tsugni ‘sleep in the eyes’

rigri isma ‘earwax’

maska ‘runny stuff coming out of nose’

PRACTICE 1

Using the following model, point to 5 different parts of your body, using Quichua words.

EXAMPLE:

KAYMI AN MAKI ‘THIS IS (MY) HAND’.

Quichua body part terms are rarely modified by possessive pronouns when a speaker refers to his or her own body part. Moreover, it is not necessary to pluralize body part terms because they can refer either to one member of a set of body parts, such as one finger, eye, etc., or to the collective members of fingers, eyes, etc. This is exemplified in the dialogue in line 4. The speaker uses the singular form *chaki* even though both of her feet hurt.

Ideophones for bodily movements and configurations

There are many ideophones that are expressive of bodily movements and configurations. We introduce one of them here. The ideophone *ang* describes a mouth that is widely and completely opened. It combines with the following verbs:

ang paskana ‘to open the mouth as widely as possible, e.g. to yawn, to nurse (of a baby);

to open the mouth of an animal, e.g., a baby bird, to feed it.’

ang chapana ‘to wait with mouth wide open, e.g., baby birds waiting to be fed.’

ang sirina ‘to lie with mouth wide open, e.g., an anaconda trying to disgorge what it has swallowed, a person trying to drink an entire pond (myth).’

ang puñuna ‘to sleep with mouth wide open, e.g., several types of fish’

ang rikuna ‘to stare with mouth wide open, e.g., an alligator menacing someone.’

ang sambayana ‘to become so tired that one’s mouth hangs wide open’

As is apparent from the definitions, most of the time, *ang* functions as an adverbial phrase that is best translated as ‘with mouth wide open.’ The pronunciation of *ang* is sometimes extended, its pitch is sometimes raised, and it is often followed by a pause, all of which serves to dramatize and foreground the image being described. An audiovisual example of *ang* may be viewed at the following link, where the speaker explains how a tortoise that had become lodged in a jaguar’s teeth became dislodged by a man who was able to remove it from the animal because of its wide open mouth:

<http://quechuarealwords.byu.edu/?ideophone=ang>

WRITTEN EXERCISE 1

Complete the following sentences with the correct form of the verb that occurs with *ang*.

1. *Llulluku wawa shimita ang* _____ (*paskana* ‘to open’)
2. *Ama bagri shina ang* _____ (*puñuna* ‘to sleep’)
3. *Ñuka ang* _____ (*sambayana* ‘to become tired’)
4. *Lagarto ñukanchita ang* _____ (*rikuna* ‘to look at, stare’)
5. *Amarun ang* _____ (*sirina* ‘to lie’) *chagra ñambiy*
6. *Pishku wawaguna ang ang kiruta* _____ (*paskana* ‘to open’)

Impersonal verbs

This section introduces impersonal verbs. These are verbs that mostly concern bodily functions which are described as happening to a speaker, as if the speaker has

relinquished control over his or her own body. They include: *nanana* ‘to hurt’, *pungina* ‘to swell’, *raykanayana* ‘to hunger’, *upinayana* ‘to thirst’, and *shikshina* ‘to itch’. One impersonal verb that does not involve bodily functions is *illana* ‘to be lacking’.

Impersonal verbs are easy to use because they only occur in the third person singular form. Impersonal verbs that refer to bodily functions and processes often take a special direct object suffix *-wa* that is reserved for the first person. This suffix may be translated with the word ‘me’ because its function is analogous to that word’s function in English. In English, ‘me’ is a special, direct object pronominal form, as are ‘him’, and ‘her’.

In Quichua, the first person ‘me’ form is the only person to have its own special direct object suffix form. No other pronoun has such a special form. As stated above, this suffix is used with impersonal verbs. It may also, however, be used with other kinds of verbs as in some of the following examples.

<i>kuna</i>	‘to give’
<i>kuwangi</i>	‘you give me’
<i>kuwan</i>	‘s/he gives me’
<i>kuwangichi</i>	‘you-all give me’
<i>rimawangi</i>	‘you speak to me’
<i>rimawan</i>	‘he/she speaks to me’
<i>rimawangichi</i>	‘you (plural) speak to me’
<i>shikshiwan</i>	‘it itches me’
<i>shikshichiwan</i>	‘it makes me itch’
<i>puñuy wañuchiwan</i>	‘sleep is killing me’. (I am dying of sleepiness.)
<i>raykay wañuchiwan</i>	‘hunger is killing me’
<i>chiri ima shina wanuchiwan!</i>	‘how the cold is killing me!’

WRITTEN EXERCISE 1

Translate the following forms of the verb:

tapuna ‘to ask’

tapuwangi _____

tapuwan _____

tapuwangichi _____

tupana ‘to meet’

tupawangi _____

tupawan _____

tupawangichi _____

killkana ‘to write’

killkawangi _____

killkawan _____

killkawangichi _____

killkawanawn _____

PRACTICE 2

Use the following impersonal verbs, along with *-wa*, to tell about some physical problem you may have.

Example: *nanana* ‘to hurt’, *wiksa* ‘stomach’: *Wiksa nanawan*. ‘My stomach hurts’.

1. *chaki*, *nanana*

2. *maki pungina*
3. *ñawi pungina*
4. *maki muku, nanana*
5. *kallu, pungina*
6. *kara, shikshina*
7. *upinayana*
8. *raykanayana*
9. *sawli, illana*
10. *ashanga, illana*

PRACTICE 3

Answer each of the following yes/no questions in the affirmative, using the impersonal verbs *nanana* ‘to hurt’, *pungina* ‘to swell’, and *shikshina* ‘to itch’. Assume that someone is asking each question is about your own anatomy.

EXAMPLE:

SHUNGUCHU PUNGIN? ‘DOES (YOUR) HEART HURT?’

ARI. SHUNGUMI NANAWAN. ‘YES. (MY) HEART HURTS.’

1. Makichu pungin?
2. Ñawichu pungin.
3. Chakichu tak nanan?
4. Karachu shiksin?
5. Kungurichu pungin?
6. Kungurichu shikshin?

7. Rigrichu pungin?
8. Kiru yapachu nanan?
9. Changa yapa nananchu?
10. Ñawi yapa punginchu.
11. Kara yapa shikshinchu?
12. Ñawi lulun yapa punginchu?

WRITTEN EXERCISE 2

Answer each of the following questions in the negative, and then supply whatever correct information is called for. If the question concerns a body part, assume that it concerns your own anatomy.

1. *Umachu shikshin?* _____
2. *Ñawi lulunchu pungin?* _____
3. *Makichu tak nanan?* _____
4. *Pupuchu shikshin?* _____
5. *Maki mukuchu nanan?* _____
6. *Maki pambachu tak pungin?* _____
7. *Chaki mukuchu shikshin?* _____
8. *Kungurichu nanan?* _____
9. *Kamba hachi Cervantes kayutuy sirinchu?* _____
10. *Payba wawa puñunchu?* _____
11. *Ringichu kumari Estella?* _____
12. *Chuchawasatachu upingi?* _____

Possessive markers

Dialogue 2

1. Asevero: *Shamungi kumari! Wawata puñuch- ingi! Kanba llulluku yapa wakawan. llulluku* “newborn baby” *puñuchina* ‘to cause, put to sleep’
 ‘Come comadre! Put the Baby to sleep! Your infant is crying(at me) so much.’
2. Valenciana: *Ciertomi ningi kumpari. Wakaysiki man payga. Kangunawa wawagunaga? cierto* ‘certainly’
 ‘You’re right compadre. He’s a crybaby. What about your-all’s children?’
kangunawa ‘your-all’s’
3. Asevero: *Mana wakanawnchu. Ali wawaguna manawn.*
 ‘They don’t cry. They’re good children’.
4. Valenciana: *Atsatsay! Yanga ningi! atsatsay* (exclamative) meaning roughly,
 ‘I don’t believe you.’
yanga ‘useless, for nothing, without value’
 ‘I don’t believe you. You’re talking nonsense!’
5. Asevero: *Mana llullanichu. Chasna manawn ñukanchi wawaguna. chasna* ‘like that’
 ‘I’m not lying, that’s the way our children are’.
ñukanchi ‘we, our’
6. Valenciana: *Kirumi nanan. Chi raygumi wakawn.*
 ‘His teeth hurt. That’s why he’s crying’.

chi raygu ‘that’s why’

7. Asevero: *Kiru yapa nanachik man.* “Their teeth cause them a lot
nanachina ‘to cause pain’ of pain (literally: their teeth
 are such pain causers)’.

Possessive pronouns in Quichua are slightly irregular. The paradigm follows:

First person	<i>ñuka</i> ‘mine’	<i>ñukanchi</i> ‘ours’
Second person	<i>kan-ba</i> ‘yours’	<i>kangunawa</i> ‘your-all’s’
Third person	<i>pay-ba</i> ‘his, hers, its’	<i>paygunawa</i> ‘theirs’

The only irregularity occurs in the third person singular form. Whenever any object, entity or person is used in a plural possessive form, it will be suffixed with *-wa* rather than *-ba*, if it ends in a vowel. Note that the *-y* sound is treated as a consonant:

For example:

pay ‘he/she/it’ > *payba* ‘his/hers/its’

Camilla ‘Camilla’ > *Camillawa* ‘Camilla’s’

When a construction consists of more than one term that is capable of taking a possessive suffix, speakers only mark with a possessive, the terms immediately modifying the word that is possessed.

For example, one would say

payba hachi ‘his/her uncle’

but *not*:

**payba hachiwa ushushi* ‘his/her uncle’s daughter’

Instead, speakers leave the possessive marker off of *pay* because it does not immediately precede the word *ushushi*. They would say instead:

pay hachiwa ushushi ‘his/her uncle’s daughter’

PRACTICE 4

Modify each of the following nouns with the correct possessive form of the word in parentheses.

EXAMPLE:

(*pay*) *wawa* > *payba wawa*

1. (*Antonia*) *sawli* ‘machete’
2. (*Fernando*) *chagra* ‘garden, agricultural field’
3. (*ñuka*) *ushushiguna* ‘daughters’
4. (*kanguna*) *wawkiguna* ‘brothers of a male or males’
5. (*payguna*) *mikya Lola* ‘Aunt Lola’
6. (*ñukanchi*) *lyakta* ‘place, nucleated settlement such as village or town’
7. (*ñuka hachi Fernando*) *kanoa* ‘canoe’
8. (*kan*) *hamanga* ‘hammock’
9. (*ñuka mikya*) *churiguna* ‘sons’
10. (*kanguna ñaña*) *mukahaguna* ‘drinking bowls’
11. (*kanguna*) *yaku aycha* ‘fish’
12. (*pay yaya*) *wawki* ‘brother of male’
13. (*ñuka turi*) *churiguna* ‘sons’
14. (*payguna*) *minga* ‘work party’
15. (*ñukanchi masha Leopoldo*) *chagra ñambi* ‘garden path’
16. (*kan*) *apa mama* ‘grandmother’

PRACTICE 5

Go back and make each of the above phrases into any statement that would make sense.

A good way to do this would be to turn the possessive phrase into a direct object, and use verbs such as *mikuna* ‘to eat’, *rikuna* ‘to see’, *llakina* ‘to love’, *gustana* ‘to enjoy’, or *uyana* ‘to hear’

EXAMPLE:

KANGUNAWA YAKU AYCHA ‘YOUR-ALL’S FISH’ > KANGUNAWA YAKU AYCHATA MIKUNI. ‘I EAT YOUR-ALL’S FISH’.

WRITTEN EXERCISE 3

Fill in each of the following blank spaces with any possessively marked pronoun or noun that makes sense.

1. _____ pani man Irmilinda.
2. _____ turi shamun.
3. _____ lyaktama riunchi.
4. _____ wawkiguna hapinawn wanganata.
5. _____ yayaguna purinawn Kwankiri yakuma.
6. _____ chagray tarabangichichu?
7. _____ pani mana kawsanchu.
8. _____ yaya lyaktay tiyaw.
9. _____ chagra ñambita apanakunchi.
10. _____ ashangata mana apamunichu.

WRITTEN EXERCISE 4

Modify each of the following nouns with the correct possessive form of the word in parentheses, then use the phrase in a complete sentence.

Example:

(pay) hachi Cervantes > payba hachi Cervantes > Payba hachi Cervantes paktamun.

1. (ñukanchi) apayaya _____
2. (payguna ñaña) churi _____
3. (kanguna turi Cezar) masha _____
4. (kan) wasi _____
5. (ñuka) ushushi _____
6. (pay) hatun chagra _____
7. (payguna mikya Lucinda) sawli _____
8. (kanguna) ali aswa _____
9. (kan) wawaguna _____
10. (pay) hachiguna _____

LESSON 8

*Expressing thoughts, feelings, processes, and enumeration**The polyfunctional suffix –ri*

The suffix –ri- has several interrelated meanings. The first two sentences below illustrate the verb *aspina* ‘to scratch, scrape’:

1. T: *Imata aspingi masha?*: ‘What are you scraping, *masha*?’
aspina ‘to scrape’
2. M: *Ayawaskata aspini kumari, tuta upingaw.* ‘I’m scraping the *ayawaska* (root),
kumari, in order to drink (it)’. Tonight’

1. Reflexive -ri

In the next two sentences, by contrast, the verb *aspina* is suffixed with –ri, to describe the reflexive action of scratching oneself:

3. A: *Ima rayguta kasna aspiringi wawa?* ‘Why, child, are you scratching
aspirina ‘to scratch oneself’ yourself like that?’
4. S: *Karami yapa shikshiwan* ‘My skin itches me a lot’.
shikshina ‘to itch’

There are several other verb pairs which feature this reflexivizing –ri-. Some of the more commonly used verbs are listed below:

- apana* ‘to take something’
aparina ‘to carry something on one’s back’

pakana ‘to hide or store something away’

pakarina ‘to hide oneself’

allsana ‘to pull or lift something’

allsarina ‘to pull oneself, e.g., to lift one’s foot out of a muddy hole’

Some reflexive *-ri*-verbs have no corresponding non-*ri*-derived verb. For example:

awirina ‘to paint oneself, e.g., with genipa juice or cosmetics’

2. Cognitive *-ri*-

In another of its functions, *-ri*- indicates that a verb refers to inwardly directed cognitive processes. Consider the difference between examples 5 and 6 below, which feature the verbs *yuyana* ‘to pay attention to’, and *yuyarina* ‘to think, consider, remember’:

5. F: *Sachay purisha, pumata yuyangichi!* ‘When walking in the forest, watch

puma ‘jaguar’

out for jaguars (you-all)’

yuyana ‘pay attention be heedful of something’

6. D: *Yuyaringi! Ima shinata upichisha tukwi* “Think! How will I give all the people
runata? Mana charinichu aswata. something to drink? I have no *aswa*.

yuyarina ‘to consider, remember, realize’

In sentence 5, the verb *yuyana* has an implied object of attention or consideration, namely the jaguar. However, in sentence 6, *yuyarina* focusses on an inwardly directed process of thought, namely the problem of how to make a small amount of *aswa* serve a large number of people. The following pairs of verbs further illustrate this inwardly directed *-ri*-.

yachana ‘to know, be familiar with’

yacharina ‘to become accustomed to something’

mandzhana ‘to be afraid of something’

mandzharina ‘to be frightened or surprised’

piñana ‘to speak, or act angrily toward someone’

piñarina ‘to feel angry’

kungarina ‘to forget’

3. The *–ri-* of bodily configuration

The next meaning of the *–ri* suffix specifies bodily movements which may happen suddenly, or may be marked by a distinctive bodily configuration. In examples 7 and 8, the verb *tiyana* ‘to settle, be in a place’, contrasts with its *–ri* suffixed form *tiyarina* ‘to sit down’:

7. Ñukanchi Puka Yaku llaktay tiyanchi “We live (dwell) in Puka Yaku town”

8. Kanguna tiyaringichi! Samangichi! “You-all sit down, rest!”

Many bodily configurational verbs exist only in *–ri* forms:

sirina ‘to lie down’

hatarina ‘to get up’

kungurina ‘to kneel down’

kumurina ‘to bend over’

kushparina ‘to shake, thrash, move back and forth’

llushkarina ‘to slip, slide’

4. The *-ri-* of low animacy actions

The final group of *-ri-* verbs is exemplified by models 9 and 10:

9. T: *Kay wawaga wiñangami!* ‘This baby will grow!’

winana ‘to grow, thrive’

10. G: *Kay papa dzas wiñarin; chimanda kuti wañurin.* ‘This potato sprouts quickly, Then again it withers’.

wiñarina ‘to sprout, e.g. plants, hair’

wañurina ‘to wither, die out, e.g., plant, fire’

In this function, the *-ri* suffix is used to refer to processes where agentivity, or animacy, is relatively low. This means that it is often difficult to identify a specific animate agent or actor that is responsible for the verb’s action. In example 9, the baby is doing the growing, but in example 10, it is a potato plant, which is a less active, volitional, capable being than a human. Animacy is a very important feature of many grammatical categories and processes, not just in Quichua, but in all languages. This function of *-ri-* is quite important, as is evident by the numerous other pairs which rely on *-ri-* for this distinction:

wañuna ‘to die, e.g., people, animals’

wañurina ‘to wither, die out, e.g., a fire; to wither or lie dormant, e.g., a plant, or vine’

samana ‘to rest, to breathe’

samarina ‘to subside, e.g., any pain, sore, illness, or infection’

hambina ‘to cure, to treat a river or pond with venom’

hambirina ‘to heal, e.g., an infection or illness’

allsana ‘to pull or lift something’

allsarina ‘to be pulled, lifted, or configured in a certain way; e.g., the way the tips of a crescent moon appear to be pulled in different direction’s.

rikuna ‘to look at someone, something’

rikurina ‘to appear’

uyana ‘to listen to something

uyarina ‘to be heard’

chakichina ‘to dry something’

chakirina ‘to dry up’

tukuna ‘to become’

tukurina ‘to be used up, finished, or deleted’

Although these four functions of *-ri-* have been presented as fairly distinct, there

are cases of overlap. For example, *allsarina* can be both a reflexive *-ri-* and also, in another use, an inanimate *-ri-* verb:

Reflexive *-ri-*: *allsarina* ‘to lift oneself, e.g., a foot from a muddy hole’

Low animacy *-ri-*: *allsarina* ‘to be lifted, e.g., the tips of a crescent moon’

In other words, be aware of these different functions, but do not be too concerned if you are unable to pick out precisely which function is being used in a particular context.

WRITTEN EXERCISE 1.

Match the pairs by drawing a line to the best translation:

Ñambi rikurin He shows the path

Ñambira rikuchin She looks at the path.

Ñambira rikun The path appears.

Chi sisa wañurin That flower wilts.

Chi sisata wañuchin That flower dies.

Chi sisa wañun *She kills the flower.*

Sikura tukuchin She becomes an agouti.

Siku tukun He kills the agouti.

siku tukurin The agouti meat is finished.

PRACTICE 1

Make up simple sentences for each of the following verbs, using kinship terms,

pronouns, or any basic vocabulary.

EXAMPLE: *LLAKINA* ‘TO LOVE’: *PAY WAWATA LLAKIN*. ‘HE/SHE LOVES THE BABY’

<i>llakina</i>	‘to love’
<i>llakirina</i>	‘to be sad’
<i>churana</i>	‘to put something somewhere, to impregnate someone’
<i>churarina</i>	‘to put on clothes’
<i>aysana</i>	‘to pull’
<i>aysarina</i>	‘to go down (a swelling) or recede (a cresting river)’
<i>hapina</i>	‘to take; to grab something’
<i>hapirina</i>	‘to light or turn ‘on
<i>hapichina</i>	‘to light or turn something on’
<i>takana</i>	‘to pound’
<i>takarina</i>	‘to bump into something without meaning to’
<i>kawsana</i>	‘to live’
<i>kawsarina</i>	‘to revive’
<i>kawsachina</i>	‘to cause someone to revive’
<i>pitina</i>	‘to cut’
<i>pitirina</i>	‘to cut oneself’
<i>rikuna</i>	‘to see’
<i>rikurina</i>	‘to appear, to look-like’
<i>rikuchina</i>	‘to show’
<i>sakina</i>	‘to leave something or someone behind’
<i>sakirina</i>	‘to stay’
<i>tukuna</i>	to become; to be transformed into something else
<i>tukurina</i>	to run out

tukuchina to finish

WRITTEN EXERCISE 2

Choose the best verb to complete each sentence, and add the correct ending for the present tense.

1. (*chakichina*, *chakirina*)

Ñalla allpa _____ .

Kamba llachapagunata _____

2. (*samana*, *samarina*)

Kunan ñuka maki nanay _____

Tarabangichu o _____ -chu?

3. (*rikuna*, *rikurina*)

Yaku haway _____ wagra.

Ñuka payta _____ .

4. (*pakana*, *pakarina*)

Ñuka _____ kanoy

Alita kulkita _____ .

WRITTEN EXERCISE 3

Choose from among two possible verbs to correctly complete the following sentences.

1. (*llakina*, *llakirina*)

_____ Kamba wawata?

2. (*aspina*, *aspirina*)

Ñuka karata shikshiwan. Chi raygu _____ .

3. (*samana*, *samarina*)

Payguna sindzhita tarabanawn chagray. Chi raygun kunan _____

4. (piñana, piñarina)

Ñuka wawki mana tarabanchu. Chi raygumi payta _____ .

5. (hambina, hambirina)

Ñukanchi yakuta _____ .

6. (yachana, yacharina)

Ñuka tukwita _____ .

7. (hapina, hapirina)

Pay lomokuchita _____ .

8. (tukuna, tukurina)

Ñukanchi aswa ña _____ .

9. (allsana, allsarina)

Ñuka chaki turuy pambarin. Amarun shamun! Ukta _____ ! [+wa-]

10. (wiñana, wiñarina)

Ñawpaga ñuka akcha urman. Kunan kuti _____ .

Numbers

Although Quichua speakers are increasingly using the Spanish number system for economic transactions, there is a set of numbers from 1 through 10, and a unique number for 1,000 as well. Every quantity that a person would need to express in practical everyday life is expressed with some combination of the following:

1 *shuk*

2 *ishkay* PQ/*ishki* (T)

3 *kimsa PQ/kinsa (T)*

4 *chusku*

5 *pichka*

6 *sukta*

7 *kanchis*

8 *pusak*

9 *iskun*

10 *chunga*

11 *chunga shuk*

20 *ishkay chungu*

100 *patsak*

1,0000 *waranga*

From these numbers, all other quantities up to ninety-nine can be expressed through compounding. For example:

eleven *chunga shuk*

twenty *ishkay chungu*

twenty-one *ishaky chungu shuk*

twenty-two *ishkay chungu ishky*

one hundred *patsak*

one hundred one *patsak shuk*

one hundred eleven *patsak chungu shuk*

one hundred twenty-one *patsak ishky chungu shuk*

nine hundred ninety-nine *iskun patsak iskun chungu iskun*

one thousand *waranga*

Information about numerical quantities may be asked with the information question *masna* ‘how much, how many?’ plus the information question suffix *-ta*. For example:

Masnata shamunawn? ‘How many have come?’

If a specific quantitative question is being asked, the information marking *-ta* suffix is added to whatever *masna* modifies. For example:

Masna wawata shamunawn? ‘How many children have come?’

If *masna* modifies a word that is a direct object, then that direct object may receive both the *-ta* interrogative as well as the *-ta* direct object marker:

Masna wawatata charingi? ‘How many children do you have?’

Or, more commonly, speakers will simply drop one of the *-ta*’s, allowing context to make clear what the question means:

Masna wawata charingi? ‘How many children do you have?’

WRITTEN EXERCISE 4

Answer the following questions using Quichua numbers.

1. Masna rukugunata paktamun?

2. Masna ñawi luluntata charin, kanba allku? /Masna ñawi lulunyak tan kanba allku?

3. Masna pundzhata tiyan shuk semanay (7) ?

4. Masna pundzhata tiyan, shuk watay (365) ?

5. Masna watayukta an kanba mama?

6. Masna watayukta an kanba yaya?

7. Masna watatata charin kanba mama?

8. Masna killata puringi?

9. Masna wangutata rangi?

10. Masna kullkitata munangi?

WRITTEN EXERCISE 5

Translate the following into Quichua numbers:

1. 455

2. 1,001

3. 67

4. 789

5. 19

6. 345

7. 1,056

8. 2,000

9. 611

10. 20,000

LESSON 9

*Suffixes of instrumentality, accompaniment and directness**The instrumental and comitative –wan*

The instrumental *–wan* is suffixed to a noun, pronoun, verb, or adverb, to designate inclusion, accompaniment, or instrumentality. Below is an example of its instrumental use:

Example: *Hachawan ruyata kuchuni*. ‘I chop down the tree with an ax.’

In its comitative function, the *–wan* suffix encodes an idea of accompaniment rather than instrumentality.

Example: *Faviolawan rini*. ‘I go with Faviola.’

PRACTICE 1

Practice making sentences with the instrumental *–wan* by suffixing it to the appropriate noun in each of the following sets of words. Vary your person/number usage and be sure to add the direct object marker *–ta* wherever necessary.

EXAMPLE:

KULLKI ‘MONEY’/*LLACHAPA* ‘CLOTHING’/*RANDINA* ‘TO BUY’

KULLKIWAN LLACHAPATA RANDINI ‘I BUY CLOTHING WITH MONEY’

1. *pacha* ‘blanket’/*kayutuy* ‘in bed’/*puñuna* ‘to sleep’
2. *kaspi* ‘stick’/*palo* ‘snake’/*waktana* ‘hit’
3. *waska* ‘fiber rope’/*ashanga* ‘basket’/*watana* ‘to tie’
4. *chaki* ‘foot’/*ñambiy* ‘on the path’/*purina* ‘to walk’
5. *sawli* ‘machete’/*panga* ‘leaf’/*pitina* ‘to cut’

6. *lomo* ‘manioc’/*aycha* ‘meat’/*karana* ‘to give food’
7. *pay* ‘he/she/it’/*shimi* ‘word’/*kachana* ‘to send’
8. *illapa* ‘shotgun’/*pawa* ‘turkey’/*wañuchina* ‘to kill’
9. *hacha* ‘ax’/*yuyu* ‘heart of palm’/*yuyuna* ‘to harvest heart of palm’
10. *yaku* ‘water’/*lomo* ‘manioc’/*yanuna* ‘to cook’
11. *manga allpa* ‘pottery clay’/*mukaha* ‘drinking bowl’/*awana* ‘to make’
12. *garoti* ‘rake’/*muyu* ‘fruit’/*pallana* ‘to harvest’
13. *linterna* ‘flashlight’/*wawa* ‘child’/*maskana* ‘to search’
14. *kiru* ‘tooth’/*muyu* ‘fruit’/*kanina* ‘to bite’
15. *ashanga* ‘basket’/*yaku aycha* ‘fish’/*hapina* ‘catch’
16. *pillchi* ‘hollow drinking gourd’/*masha Leopoldo* ‘brother-in-law Leopoldo’/*upichina* ‘to give to drink’
17. *kanoa* ‘canoe’/*yakuy* ‘in water’/*purina* ‘to travel’
18. *panga* ‘leaf’/*aycha* ‘meat’/*maytuna* ‘to wrap with leaves for roasting’

The despitative –was

The inclusive/despitative *–was* is different in function from *–wan*. The main difference between *–wan* and *–was* is that when a speaker uses *–wan* its meaning is simply inclusive. The suffix *–was* also has inclusivity as part of its meaning. However, an additional dimension of its meaning is that it conveys a sense of unexpectedness as well.

For example, the sentence *Paywas shamun* could be translated with any of the following:

‘Even he/she has come’

‘Surprisingly, he/she also has come’

‘Despite what you may have thought would be the case, he/she has come’

WRITTEN EXERCISE 1

Fill in the blanks below by suffixing the word indicated with the most appropriate suffix, using either *-wan* or *was*.

1. *Payguna aychata, lomota, llachapata, pukunata*-_____ *shuwanawnmi*.

2. *Kan payta kungi! Nukata*-_____ *kungi!*

3. *Chagramanda shamusha, ashanga*-_____ *lomota apani*.

4. *Sawli*-_____ *wañuchi motolota!*

5. *Manga allpa*-_____ *awani ali mukahata*.

6. *Ñukanchi kushillu aycha, pawa, pawshi, sikwanga, charapa aychata*-_____ *apamunchi*.

The immediate imperative forms

Although Quichua speaking people are generally reluctant to forcefully manipulate and control the actions of others, there are occasions when this becomes necessary. If someone is behaving dangerously, or if immediate action is required, then speakers ignore politeness conventions and issue direct commands to each other. Rather than using the non-immediate imperative with its politifying suffix *-pa*, which was learned in Lesson 4, speakers will instead use a direct order. Such direct commands are appropriate for parents telling their children to do something right away (go and get my machete!), for anyone warning someone else about an immediate threat to their safety (watch out for that snake!), or for directing someone to do something requiring immediate action (come and eat!).

The immediate imperative is easily formed for verbs whose root vowels end in the *i* vowel, by taking the infinitive form of the verb and simply removing the infinitivizing *-na* suffix:

hapina ‘to take, grab, attach to oneself romantically’ > *hapi!* ‘take’

upina ‘to drink’ > *upi!* ‘drink!’

sakirina ‘to stay, remain’ > *sakiri* ‘stay!’

pitina ‘to cut’ > *piti* ‘cut!’

If the verb root’s final vowel is *a* or *u*, then a *y* is added to that final vowel:

kallpana ‘to run’ > *kallpay* ‘run!’

shamuna ‘to come’ > *shamuy* ‘come!’

In the following extract, found in a story at 2 minutes and 37 seconds,

<https://www.youtube.com/watch?v=WsYD743QOw0&list=PLLRu2Lfj1ZibS3uTdbPNLEvA3qOPMdpM&index=2> the immediate imperative is used by a series of women

who are attracted to a man. Each of the women uses the immediate imperative of *hapina* to proposition the man, saying:

Ñukata hapi-wa-y! Ñukata hapi-wa-y!

‘Take me! (said one); Take me (said another)!’

In everyday life, immediate imperatives are often used for hospitable invitations where someone is asked to do something that would facilitate their own comfort, such as sitting down, or eating and drinking something that is offered.

Consider the following ideal dialogue for visiting the home of someone else. Such visits will make use of immediate imperatives that order someone to do something for their own comfort. (V=visitor; H=host):

1.H:*Don Pedro Buenos dias!* ‘Good morning Don Pedro.’

2.H:*Pasiyay* ‘Come in.’ Literally: Pass time (with us)!

3.H:*Sikay* ‘Climb’ (up the ladder to the house)!

4.H:*Tiyari*. ‘Sit down.’

5.H:*Amsa aychata mikuy* ‘Eat a little bit of meat’

6.H:*Alillachu angi?* ‘Are you well?’

7.V:*Alimi ani* ‘I am well’

8.H:*Kamba warmiga?* ‘And what about your wife?’

9.V:*Paywas ali*. ‘She is also well’

10.H:*Kamba wawagunaga?* ‘And what about your children?’

11.V:*Tukwi alimi anchi*. ‘We are all well.’

12.V:*Kanga?* ‘And what about you?’

13.H:*Ñukas alimi ani*. ‘I am also well.’

14.V:*Wawagunandi?* ‘And all of the children?’

15.H:*Ari, tukwi alimi anchi*. ‘Yes we are all well.’

The preceding dialogue contains several examples of the singular form of the immediate imperative. To make an immediate imperative form plural, simply add the second person plural form *-ichi*:

apamuna ‘to bring’ > *apamu-ichi* ‘(you-all) bring!’

randina ‘to buy’ > *rand-ichi* ‘(you-all) buy!’

maskana ‘to search’ > *maskaychi* ‘(you-all) look for!’

PRACTICE 2

Practice the immediate imperative by transforming the list of verbs to follow, along with their possible direct or oblique arguments, into immediate imperative statements.

EXAMPLE:

TAPUNA ‘TO ASK’/*UKU MAMA* ‘GRANDMOTHER’ > *UKU MAMATA TAPUY!* ‘ASK GRANDMOTHER (RIGHT NOW)!’

OR:

UKU MAMATA TAPUICHI! ‘YOU-ALL ASK GRANDMOTHER RIGHT NOW!’

tapuna ‘to ask’

pay
apa yaya
ñuka kumari
payba ushushi
kumari

ñawpana ‘to lead’

kucha-ta
kucha-ma
hawa llakta-ma
purun ñambi-ta
supay ñambi-ta

pitina ‘to cut’

waska
maki riru
chaki riru
pita lala uma
muyu

tigrana ‘to go back’

ukta
chagra-ma
llakta-ma
lunes-ta
dzas
ñuka wasi-ma

waktana ‘to hit’

taylla ruya
pita lala
lomocha aycha
ruya kaspi
palanda mallki
taylla apangura

karana ‘to give food’

lomo
yaku aycha
aycha
papa
kumal
lagarto aycha

watana ‘to tie’

kanoa
kay sindzhi waska
ismu ashanga
ñuka maki
ñuka chaki

upichina ‘give to drink’

aswa anzi
ayag aswa
mana alyi yaku
trago
chunda aswa

yanuna ‘to cook’

dzas
wayra shina
payba lomota
kay palanda
moreti muyu

*atallaguna**paparaw aswa**yuyu**saltana* ‘to leap’*kallpana* ‘to run’*rikuchina* ‘to show’*kucha yaku-y**sacha ñambi-ma**kanba ali mukaha**nina-y**ñuka wasi-ma**kanba ali tinaha**kayutu-y**payba chagra-ma**ismu hacha**pangaguna-y**hista wasi-ma**amarun**Negating the immediate imperative forms*

The negative imperative is similar to the use of ‘don’t’ in English. It is formed with *ama-* and the negative suffix *-chu*. The negative imperative simply takes the imperative form of a verb and surrounds it. For example:

tiyari! ‘sit down’ (right now) > *ama-tiyari-chu!* ‘don’t sit down!’

tiyaringi! ‘sit down’ (at some point) > *ama-tiyaringi-chu!* ‘don’t sit down!’

The negative imperative is typically constructed around a verb, but it may also include an adverb, a noun, or a noun phrase. For example:

Ama sapalla tarabaychu! ‘Don’t work alone!’

Ama paywan purichu! ‘Don’t travel (go around) with him/her!’

PRACTICE 3

Now practice the negative imperative with the verbs and objects given in practice 2.

Example:

TAPUNA ‘TO ASK’/*UKU MAMA* ‘GRANDMOTHER’ >

AMA UKU MAMATA TAPUYCHU! ‘DON’T ASK GRANDMOTHER (RIGHT NOW)!’

OR:

AMA UKU MAMATA TAPUICHICHU! ‘DON’T YOU-ALL ASK GRANDMOTHER (RIGHT NOW)!’

Kamachina 'to advise'

Runa speakers tend to shy away from generalizations. There is a type of situation, however, where general statements are appropriate. This situation involves advising people, especially parents giving advice to children, about how to behave or not to behave. There are many ways of advising children by telling them not to do something, which we have just explained. However, another form of advice-giving involves the infinitive form of a verb.

Amarunta mana mikuna 'anacondas are not for eating'

Aswa anzita mana upina 'the dregs of aswa are not for drinking'

Turu llachapata mana churarina 'muddy clothes are not for putting on'

WRITTEN EXERCISE 2

Turn the following statements into advice-giving *kamachina* statements.

EXAMPLE:

ÑUKA SAPALLA KAWSANI 'I LIVE ALONE' > SAPALLA MANA KAWSANA '(A PERSON) IS NOT TO (I.E., SHOULD NOT) LIVE ALONE'

1. *Kay ismu wasiy puñunchi* 'We sleep in this rotted house'

2. *Purun ñambita purini* 'I walk along weedy paths'

3. *Ayag aswata upichinchi* 'We give bitter aswa to drink'

4. *Ismu hachawan kuchunchi* 'We chop (trees) with a rotten ax'

5. *Ashka karamelota chupanawn* ‘They suck on (eat) lots of candy’

6. *lluchu chakiwan sachay purini* ‘With bare feet I walk in the forest’

7. *Ñuka mushuk hachata shuwanawn* ‘They have stolen my new ax’

8. *Payguna llullagunawan purinawn* ‘They go around (hang out) with liars’

9. *Amarun aychata mikun* ‘He/she eats anaconda meat’

10. *Kay ichushka wasiy punushun* ‘Let’s sleep in this abandoned house’

The first person plural imperative –shun

The first person plural imperative is similar to the ‘Let’s + a verb’ construction in English. It is formed with a verb root that is suffixed with *–shun*.

Example: *hapina* ‘to catch’ > *hapishun* ‘let’s catch’

PRACTICE 5

Turn the following sets of words into 1st person plural imperative sentences using *-shun*.

EXAMPLE: ALI MUYU/UPINA > ALI MUYUTA UPISHUN.

1. *wira pawa/wañuchina*

2. *mushuk llachapa/churarina*

3. *aspirina/randina*

4. *wira wangana/maskana*
5. *Kwankiri yaku/hambina*
6. *llullu apangura/mikuna*
7. *chi iridza allku/karana*
8. *mushuk hacha/kuchuna*
9. *sacha/purina*
10. *murú bagri/apanakuna*
11. *hawa llakta/purigrina*
12. *ashka aswa/upina*
13. *payba kullkiyuk turi/tapuna*
14. *ñañawa sawli/mañana*
15. *kay muyu/pallana*
16. *hawa llakta shimi/rimana*
17. *maytuna panga/maskana*
18. *yana bagri/hapina*
19. *lomo kaspi/tarpuna*
20. *puma/wañuchina*

LESSON 10

Suffixes of togetherness, separateness, and exclusivity

The reciprocal suffix –naku

Narrative: To catch a killpundu

1. *Ñuka yaku wawata hambini; Hambini ñuka, sapalla.*

‘I was treating a small pond; I was treating (it) alone.’

2. *Chiga ñuka rikuni killpundugunata; hrrrr hrrrrr hrrrr kantanawn.*

hrrrrrr ‘sound of birds chirping’

killpundu ‘a small bird with a large beak’

‘Well then I notice some killpundus; they are singing *hrrrr hrrrr hrrrrrr*.”

3. *Ñuka tay (pause) ruya sapiy mitikuni.*

mitikuna ‘to hide’

tay ‘a complete absence of motion’⁴

‘So then I hide *tay* (not moving) behind the tree trunk’

4. *Chiwan pariul purururururu pawan, kiruy amulin.*

purururururur ‘sound of bird flying’

pawana ‘to fly’

amulina ‘to hold in the mouth’

‘And with that, flying *pururururururu* it comes, holding (food) in its beak.’

5. *Chiga gararararara garararara garararararara. Mikunata mitsanakun.*

⁴ Audiovisual examples of this ideophone may be viewed at

<http://quechuarealwords.byu.edu/?ideophone=tay>

Chasna uyarin.

gararararara ‘sound of birds fighting’

mitsana ‘to be stingy’

-naku- reciprocal morpheme

‘And then (I hear) *gararararara garararararar garararararara*. They are being stingy with each other over food. That’s how it sounds’.

6. *Chusku wawata rikuni!*

‘(Upon looking), I see four baby (birds).’

The reciprocal suffix *-naku* is used to describe actions performed by two agents upon each other, or with their mutual cooperation. Not every verb can take this suffix. It tends to occur when actions are performed by agents inhabiting the same spatial arena. Verbs such as *shuwana* ‘to steal’ and *muskuna* ‘to dream’ are not good candidates for this suffix, therefore. This suffix is also different from the causative *-chi* suffix because the causative suffix can be used when only one entity is responsible for an action, event, or process. People do, for example, talk about being caused to dream with the verb *muskuchina*. For the suffix *-naku*, however, it is necessary for there to be actions, events, or processes that are mutually brought about. *-Naku* is added to a root before any tense or aspect morphemes:

makana ‘to hit’

maka-naku-na ‘to fight/hit together’

payguna maka-naku-nawn/nun ‘They fight with each other’.

Verbs suffixed with *-naku* are only used in the plural persons, because *-naku* requires joint action brought about by two or more agents:

First person plural: *Ñukanchi makanakunchi* ‘We hit each other’

Second person plural: *Kanguna makanakungichi* ‘You-all hit each other’

Third person plural: *Payguna makanakunawn/ makanakunun* ‘They hit each other’

PRACTICE 1

Make simple sentences with each of the following *-naku* verbs, using the given pronoun.

EXAMPLE:

ÑUKANCHI/ASINAKUNA ‘TO LAUGH’ > ÑUKANCHI ASINAKUNCHI ‘WE LAUGH TOGETHER’

1. *payguna/ apanakuna* ‘to follow (literally: to take together)’

2. *kanguna/asinakuna* ‘to laugh together’

3. *paygyna/aspinakuna* ‘to scratch together’

4. *payguna/ichunakuna* ‘to mutually abandon’

5. *kanguna/kipinakuna* ‘to hug together’

6. *payguna/llakinakuna* ‘to love, feel affection together with someone’

7. *ñukanchi/makanakuna* ‘to hit together’

8. *payguna/mitsanakuna* ‘to be stingy together’

9. *kanguna/muktinakuna* ‘to smell together’

10. *ñukanchi/nitinakuna* ‘to squeeze, to press together’

11. *payguna /piñanakuna* ‘to speak angrily together with someone’

12. *payguna/.rimanakuna* ‘to speak together’

13. *kanguna /tandarinakuna* ‘to gather together’

14. *ñukanchi/.tanganakuna* ‘to shove together’

15. *kanguna/.tapunakuna* ‘to ask together’
16. *payguna/tuksinakuna* ‘to pierce, throw together’
17. *ñukanchi/tupanakuna* ‘to meet together’
18. *payguna/wakanakuna* ‘to cry together’
19. *kanguna/yanapanakuna* ‘to help together’

The conjunctive suffix –ndi

The suffix *–ndi*, which is added to nouns, works in many ways like the conjunction “and” in English but the fit is not perfect. The most common use is to express the idea of natural pairs such as husband and wife, mother and child, etc. The Highland dialects’ suffix *-ntin* and its variants *-ndi/-ndin* have been used by anthropologists to argue that the cosmology of Quichwa speakers has a distinctive view of wholeness or pairedness. In his book “Mountain of the Condor” Bastien (1978) wrote, “Andeans understand their body as a gestalt, and the suffix *-ntin* of *uqhuntin* expresses this completeness. When Andeans add *-ntin* to a word it means that two separate entities have been transformed into something complete and whole.

Tawantinsuyu was the Andean name for the Inca empire. It meant the four places *tawa-ntin-suyu* (literally: four-united-place) that were distinct yet united. Many native languages have technical terms for this complementarity. Ruth Moya saw in *-ntin* the notion of that which is paired in a complementary fashion. Complementary foods are joined with this suffix:

lumu aychandi ‘manioc and meat’

lumundi uchundi ‘manioc and hot pepper’

When *–ndi* is appended to kinship terms it may express the completion that a

couple achieves as a pair:

kari warmindi ‘husband and wife’

or a parent with a child:

mama wawandi ‘mother and child’

When there is a series of nouns, the suffix *-ndi* can be appended to the end of each noun:

Yayandi mamandi wawandi sachama purinawn.

‘Father, mother, and children walked to the forest’.

When appended to the number two, *ishki* (UN) or *ishkay* (PQ), *-ndi* has the meaning of ‘both’:

Ishkindi shamun ‘They both have come.’

When added to other numbers, it means something like ‘the _____ of them:

Chuskundi rin ‘The four of them have gone.’

The opposite of *-ntin* is *chulla* which expresses the idea of a broken pair. Ruth Moya, Simbolismo y ritual en el Ecuador andino, (Otavalo: Instituto Otavaleno de Antropologia, 1981:72). A type of fish which has an asymmetrically shaped mouth, consisting of the top half as much larger than the bottom half is called *chulla shimi* which means ‘uneven mouth’

The exclusive suffix -pura

The suffix *-pura*, which is another nominal suffix, is used to indicate action that occurs among an exclusive group. The difference between *-pura* and *-ndi* is that when the suffix *-pura* is used, there is an implication of exclusivity, while with *-ndi*, the implication is that there are parts making up a whole.

Examples:

<i>Wawapura puglla-nun/nawn.</i>	‘The children are playing among themselves.’
<i>Warmipura kwinta-nun/nawn.</i>	‘The women talk among themselves.’
<i>Karipura tandari-nun/nawn.</i>	‘The men are meeting among themselves.’
<i>Warmipuralla yakuma taksa-nawn/-nun.</i>	‘The women wash clothes together’.
<i>Karipura sachama ri-nawn/-nun.</i>	‘The men go to the forest together’.

WRITING EXERCISE 1

Choose the best suffix, -ndi or -pura for each of the following sentences:

1. *Kachi uchu-_____ mikunchi aychata.*
2. *Warmi-_____ aswanawn.*
3. *Kari warmi-_____ kawsanawn.*
4. *Wawa-_____ pugllanawn.*
5. *Kari-_____ aychata kasanawn.*
6. *Ayllu-_____ chagray tarabanawn.*
7. *Mama wawa-_____ chagrama purinawan.*
8. *Warmi-_____ mukahata awanawn.*
9. *Yaya mama-_____ kiwata allmanawn.*
10. *Kari wawki-_____ wasita wasinawn.*

The limitative suffix –lla

The –*lla* suffix has an essential meaning that can be compared with English words ‘only’, ‘just’, and ‘very’. The appropriate interpretation depends on the contexts of its use. It is also a flexible suffix that can be added to different categories of words, including nouns, adjectives, adverbs, and verbs.

-lla + nouns

The limitative suffix is added to nouns before any case marking suffixes:

Aychallata mikuni ‘I eat only meat.’

Sawllillawan tarabani ‘I work only with a machete.’

Ñañallawan shamuni ‘I come just with my sister’.

-lla + adjectives

Although Quichua does not have a large class of adjectives, *-lla* combines easily with them:

Pay kushillami an. ‘He/she is very happy.’

Napalla tukunimi ‘I’ve become very dirty.’

Ñawi pukallami an ‘(My) face is just red.’

-lla + adverbs

-Lla is frequently used with adverbs:

Alilla tarabangichi ‘You-all work really well.’

Uktalla shamunawn ‘They come very quickly.’

Bagri tsapaklla urman ‘The catfish falls just *tsapak* (sound of hitting a surface).’

Nanay amsalla samarin ‘The pain subsides just a little’.

-lla + verbs

-Lla does not occur very often with verbs. Probably the most commonly occurring use of *-lla* with verbs is the first person future form used to announce a departure:

Ri-sha-lla kumari ‘I will just go, kumari’

PRACTICE 2

For each of the following sentences, use the suffix *-lla* on one its words to change its meaning to ‘just’, ‘only’, or ‘very’.

Example:

PAY KULLKITA SHUWAN ‘HE/SHE STEALS MONEY’ >

PAY KULLKILLATA SHUWAN ‘HE/SHE STEALS ONLY MONEY.’

1. Wawa wakan
2. Kan shamungi
3. Pay shuwan
4. Ñuka apa yaya taraban
5. Leopoldo bagrita hapin.
6. Kanoa yakuy shayarin.
7. Pay aychata mana kasanchu
8. Ñuka turi pugllan
9. Ñuka masha shamun.
10. Payba mikya paktamun.

PRACTICE 3

Make each of the following verbs an immediate imperative, adding any arguments listed below it. Then add the *-lla* suffix to to give the command greater emphasis.

EXAMPLE:

SHAMUNA ‘TO COME’/UKTA ‘FAST’ > UKTALLA SHAMUI! ‘COME REALLY FAST!’

shamuna

mañachina (+ -wa-)

ukta
wayra shina
kunan
dzas

llachapa
kamba ali sawli
paygunawa kullki
ñuka masha yayawa hacha

yuyana

apagrina

payba wawa
ñukanchi yaku aycha
pita lala
puma

wasima
chagrama
llaktama
kuchama

randigrina

pallana

ashka waska
mushuk llachapa
ali sawli
aspirina

muyu
panga
sisa
chunda

rikuchina (+ -wa)

tandarina

llulluku
kamba chagra
payba mushuk mukaha
kanba mushuk kiru

lomo kaspi
aylluguna
wawaguna
llachapa

tapuna

puñuna

shuti
gasta
masha Cervantes
apa mama

ukta
chun
wayra shina
kunan

PART 2

SPACE AND TIME

We now begin a set of lessons which will teach basic structures for expressing temporal concepts such as past and future tense, as well as what linguists call ‘aspect’ distinctions having to do with the temporal unfolding of events, actions, and processes. You will learn how to talk about habitual, ongoing, and completed actions. You will also learn how to join clauses together to describe sequences of actions, and linkages between thoughts. You will learn how to express plans, desires, and emotions, and how cultural values require you to express the ideas of others through speech reports. You will learn about spatial suffixes that attach to nouns and verbs, and you will begin to understand the complex interconnections between time and space for Quichua speaking people.

6. Davis: *Wasiy mawn. Apagri.* 'It's in the house. Go and get it.'
-gri 'translocative suffix meaning 'to go and do something'
7. Magdalena: *Dyuspagarachu kumpari.* 'Thank you compadre'
dyuspagarachu 'thank you (literally: May God repay you)'
8. Davis: *Ari. Yuyuta kachaway.* 'O.K. (And) send me some heart of palm.'
yuyu 'heart of palm'
9. Magdalena: *Ari. Chunda aswata upik shamuy.* 'O.K. (And) come and drink some
chunda aswa.'
-k agentive suffix

Quichua speakers often make use of a type of subjunctive verb construction which expresses a purpose-driven, not yet accomplished action or process. By means of the *-ngaw* 'in order to' suffix added to a verb root, speakers are able to express the motivation for a main verb's action. This is done for speakers of English with such sentences as the following: 'I'm going (in order) to buy food', or 'He's going (in order) to get some help'.

The main difference between such English language constructions and Quichua constructions is that the 'in order to verb' often comes before the main verb rather than after it. A Quichua speaker would therefore most likely say: '(in order) to buy food I'm going', or '(in order) to get some help he's going', rather than 'I'm going to buy food' or 'He's going to get some help'.

The 'in order to' suffix *-ngaw* is a terminal suffix because it makes any further inflection or derivation of its root impossible. *-Ngaw* replaces the infinitive *-na*:
Randi-na 'to buy' > *randi-ngaw* 'in order to buy'.

–*Ngaw* encodes a verb’s meaning with a potential mood, because it is only a possible action, event, or process that is being referred to:

Kuchu-na ‘to cut, chop a tree’ > *kuchu-ngaw* ‘in order to cut, chop a tree’

Because the action referred to by an –*ngaw* construction is not accomplished, it is considered to be encoded with a subjunctive mood.

PRACTICE 1

Practice answering questions with purposive –*ngaw* forms. You may use any of the following expressions, all of which mean ‘why?’: *imamandata?*, *ima rayguta?*, or *imawata?*

EXAMPLE

IMAMANDATA TARABANGI? ‘WHY ARE YOU WORKING? LITERALLY: WHAT-FROM ARE YOU WORKING?’

ÑUKA YAYA/YANAPANA

ÑUKA YAYATA YANAPANGAW TARABANI.

1. *Imamandata aswangi?*

Runa/upichina

ayllu/upichina

masha/upichina

baylakguna/machachina

2. *Imamandata chunda ruyata kuchungi?*

chunda muyu/tandarina

chunda aswa/aswana

chunda muyu/mikuna

3. *Ima rayguta llaktama ringichi?*

mikuna/ randina

ali llachapa/randina

mushuk hacha/randina

suní waska/randina

mushuk sawli/randina

4. *Ima rayguta ñambita rinawn?*

wangana/maskana

lomocha/hapina

ali upina muyu/pallana

runa/apanakuna

5. *Imawata kuchata hambingi?*

yana bagri/ hapina

challuwa/mikuna

chulla shimi/aysana

tanlla/hapina

chambirima/mikuna

kungukshi/aysana

6. *Imawata wasima tigran?*

wawa/rikuna

ashanga/maskana

aswa/upina

ñuka kari/upichina

ñuka warmi/rikuna

waska/maskana

lomo/tandarina

7. *Ima rayguta ruyata kuchungichi?*

muyu pallana

panga, tandarina

yuyu, mikuna

muyu, upina

panga, pitina

chagra, chagrana

PRACTICE 2

Construct mini-dialogues by answering the following questions in the affirmative. Then your instructor will ask you why you have something, and you will answer with a purposive construction.

EXAMPLE:

CHARINGICHU KAYUTUTA?

NDA. KAYUTUTA CHARINIMI

IMAWATA CHARINGI KAYUTUTA?

ALITA PUÑUNGAW.

Choose your answers about why you are doing what you are doing from among the following sets of words.

sindzhita, tarabana

aswa, upichina

ruya, kuchuna

alita, sirina

sachay, purina

charapa aicha, mikuna

runa shimi, rimana

lomo, tarpuna

chagrama rina

alita kausana

lomo, pitina

aswa, aswana

1. *Charingichu chagrata?*
2. *Charingichu charapata?*
3. *Charingichu shimita?*
4. *Charingichu chakita?*
5. *Charingichu mukahata?*
6. *Charingichu hachata?*
7. *Charingichu hamangata?*
8. *Charingichu wasita?*
9. *Charingichu makita?*
10. *Charingichu sawlita?*
11. *Charingichu ñambita?*

12. *Charingichu lomota?**The durative suffix –u*

The durative suffix *–u* is used to describe an action that is continuous with respect to some other event. A Quichua verb suffixed with *–u* is similar to the English progressive construction “I am _____-ing”. Durative *–u* occurs after the last vowel of the root and before the tense suffix. When the last vowel of the root is *i*, then durative *–u* creates an extra syllable in a verb’s form. For example:

<i>rini</i> ‘I go’	> <i>riuni</i> ‘I am going’
<i>ringi</i> ‘you go’	> <i>riungi</i> ‘you are going’
<i>rin</i> ‘he, she, it goes’	> <i>riun</i> ‘he, she, it is going’
<i>ringichi</i> ‘you-all go’	> <i>riungichi</i> ‘you-all are going’
<i>rinawn</i> ‘they go’	> <i>riunguna</i> ‘they are going’

When the last root vowel is *a*, then the vowel plus the *–u* are pronounced together as one diphthong which is represented as *aw*, and there is no extra syllable in the durative form. For example:

<i>apani</i> ‘I take’	> <i>apawni</i> ‘I am taking’
<i>apangi</i> ‘you take’	> <i>apawngi</i> ‘you are taking’
<i>apan</i> ‘he, she, it takes’	> <i>apawn</i> ‘he, she, it is taking’
<i>apanchi</i> ‘we take’	> <i>apawnchi</i> ‘we are taking’
<i>apangichi</i> ‘you-all take’	> <i>apawngichi</i> ‘you-all are taking’
<i>apanawn</i> ‘they take’	> <i>apawnguna</i> ‘they are taking’

When the last root vowel is also a *u* vowel, then the durative *–u* has the effect of lengthening that vowel. For example:

<i>mikuni</i> ‘I eat’	> <i>mikuuni</i> ‘I am eating’
<i>mikungi</i> ‘you eat’	> <i>mikuungi</i> ‘you are eating’
<i>mikun</i> ‘he, she, it eats’	> <i>mikuun</i> ‘he, she, it is eating’
<i>mikunchi</i> ‘they eat’	> <i>mikuunchi</i> ‘we are eating’
<i>mikungichi</i> ‘you-all eat’	> <i>mikuungichi</i> ‘you-all are eating’
<i>mikunawn</i> ‘they eat’	> <i>mikuunguna</i> ‘they are eating’

PRACTICE 3

Answer the following questions, using a durative form for each verb.

EXAMPLE:

RIUNGICHU KUMARI? ‘ARE YOU GOING COMADRE?’

NDA. RIUNIMI KUMARI. ‘YES. I’M GOING COMADRE.’

1. *wakawngichu?*
2. *tarabawngichu?*
3. *kasawngichu?*
4. *tiyawngichu?*
5. *apawngichu?*
6. *waytawngichu?*
7. *pitiungichu?*
8. *upiungichichu?*
9. *riungichichu?*
10. *tiyariungichichu?*
11. *llukshiungichichu*

12. *wasiungichichu?*
13. *mikuunchu?*
14. *wañuunchu?*
15. *tigramuunchu?*
16. *rikuunchu?*
17. *muskuunchu?*
18. *puñuunchu?*
19. *shamuunchu?*
20. *yanuunchu?*

Finally, notice that *-guna* is usually substituted for the third person plural suffix – *nawn* when the finite verb is duratively marked. For example:

Payguna purinawn > *payguna puriunguna*

PRACTICE 4

Practice making durative third person plural forms, using *-guna* with the verbs in each of the following sentences.

Example: Pay *shamun* > *Payguna shamuunguna*.

1. *Wawa likcharin.*
2. *Hachi Venancio sachama purin.*
3. *Masha Ventura kuchamanda tigramun.*
4. *Pay ñukata riman.*
5. *Pani kayutuy sirin.*
6. *Apa yaya ñambita apanakun.*
7. *Ñukanchi kanoa yakuy shayarin.*

8. *Turi Cezar aychata munan.*
9. *Kan ñambita ñawpangi.*
10. *Kan kuchata puringi.*
11. *Pay pambay tiyarin.*
12. *Ñaña lomota yanun.*
13. *Kumpari Davis wanganata kasan.*
14. *Wawki wasimanda llukshin.*
15. *Pani pita lalata wañuchin.*

Directionals –ma and –manda

In traditional grammar, the suffixes *–ma* and *–manda* might be called dative and ablative case marking suffixes, respectively. The dative *–ma* indicates action directed toward a specific goal, such as a place. The ablative *–manda*, by contrast indicates action away from a specific location, person, or a general place, such as a village. An example of their typical use reveals a fundamentally important orienting principle for peoples' comings and goings. This orientation is provided by the flow of river systems which are described with *–ma* and *–manda* as either *hanak-ma* 'toward upriver' and *hanak-manda* 'from upriver' or *uray-ma* 'toward downriver' and *uray-manda* 'from downriver'.

A major river for Pastaza Quichua speakers is the Bobonaza River which flows into the larger Pastaza, which in turn flows into the Marañon as well as the largest river of all, the Amazon. The major river for Napo speakers is the Napo River. PQ speakers' memories almost always involve activities downriver, whether for trading, hunting, or for organized conflict. Our older consultants recall hearing stories from their

grandparents about expeditions of canoes that had to travel all the way to the Marañon River for the purpose of mining for salt, which was useful and necessary, not only for cooking but for drying meat. These expeditions became a kind of imaginative backdrop for a genre of legendary stories about encounters with giant, people-eating hawks, chain-saw anacondas, and other larger than life monsters.

PRACTICE 5

Practice using *–manda* with each of the following noun/verb combinations, being sure to vary your use of person and number. Use the durative *–u* whenever possible.

EXAMPLE:

WASI ‘HOUSE’ + APAMUNA ‘TO TAKE’

WASIMANDA APAMUUNCHI ‘WE’RE BRINGING (IT) FROM THE HOUSE.

1. *chagra/paktamuna*

2. *kucha/hapina*

3. *ñambi/shamuna*

4. *sacha/llukshina*

5. *yaku/hapina*

6. *wasi/apana*

7. *chagra/pallana*

8. *kucha/ayšana*

9. *uray/waytana*

10. *hanak/purina*

PRACTICE 6

Practice using *-ma* with each of the following noun/verb combinations, using durative *-u* wherever possible.

EXAMPLE:

WASI 'HOUSE' + APANA 'TO TAKE'

WASIMA APAWNI 'I'M TAKING (IT) TO THE HOUSE.

1. *kanoa/waytana*

2. *Quito/purina*

3. *sacha/rina*

4. *mama/kallpana*

5. *wasi/kallpana*

6. *chagra/rina*

7. *yaku/tuksina*

8. *allpa/kachana*

9. *yaya/purina*

10. *kaspi/waytana*

LESSON 12

The attributive –k

This lesson introduces a very important suffix. It is a bit like the *–er* suffix in words like ‘do-er’, ‘go-getter’, etc. However it is used far more by Quichua speakers than the *–er* suffix is used in English. When the attributive *–k* is suffixed to verb roots it turns them into nouns that are capable of taking any suffixes that a noun would take, such as pluralization. For example:

mandzhana ‘to fear’ > *mandzhak* ‘fear-er’ > *mandzhak-guna* ‘the fear-ers’

purina ‘to walk, to travel, to trek’ > *purik* ‘walk-er, treker-er’ > *purikguna* ‘the walkers’

The agentive *–k* suffix attributes a certain role, activity, or characteristic trait to the subject of its verb. The attributive *–k* may be present in one suffix already studied, the possessive *–yuk* suffix, which could be analyzed as *yu-k*. When it is followed by voiced sounds, the final *–k* is pronounced like a *g*. The following sentences illustrate some uses of this suffix.

Kawsa-k man ‘It’s alive!’ literally: ‘It’s a live-er (about a snake lying belly up)’

Macha-k man ‘He’s a drunk!’ literally: ‘He’s a drink-er’

PRACTICE 1

Practice making attributive constructions using the following verb roots along with the verb *mana* ‘to be’ (*–mi + ana*):

EXAMPLE:

ALI/ALLMANA > *ALI ALLMAK MAN* ‘HE/SHE IS A GOOD WEEDER’

1. *ali/yanapana*

2. *sindzhi/wakana*

3. *yapa/pugllana*
4. *ali/tarabana*
5. *gustu/asina*
6. *yapa/mandzhana*
7. *sapalla/purina*
8. *hawa llakta shina/rikurina*
9. *taruga shina/purina*
10. *ali/karana*
11. *yapa/mitsana*
12. *sindzhi/waktana*
13. *sapalla/kawsana*
14. *wayra shina/ismuna*
15. *kungaylla/shamuna*

The attributive *-k* is also frequently used with imperative verbs. Consider the following construction:

Yanapak shamuy! ‘Come and help!’ literally: “as-a-helper, come!”

PRACTICE 2

Practice constructions that use one attributive and one immediate imperative verb, using the following sets. Vary between the singular and plural immediate forms and be sure to add any case suffixes necessary for words other than verbs.

EXAMPLE:

KANTANA/SHAMUNA > KANTAK SHAMUY! ‘AS A SINGER, COME!’

OR: *KANTAK SHAMUYCHI!* ‘AS SINGERS YOU-ALL COME!’

1. *wawa/rikuna/shamuna*
2. *tarabana/shamuna*
3. *wawa/chuchuna/shamuna*
4. *bagri/ayšana/shamuna*
5. *hambi/tuksina/shamuna*
6. *walo/kayana/shamuna*
7. *mishki yaku/upichina/shamuna*
8. *wawa/chuchuchina/shamuna*
9. *usa/rikuna/shamuna*
10. *manga/shayachina/shamuna*
11. *nina/hapichina/shamuna*
12. *tarapoto ruya/kuchuna/shamuna*
13. *hacha/mañachina (+ -wa-)/shamuna*
14. *wawaguna/yuyana/shamuna*
15. *rimana (+ -wa-) shamuna*
16. *yanda/tsalina/shamuna*
17. *mukaha/awana/shamuna*

WRITTEN EXERCISE 1

Construct ten sentences, all using the attributive construction, to describe yourself. The way you describe yourself doesn't have to conform to your actual self or way of life.

You can describe the kind of person you might be if, for example, you lived in a Quichua community. Try to make sentences that are more complicated than a basic attributive verb and main verb construction.

EXAMPLE:

ÑUKA AYLLUWAN TARABAK MANI. ‘I AM ONE WHO WORKS WITH MY FAMILY.’

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Locative suffixes

The locative morphemes *-y/-bi*, place an object, person, or some entity on, near, or in a specific location, as it does in the following example:

Ñuka yayaguna, kallariga, Marañon-bi-shi kachita apag anawn.

‘My father and others, in the old days, would get salt in Marañon.

It functions similarly to the English preposition ‘in’, insofar as it can also refer to a block of time, as it does in the following example:

Kimsa killa-y-shi paktamug anawn.

‘In three months, they come back.’

Speakers vary between *-y* and *-bi*, which may, originally have been dialect variants.

These two variants have come to be used in two different environments. Generally, *-bi* is

used for monosyllabic words and for words ending in a consonant. –Y is used elsewhere.

WRITTEN EXERCISE 2

Practice –y/-bi by adding the appropriate suffix to the word in parentheses in the following sentences. Then translate each sentence.

EXAMPLE:

ÑUKA KAWSAGMI ANI _____ (SACHA) > ÑUKA KAWSAG MANI SACHAY.

TRANSLATION: ‘I LIVE IN THE FOREST’.

1. *Ñuka puñugmi ani _____ (kayutu).*
2. *Ñuka hachi puñugmi awn _____ (pamba)*
3. *Lagarto mana tiyanchu _____ (sacha)*
4. *Lomo kaspita astanchi _____ (kanoa)*
5. *Ñukanchi rinchi ñuka mikyawa wasima; _____ (chay) upinchi aswata.*
6. *Hachi Loberto yapashi yanga sirigmi an _____ (hamanga)*
7. *Lomota yanunga rawni _____ (hatun manga)*
8. *Pumata rikurangichichu _____ (sacha ñambi)?*
9. *Yapami nanawan, ñuka _____ (changa)*
10. *Shuk _____ (killa) shamunga rawn yayaga Marañoñmanda.*
11. *Ñuka aylluguna kawsanawn _____ (Tena).*
12. *(wasi) _____ tiyanawn aylluguna.*

WRITTEN EXERCISE 3

In the next exercise, use either –y/-bi, –ma, or –manda, depending on which makes best sense. Translate your answer.

1. *Wasi-_____ dzas llukshin, ukta wawata maskangaw.*
2. *Ñukanchi wasi-_____ tiyawncchi.*
3. *Chagra-_____ rinawn lomo kaspita tarpungaw.*
4. *Sacha ñambi tukurin. Chimanda llakta-_____ paktanawn.*
5. *Chay-_____ randigrichi mushuk llachapata!*
6. *Imata charingi kamba ashanga-_____?*
7. *Chagra-_____ paktamunawn.*
8. *Kanoa-_____ apagrinchi kachita.*
9. *Allkuguna tarapoto ruya-_____ pumata kallpachinawn.*
10. *Chunda muyuguna pukunawn. Chimanda urmanawn pamba-_____.*

The past tense

The following is a fragment of an interview between Luisa Cadena and Janis Nuckolls.

Luisa Cadena is describing an otter's chasing of a catfish. PQ speakers refer to otters as *yaku lobo*'s, or 'water wolves'. Another term for them is *pishña*.

Narrative: *The Otter and the Catfish*

- L:1. *Lobo hapiura bagrita yakuy -- kikin lobo.* ‘An otter was chasing a catfish in
-ra past tense morpheme the water—a real otter.’
lobo ‘lit.: ‘wolf’ ’, but here refers to
yaku lobo ‘water wolf’ which is an otter
kikin ‘real, true, authentic’
2. *Hatun allku shina, ña lyuw wilymayuk man—* ‘like a big dog, it’s shiny furred.’
ña ‘and, now’

lyuw ‘ideophone describing a shiny surface of any chromatic value’

- | | |
|---|--|
| <p>3. Sida llachapa shina. Kan riksingichu
chi lobota? .</p> <p><i>sida</i> ‘silk’ (cf Sp. seda)</p> <p><i>riksina</i> ‘to know, be familiar with’</p> | <p>‘Like silk clothing. Are you
familiar with that wolf?’</p> |
| <p>N: 4. <i>Mana chita riksinichu.</i></p> <p>L: 5. <i>Chasna rikurin. Chima ñuka rikurani
Tigri punguy.</i></p> <p><i>rikurina</i> ‘to appear’</p> <p><i>pungu</i> ‘door, entrance of river’</p> | <p>‘No. I’m not familiar with that one.’</p> <p>‘That’s how it looks. I saw it there,
at the entrance to the Tigri (river).’</p> |
| <p>6. <i>Chitami “yaku allku” ninawn, runaguna.</i></p> <p><i>nina</i> ‘to call, name, refer to’</p> | <p>‘That’s what(some) people call a
‘water dog’.’</p> |
| <p>7. ‘<i>Rikuychi! Shamuychi! Lobomi hapiun
bagrita’ ninawn.</i>’ <i>Ñuka kallparani, rikungaw.</i></p> <p><i>kallpana</i> ‘to run’</p> | <p>‘‘Look! Come! A wolf is catching
a catfish!’ they say. I ran to look.’</p> |
| <p>8. <i>Loboga apanakumuura muru bagrita.</i></p> <p><i>muru</i> ‘speckled, splotched’</p> | <p>‘The wolf was following a speckled
catfish.’</p> |
| <p>9. <i>Chi bagri yaku ukumanda dzas tsup^huumi
saltara.</i>’</p> | <p>‘That catfish leaped <i>dzas</i> from
under the water (and fell back in)
<i>tsup^huu.</i>’</p> |

. *Chimanda lobo polang rikura bagrita.* ‘Then the otter (emerged) *polang* and
looked at the catfish.’

dzas ideophone for any quickly

accomplished action’

saltana ‘to leap’

tsupu ‘ideophone for sound of the

moment of falling into water’

polang ‘ideophone for the moment of emerging from underwater’

The past tense

The past tense morpheme *–ra–* usually occurs before the person/number suffixes. The following paradigm represents its conjugations for PQ:

Ñuka ri-ra-ni ‘I went’

Ñukanchi ri-ra-nchi ‘We went’

Kan ri-ra-ngi ‘You went’

Kanguna ri-ra-ngichi ‘You-all went’

Pay ri-ra ‘He, she, it went’

Payguna ri-naw-ra ‘They went’

This paradigm illustrates the mostly regular past tense formation. The exceptional forms are the third person singular and plural. The expected third person singular form would be **riran*. But the correct form is *rira*, because the third person singular *–n* is dropped. In the third person plural, the expected form would be **riranawn*. However, there is an inversion in the order of tense and person/number markers, so the actual form is *rinawra*.

The past tense conjugations for Tena Quichua work in the same way as for PQ. The past tense suffix is *–ka*, however:

Ñuka ri-ka-ni

Ñukanchi ri-ka-nchi

Kan ri-ka-ngi

Kanguna ri-ka-ngichi

*Pay ri-ka**Payguna ri-nu-ka*

PRACTICE 3

Conjugate each of the following verbs into their past tense forms, along with their accompanying pronouns:

<i>shamuna</i>	<i>tupana</i>	<i>waktana</i>	<i>chagrana</i>	<i>tandarina</i>
<i>puñuna</i>	<i>mikuna</i>	<i>watana</i>	<i>ñawpana</i>	<i>randigrina</i>
<i>rimana</i>	<i>rikuna</i>	<i>mañana</i>	<i>tarabana</i>	<i>pallana</i>
<i>nina</i>	<i>tarpuna</i>	<i>mañachina</i>	<i>pitina</i>	<i>llukshina</i>
<i>urmana</i>	<i>llullana</i>	<i>mikuna</i>	<i>yanuna</i>	<i>tigramuna</i>
<i>shayarina</i>	<i>karana</i>	<i>purina</i>	<i>yuyuna</i>	<i>ismana</i>
<i>tiyarina</i>	<i>maytuna</i>	<i>hapina</i>	<i>tapuna</i>	<i>likirina</i>

PRACTICE 4

PRACTICE THE FOLLOWING SUBSTITUTIONS USING THE WORDS FROM THE LIST IN PLACE OF THE UNDERLINED WORD.

EXAMPLE:

KAYNAGA, MAYTA RIRANGI? LLAKTA-MA RIRANI.

SACHA

KUCHA

SACHAMA RIRANI

KUCHAMA RIRANI

1. *Kaynaga, imata rarangi?* Mukahata awarani.

ashanga/awana

chagray/tarabana

llachapa/randina

upina muyu/maskana

payba ayllu/riksina

2. *Kaynaga, pita rikurangichi? Kanta rikuranchi.*

payba ushushi

kanba churi

mikya Lolawa kari wawa

kikin ali runa

3. *Imata ninawra? 'Shamuychi! Mikuychi!' ninawra.*

aguha/randigrina

wawaguna/yuyana

ali aycha/apamupana

charapa lulun/kachana + -wa-

wasi/sakirina, aychata rikungaw

4. *Ima pundzhata hawa llaktama rirangichi?*

martes

viernes

sabado

lunes

miercoles

jueves

domingo

5. *Imata rikurira? Payba uma rikurira, yaku ukumanda.*

murū bagri

yana bagri

payba singa

payba chupa

payba willma

payba ñawi

payba ñawi lulun

WRITTEN EXERCISE 4

Fill in the following blanks with the correct past tense form of the verb in parentheses.

1. *Ñukanchi apa yaya _____ kayna (wañuna).*
2. *Ishkay sachá allku _____ yakuy (urmana).*
3. *Kanguna, alillachu _____ (paktamuna)?*
4. *Ñuka mana _____ -chu lomo kaspita (apamuna).*
5. *Payguna _____ pawata kasangaw, sachay (purina).*
6. *Ñuka hachiguna sindzhi runa _____ (mana).*
7. *Kan _____ -chu wanganata (hapina)?*
8. *Ima rayguta pay _____ allkuta (watana)?*
9. *Ñukanchi _____ palota, payta wañuchingaw (waktana).*
10. *Kayna tuta ñuka pachawan _____ (puñuna).*
11. *Kanguna mangata _____ -chu (randina)?*
12. *Kunan pundzha ñukanchi chagray _____; (tarabana) chimanda
_____ (samana).*

WRITTEN EXERCISE 5

The following short narrative is adapted from a traditional narrative called the *huri huri* story. The *huri huri* is a forest spirit which has the capacity to destroy humans.

Translate the following short excerpt as best as you can.

Huri Huri

Runaguna puringau rinawra. Aychata hapingaw rinawra, win kariguna. Shuk warmishi sakirira wasiy. Aswata aswara. Karigunata chapawra. Chimanda ishkey virdi Kamisayukshi paktamunawra. 'Imamandata kasna sapalla tiyawngi?' ninawrash. Nukanchiga histama shamunata munaranchi. 'Na aychata hapingaw rinawra, winguna', nirashi warmiga. Chasna nira warmiga. Chimanda aswata upichira. Mana munanawrachu. Nawi kumulla. Nawita mana rikuchinawrachu, ishkindiguna. Chimanda payguna rikuuraguna aswa maytuta. Aswa maituga tak montonarishka mawra. Chi ishkey virdi Kamisayukguna lansayuk manawra. Chi lansawan shuk maytuta tsak, shuk maytuta tsak, shuk maytuta tsak tuksinawra. Chasna tuksinawrash. Chimanda ninawra 'ama upichingichu kay aswa maituta'! Ama upichingichu!' Hatun uktuta maskay! Hatun kumishinta maskay! 'Chawpi tuta huri huri huri uyaringa' nirashi: huri huri huri huri huri huri huri huri huri huri huri huri huri. Kanba yayata, kanba turita, kanba kusata hapi! Paygunata uktu ukuy ling ling ling satingi. Kumishinwan tak tapangi, ninawrash.

Ideophonic adverbs

Ideophones are words that are difficult to define within a traditional dictionary format. They occur in many languages and language families throughout the world, although European languages such as English do not have nearly as many as are

found in Asian and African languages. They may also be referred to as ‘mimetics’, and ‘expressives’ by linguists who study them. Whatever term is used, they have a lot in common with each other, no matter which language they are part of.

They are most often used as adverbs, although they may usurp the role of the verb they are supposed to be modifying. They tend to be performatively foregrounded with an intonational emphasis that marks them off as distinctive from their surrounding utterances (Nuckolls 1996). They often use sounds, syllable structures, or stress patterns that are atypical for their language (Nuckolls, Stanley, Nielsen, and Hopper 2016). They are frequently accompanied by their own gestures which cause the rest of the utterance’s syntax to just ‘stop what it’s doing’, in a sense, so that the ideophonic performance may take center stage.

The cultural significance of ideophones is enormous. Quichua speakers use ideophones in a way that enhances their own animistic view of the world. Ideophones are a way of letting nonhuman forms of life speak for themselves. When someone moves through thick underbrush and describes the sound of that rustling movement with the ideophone *taras*, that person is not simply adding a vivid detail. The ideophone is, in a sense, the voice of the bushes reacting to the presence of human movement. The ideophone, then, allows nature to speak from its own perspective.

Allowing nature to speak is significant aesthetically and cosmologically. Quichua narrative traditions do not have a genre of fiction consisting of stories that are made up for entertainment or diversion. Speakers do not seem to value the elaboration of an imagined setting that goes beyond what can be perspectivized either from one’s own or someone else’s experience. Quichua narrative style is therefore spare---tending

toward minimalist in terms of figurative usages such as metaphor. The goal of narrative skill seems to be to evoke for a listener the event itself in a kind of cinematic ‘you-are-there’ experience. The tendency to use ideophones may be motivated by the same urge we all have to share photographs and videos of our experiences. Ideophones are tools for pointing the imagination to the polysensory world of experience.

For a revealing look at how ideophones are used, including several which occur in ‘The otter and the catfish’ narrative, visit the following links:

For *lyuw*:

<http://quechuarealwords.byu.edu/?ideophone=lyuw-2>

For *dzas*:

<http://quechuarealwords.byu.edu/?ideophone=dzas>

For *tsupo*:

<http://quechuarealwords.byu.edu/?ideophone=tsupo>

For *polang*:

<http://quechuarealwords.byu.edu/?ideophone=polang>

For *chyuw* (Lesson 4):

<http://quechuarealwords.byu.edu/?ideophone=chyuw>

For *tak* (Lesson 7):

<http://quechuarealwords.byu.edu/?ideophone=tak>

The use of ideophones is essential for fluent Quichua competence. Future lessons will explain how ideophones are integrated within the grammatical subsystems of aspect in Quichua.

LESSON 13

Habitual aspect with attributive –k

Conversational narrative between Luisa and Jacinta, about grandparents' experiences during the salt journeys

1.L: *Ñuka yayaguna kallariga Maraño**n**bishi kachita apag anawra.*

'My father and others, in the old days used to get salt in Maraño**n**.

kallari 'beginning, beginning times, mythic times'

kallarina 'to begin'

*Maraño**n*** 'large river in NW Peru flowing into Amazon River.'

2.J: *Ah ow! Wallagay, kikin Wallagay nig anawra.*

'Yup! In Wallaga, it was actually in Wallaga, they used to tell us.'

kikin 'actual, real, authentic'

3.L: *Kimsa killayshi paktamug anawra, chi Wallaga pungumanda, kay runaguna, tawna-lla-wan.*

'It would take 3 months for these people to arrive back (here) from the source of the Wallaga River, with only a steering pole.'

killa 'moon, month'

tawna 'long steering pole used to navigate a dugout canoe'.

-lla emphatic suffix meaning 'only, just'

pungu 'door, opening, entrance, source'

3.L: *Kaybi kachiga mana tiyag ara; Peruanomandalla kachiwan mikug manawra; chuya shina, kamba kamisa shina ruyag kachi.*

'Here there didn't use to be any salt. It was only with salt from Peru that they used to

eat. It was clear-like, and it was salt that was white like your shirt.’

chuya ‘clear, empty’

ruyag ‘white’

5.E: *Ñuka yayaga nig ara mamata: ‘Kunanga haku, kachita apagrishun!’ ‘Wallaga punguy paktakpi, kayta, kayta, kayta, pugrumi anawn’ nig ara mamaga.*

‘(When it was time for a trip), my father used to say to my mother ‘Let’s go now. Let’s go and get some salt’ Upon arriving at the entrance to the Wallaga, the pools of salt were here and here and here and here’ my mother used to say.’

haku ‘let’s go’

pugru ‘pool’

In Lesson 11 we introduced the attributive suffix *-k*, stating that it is used a lot more often by Quichua speakers than the somewhat equivalent *-er* suffix is used in English. Attributive *-k* is often used in compound verb constructions, one of which was introduced in Lesson 11. When speakers say *mikuk shamuy!* ‘As an eater come!’, they are combining two verb roots into one verb phrase. There are a number of types of compound verb phrases used by Quichua speakers that any fluent speaker needs to be able to use.

The new type of compound verb construction introduced in this lesson is the habitual construction, which occurs in past and present tenses. Habitual constructions express a type of aspect distinction, comparable to the progressive *-ing* construction in English. To understand the difference between aspect and tense, consider how the progressive aspect in English is used:

Past tense/progressive aspect: I was going

Present tense/progressive aspect: I am going

Future tense/progressive aspect: I will be going

Aspect is a grammatical distinction found in all languages. Aspect concerns the temporal unfolding of actions, events, and processes with respect to their ongoingness or completeness. Aspect has already been encountered in Quichua in the form of the durative *-u* suffix. The difference between aspect and tense is that tense relates an action, event, or process to the time of speaking, while aspect is about the ongoingness or completeness of that action, event, or process. Consider the following examples. In example 1, the drinking of the aswa took place and, with respect to the time of speaking, is over. In example 2, the drinking of aswa is expressed as an habitual, ongoing activity that took place in the past.

1. *Aswata upirani*. ‘I drank aswa.’

2. *Aswa upik arani*. ‘I used to be an aswa drinker.’

Aspect, tense, (and mood as well), are complexly intermingled in languages and may at times converge within a single suffix. Do not be too concerned about trying to untangle them, therefore.

The habitual aspect is combined with the past tense in Quichua to express a meaning that is comparable to the ‘used to’ construction in English.

Consider the following example occurring at

<https://www.youtube.com/watch?v=wOzfcM3ahTQ> at 24 seconds:

Nuka yayawan nuka puringawa ri-k a-ra-ni

Literal translation:

‘With my father I, in order to trek, was a go-er’

Or:

‘With my father, I used to go in order to trek’.

PRACTICE 1

Construct sentences with each of the following sets of words, using the past habitual construction.

EXAMPLE:

DZAS/SHAMUNA (INSTANTLY, QUICKLY/TO COME)

PAYGUNA DZAS SHAMUK ANAWRA

1.*sindzhi/wakana* (strongly/to cry)

2.*yapa/pugllana* (a lot/to play)

3.*ali/tarabana* (well/to work)

4.*gustu/asina* (well, pleasantly/to laugh)

5.*yapa/manzhana* (a lot/to fear)

6.*sapalla/purina* (alone,/to walk)

7.*hawa llakta shina/rikurina* (like a highlander/ to appear)

8.*ali/karana* (well/to give food)

9.*yapa/mitsana* (a lot/to be stingy)

10.*sindzhi/waktana* (strongly/to hit)

11.*sapalla/kawsana* (alone/to live)

12.*wayra shina/ismuna* (like the wind (quickly)/to rot)

The cislocative suffix -mu

The verbal suffix *-mu* indicates that an action is returning to its point of origin. A possible but not necessary implication of this meaning is that it include the idea of

motion or action toward a speaker. As a specification of verbal motion, it may be thought of as a kind of spatial completeness for actions. Just as there is a temporal marking for what has been completed in the past, present, and future, there is also a cyclical retuning to a spatial starting point.

Consider the following sentences from a narrative of personal experience. The speaker relates a frightening incident during a short trip she and others had taken, involving an encounter that her husband had with a deadly snake:

Taruga kachi-gama paktaranchi chishita.

-gama suffix meaning ‘as far as’

‘We arrived as far as Deer Salt in the afternoon.’

A bit later in the narrative, the speaker relates how her husband had, once they arrived, gone looking for something to eat, only to return to his original starting point, having encountered the deadly snake:

Kungaylla paktamura Tito. Tsala ñawiyuk ara.

kungaylla ‘suddenly’

tsala ‘pale’

‘Suddenly Tito came back. His face was pale.’

Other examples of how verbs meanings change as a result of the suffixation of -mu:

shitana ‘to throw’

shitamuna ‘to throw back to a point of origin.’

apana ‘to take’

apamuna ‘to bring’

hatarina 'to get up'

hatarimuna 'to get back up again (to lie or fall down and then get back up again).'

kungarina 'to forget'

kungarimuna 'to forget to bring something back home; to take something away with you and forget it there'

paktana 'to arrive at a destination'

paktamuna 'to come home; to arrive back at the starting point'

pushana 'to take a person or group of people to some destination'

pushamuna 'to bring a person or group of people back home or back to a starting point'

yaykuna 'to enter'

yaykumuna 'to come back in after going out'

katina 'to follow'

katimuna 'to follow a person back to their home or starting place'

rikuna 'to look'

rikumuna 'to turn and look back'

rikurina ‘to appear’

rikurimuna ‘to reappear, as the sun at sunrise’

tigrana ‘to return’

tigramuna ‘to return here (to the starting place)’

uyana to hear, listen, understand, obey. Sn: *cazuna*.

uyarina ‘to be heard, to sound’

uyarimuna ‘to sound in the direction of a listener, or speaker; said of the sound of
airplanes or motorized canoes approaching’

The suffix *-mu* may also be used with verbs that express the cyclical movement of natural phenomena returning to a starting point:

tamya urma-mu-n ‘rain falls’

indi llukshi-mu-n ‘the sun comes up’

The translocative suffix –gri

The suffix *–gri* is used to refer to an action that is performed by transferring oneself to another location. It can be roughly understood as a ‘to-go-and-do-something’ suffix. Although *–mu* and *–gri* are not perfect semantic opposites, they can be contrasted in two ways. *–Gri* is usually used for actions that move away from a speaker, while *–mu* suffixed verbs often involve movement toward a speaker. They also contrast with respect to their grammatical aspect. Verbs suffixed with *–gri* typically refer to punctual, instantaneous actions and can therefore be modified by the ideophonic adverb *dzas*, as

well as other adverbs that mean ‘quickly’ such as *ukta* and *wayra shina*.

For the same reason that *–gri*-suffixes verbs may be modified by *dzas*, *ukta*, or *wayra shina*, they may not be suffixed with the durative aspect marker *–u*-, which would contradict the immediate meaning of adverbs having to do with sudden actions. Verbs suffixed with *–mu*, however, may be further suffixed with durative *–u*.

PRACTICE 2

Make up sentences for each of the following verbs, adding the *–gri* suffix. Each of your sentences should make use of an appropriate adverb such as *dzas*, *wayra shina*, or *ukta*.

EXAMPLE:

MASKANA ‘TO SEARCH FOR’

MAYTUNA PANGATA UKTA MASKAGRACHI ! ‘(YOU-ALL) GO AND SEARCH FOR ROASTING LEAVES’.

1. *apana* ‘to take

2. *tiyarina* ‘to sit down’

3. *pushana* ‘to fetch’

4. *rikuna* ‘to see’

5. *puñuna* ‘to sleep’

6. *anchuchina* ‘to remove, take off’

7. *llapina* ‘to squeeze aswa pulp’

8. *kuchuna* ‘to chop a tree down’

9. *allmana* ‘to weed’

10. *taksana* ‘to wash clothes’

For the same reason that *–gri*-suffixes verbs may be modified by *dzas*,

‘immediately’ *ukta* ‘quickly’, or *wayra shina* ‘like the wind’, *-gri* suffixed verbs may not take the durative aspect marker *-u-*, which would contradict the meanings of adverbs having to do with sudden actions. If a verb is modified by the adverb *alimanda* ‘slowly’, however, it may be suffixed with durative *-u-*, since slowness is congenial with ongoingness.

Verbs suffixed with *-mu* may be further suffixed with durative *-u* as long as the action is not accomplished quickly or instantaneously. The durative *-u* would occur right after the *-mu* suffix, as it does below, where an ongoing, rather than an accomplished arrival is encoded by the second example:

1. *Canelosmanda paktamun* ‘He/she has arrived from Canelos’.
2. *Canelosmanda paktamu-u-n* ‘He/she is (in the process of) arriving from Canelos’.

PRACTICE 3

Complete the following sentences by inflecting the verb for any person/number markers, and, considering the verb’s meaning, add a durative *-u* if appropriate.

EXAMPLE:

AMA MOTOLO RUKUTA _____ (WANUCHIGRINA)

An appropriate way to inflect this verb would be as follows, with no durative *-u-*, since the verb is suffixed with *-gri*:

Ama motolo rukuta wanuchigrichu! ‘Don’t (you) go and kill that big pit viper!’

Once you have determined, based on the verb’s meaning and context, whether it is appropriate or not to add durative *-u-*, then, if the sentence does not already have an adverb, add any adverb that would be an appropriate modifier for

each verb.

EXAMPLE:

AMA MOTOLO RUKUTA WANUCHIGRICHU! > *AMA UKTA WANUCHIGRICHU MOTOLO RUKUTA*

‘DON’T GO AND KILL THE BIG PIT VIPER’! > ‘DON’T GO AND QUICKLY KILL THE BIG PIT VIPER’!

1. *Urkuta* _____ (*sikagrina*)
2. *Urkumanda* _____ (*raykumuna*)
3. *Urkumanda* _____ (*raykumuna*)
4. *Motolo kiruta* _____ (*apamuna*)
5. *Purun ñambibi wawata* _____ (*ñawpagrina*)
6. *Sachay* _____ (*purigrina*)
7. *Alimanda* _____ (*llukamuna*)
8. *Dzas* _____ (*kallpagrina*)
9. *Tarugata* _____ (*kallpachigrina*)
10. *Ama* _____ -*chu* (*urmagrina*)
11. *Ama tutay* _____ (*paktamuna*)
12. *Kunan* _____ (*tarabana*)
13. *Kunan* _____ (*tarabagrina*) *sachama*.
14. _____ (*randigrina*) *kachita*.
15. *Uktumanda* _____ (*yaykumuna*)
16. *Ama ñuka mashata* _____ (*rimana*)
17. *Aswata* _____ (*llapigrina*) *ayllugunata upichingaw*.
18. *Hatun chagrata* _____ (*kuchugrina*)

The *-gama*, *-kta*, and *-ta* adverbial suffixes

The *-gama* and *-kta* suffixes both encode an idea of ‘until’. The suffix *-gama* is the most unrestricted, as it may attach to any word class to indicate the idea that a spatial or temporal limit has been reached. In the first example below, a spatial limit is demarcated with *-gama* as the speaker relates how her father used to travel as far as the Marañon River in Peru.

-gama for a spatial limit:

1. *Ñuka yaya yapa purik-mi ara Marañon-gama.*

‘My father used to travel as far as the Marañon River.’

In the next example, *-gama* specifies a temporal limit.

-gama for a temporal limit:

Ñukanchi sakirinchí kayagama.

‘We stay until tomorrow.’

The suffix *-kta* differs mainly from *-gama* insofar as it attaches to verbs for the purpose of turning them into adverbs. A verb suffixed with *-kta* has a completive sense insofar as the verb’s action is now understood as having happened to the complete extent possible. *-Gama*, by contrast is affixable to nouns, and is more often used when a spatial limit has been reached. Consider how adding *-kta* to verb roots changes the meanings below:

illana ‘to be lacking’ > *illakta* ‘until gone’

ismuna ‘to rot’ > *ismukta* ‘until rotted’

sambayana ‘to become tired’ > *sambayakta* ‘until tired out’

saksana ‘to be full of food’ > *saksakta* ‘in a state of having eaten as much as one can’

WRITTEN EXERCISE 1

Complete each of the following sentences with the best *-kta* adverb, choosing from

saksakta, *sambayakta*, *ismukta*, and *illakta*:

1. _____ *tarabarani*.
2. _____ *mikurani*
3. *Kiwa* _____ *allmawranchi*.
4. *Chi amarun* _____ *wañura*.

The final suffix to be discussed, the adverbial *-ta*, addresses yet another function for this suffix, which we have already met, in the form of the PQ direct object marker *-ta*, as well as the PQ interrogative *-ta* for information questions. The adverbial *-ta* is one suffix that may be used to turn adjectives into adverbs:

ali ‘good’ > *alita* ‘well’

sindzhi ‘strong’ > *sindzhita* ‘strongly’

ñañu ‘narrow’ > *ñañuta* ‘narrowly’

chulla ‘uneven’ > *chullata* ‘unevenly’

chuya ‘clear, empty, clean’ > *chuyata* ‘clearly, cleanly’

ichilla ‘little’ > *ichillata* ‘slightly, incompletely’

iridza ‘ugly’ > *iridzta* ‘uglily, scarily, badly’

WRITTEN EXERCISE 2

Construct sentences using the following *-ta*-suffixed adverbs together with the verbs in

parentheses.

1.*iridzata* (*muskuna* ‘to dream’)

2.*alita* (*allmana* ‘to weed’)

3.*ichillata* (*kwintana* ‘to speak’)

4.*chuyata* (*sakirina* ‘to remain’)

5.*sindzhita* (*tarabana* ‘to work’)

LESSON 14

The coreference suffix -sha

Anyone wanting to become fluent in Quichua will need to get comfortable with the use of adverbs and adverbial phrases. This may be difficult for speakers of English because the English language does not emphasize adverbs. Creative writers are told to avoid them. Formal approaches to grammar do not acknowledge adverbs as a significant word class. Some linguists consider adverbs to be a kind of residual category into which anything not identifiable as a noun, pronoun, adjective or verb, may be relegated.

The reasons for all of this are complex, and probably have to do with the ways in which the English language tends to encode much information within a verb that, in other languages is expressed by means of an adverb. Ideophones, which were introduced in Lesson 12, are one very important type of adverb for Quichua speakers. When verbs are suffixed with the attributive *-k* to form more complex verb phrases, as in *Mikuk shamuy!* ‘As an eater, come!’, the attributive verb ‘as an eater’ may be regarded as adverbial in its function, since it modifies the main verb. Main verbs, or, what linguists sometimes refer to as ‘finite verbs’ are verbs that have had some kind of person/tense marker added to them.

In Quichua, main verbs are quite often modified by some kind of adverbial phrase, which encodes manner of action, temporal dimensions of that action, or how the performer of an action is or is not related to the performer of the main verb’s action. The subject of this lesson is the *-sha* suffix, which indicates that the action of the verb to which it is attached is the performed by the same agent as the main verb. In the following traditional narrative about a man who tries to outsmart a forest spirit, but ends

up, instead, being outsmarted by it, there are many *-sha* suffixed verbs used.

Traditional narrative: An encounter with the Uchutika Spirit

1. *Mikunata maska-sha purik ara. Pukunata hapisha rira sachama.*

-sha coreference suffix; establishes that the subject of its verb is the same as the subject of the finite (tensed) verb.

pukuna “blowgun” (noun), “to ripen, mature” (verb)

‘Looking for food he would walk. Taking his blowgun he went to the forest.’

2. *Sachama risha, sikwangata wañuschisha, tigramura.*

sikwanga “toucan bird”

‘Going to the forest, killing a toucan bird, he headed back.’

3. *Yapashi ton ton ton ton ton ton ton takasha purik ara, washama y ñaupama; washama y ñawpamashi takasha purik ara.*

washa “behind, after”

hawpa “in front of, before”

takana “to touch, hit” (also metaphorical of intercourse)

‘(Something) was hitting ton ton ton ton ton ton ton, a lot, as it walked; to the rear and to the front; to the rear, and to the front, it hit as it walked’.

4. “Imashi kasna takasha puriwan?”, *nira.*’

‘ “What on earth is hitting like that as it walks with me?” he said.’

5. *Win llatanasha, payba sikwangata warkura haway.*

Win ‘(ideophone) ‘every, all’

llatanana ‘to undress’

warkuna ‘to hang, suspend’

hawa “on top, above”

‘Taking off everything he hung his toucan above.’

6. *Chasna rasha, payga kasna tay sirira; mana samashachu siria. “Imashi shamunga?” nisha, chapara.*

tay (ideophone) ‘complete lack of movement.’

samana “to breathe”

chapana “to wait”

‘Having done that, he laid there *tay* (not moving), like this; he laid there not even breathing. Thinking “what in the world is going to come?” he waited.’

7. *Supayga wax wax wax wax wax wax wax waxshi uyarimura, ña runa shina uyarimura.*

‘The spirit (came toward him) sounding *wax wax wax wax wax wax wax*, like a person it sounded.’

supay ‘spirit’

8. *Kay takasha purik supay ponzo umayukshi ara.*

ponzo ‘frizzy haired’

‘This hitting—as—it—walks *supay* was a frizzy haired one.’

9. *Runata rikusha, tukwitashi gustara. ‘Kaymandachu mikuk an? Kaymandachu samak an?’ Chasna rimarisha gustawra runata.’*

rimarina ‘to speak, talk to oneself’

‘Seeing the man, it inspected every (part of his body). “Does he eat from here? Does he breathe from here?” Talking like that, it admired the man.’

-Sha verbs simultaneous with or independent of main verbs

The coreference suffix *-sha* is suffixed to verb roots, and transforms them to adverb-like words. A *-sha* form can be translated with the English gerundial *-ing*. The action of a *-sha* suffixed verb can take place at the same time as the action of the main verb, or independently of the action of the main verb. Despite the fact that tensed verbs are called ‘main verbs’, *-sha* verbs can make major semantic contributions to a verb phrase. *-Sha* suffixed verbs may also have a variety of temporal relations with their main verbs.

In the first example, the action of the *-sha* verb and that of the main verb take place simultaneously:

Rikushami shayawranchi

‘We were standing there watching (it).’

There are several examples of sentences in the preceding narrative which also feature *-sha* verbs’ actions as simultaneous with main verbs’ actions.

By contrast, in the following sentence, the action of the *-sha* verb is relatively independent of the action of the main verb:

Yakumanda llukshisha, hanakma rira

‘It emerged from the water and headed upriver.’

In some instances, however, it may be difficult to decide whether actions are inextricably linked, or clearly separable. In the following example, the action of tripping and falling seems difficult to separate conceptually:

Niktyasha urmara

‘Tripping, he/she/it fell.’

-Sha verb facilitating action of main verb

A *-sha* verb can be linked with its main verb in a variety of ways. Sometimes a *-sha* verb indicates the reason or purpose for the action of the main verb. In the next sentence, the *-sha* verb describes a way of thinking which led to the action, or rather, the nonaction, of the verb in the main clause:

Chita mandzhasha, payguna wagrata mana illapanawrachu.

‘Because they were afraid of it, they didn’t shoot the tapir.’

Ukuchata hapishaga churaranchi latay

‘Grabbing a rat we put it in the tin container.’

Another type of facilitative *-sha* linkage may be translated by an if/then or a ‘when’ construction in English:

Animalguna pay raykashaga aisan maymandas.

‘If he’s hungry/when he’s hungry, he draws animal (toward himself) from wherever.’

Frequently, more than one *-sha* verb will be chained together to describe a set of interrelated actions. Consider the following description of a leaf cutter ant’s attempt to pick up and carry off a manioc leaf stem:

Lomo pangata pitin; chiwanga urmasha, hatarisha, shayarisha, mana ushashachu, rin.

‘(First) he cuts the manioc leaf; (then) falling, rising, standing, (but) not being able to do it, he goes.’

Go back over the narrative and look, briefly, at the various kinds of *-sha* constructions used.

PRACTICE 1

Practice making *-sha* verbs by creating sentences with the following word sets. Each

sentence should have one *-sha* verb and one main (finite) verb.

EXAMPLE:

(*PABA* ‘TURKEY’, *MASKANA* ‘TO SEARCH’, *PURINA* ‘TO WALK, TREK’)

PABATA MASKASHA PURINAWN. ‘SEARCHING FOR TURKEYS, THEY TREK.’

1. (*aswa* ‘manioc beer’, *machana* ‘become intoxicated’, *urmana* ‘to fall’, *pamba* ‘ground’)
2. (*pishku* ‘bird’, *rikuna* ‘to see’, *illapana* ‘shoot’)
3. (*win* ‘all’, *llatanana* ‘undress’, *siririna* ‘lie down’)
4. (*ruya* ‘tree’, *takana* ‘hit’, *purina* ‘walk/trek’)
5. (*supay* ‘spirit’, *rikuna* ‘look at’, *mandzharina* ‘be afraid’)
6. (*urku* ‘hill’, *sikana* ‘climb up’, *paktamuna* ‘arrive’)
7. (*motolo kiru* ‘motolo snake’s teeth’, *apana* ‘take’, *rina* ‘to go’)
8. (*pukuna* ‘blow gun’, *apana* ‘take’, *llukshigrina* ‘go and leave’)
9. (*sindzhita* ‘strongly’, *tarabana* ‘to work’, *ashka aswa* ‘lots of aswa’, *upina* ‘to drink’)
10. (*ñawpa* ‘front’, *uyarimuna* ‘sound toward’, *purina* ‘to walk, trek’)
11. (*washa* ‘back, behind’, *uyarimuna* ‘sound toward’, *purina* ‘to walk, trek’)

Negating a –sha verb

Speakers may negate a *-sha* suffixed verb to create a semantically more complex verb phrase which can communicate an idea of unexpectedness, or some kind of additional, perhaps surprising detail about the way in which the finite verb’s action is carried out. In the example below, the negation surrounds *asina* ‘to laugh’:

Mana asisha-chu tarabanawn. ‘Not laughing, they work’

Such constructions often lead to inferences which are not overtly stated. If

people are not laughing when they work, a possible inference is that they are behaving unnaturally, and may therefore be angry or sad, since good-natured laughter is the norm when engaging in many cooperative tasks.

PRACTICE 2

Practice making negated *-sha* constructions by going through the following sets of verbs and make only the *-sha* verb negative. For each example state an inference that a speaker may want to suggest. Please note that if the *-sha* verb takes a direct object, it is not necessary to add a direct object marker to that object:

EXAMPLE:

RUNA YANAPANA ‘TO ‘PEOPLE HELP’, I.E., TO HELP PEOPLE’, *KAWSANA* ‘TO LIVE’>

MANA RUNA YANAPASHACHU KAWSANAKUNAWN. ‘NOT HELPING PEOPLE, THEY LIVE

TOGETHER.’

POSSIBLE INFERENCE: SPEAKER IS BEING CRITICAL OF PEOPLE WHO DON’T HELP OTHERS.

1. *asina* ‘to laugh’, *baylana* ‘to dance’
2. *pugllana* ‘to play’, *tarabana* ‘to work’
3. *ruya takana* ‘to tree hit, i.e., to hit a tree’, *purina* ‘to walk, trek’
4. *uyarikta samana* ‘to breathe audibly’, *sirina* ‘to lie down’
5. *rimana* ‘to speak’, *tiyarina* ‘to sit’
6. *uyarimuna* ‘to be heard’, *shamuna* ‘to come’
7. *rimarina* ‘to talk to oneself’, *chapana* ‘to wait’
8. *rikuna* ‘to see’, *pukuna* ‘to blow with a blowgun’
9. *supay* ‘forest spirit’, *gustana* ‘to enjoy, like’, *mandzharina* ‘to be afraid’
10. *amarun* ‘anaconda, boa’, *rikuna* ‘to see’, *waytana* ‘to swim’

WRITTEN EXERCISE 1

Choose the most appropriate verb from the word bank below, to put in *-sha* form for each of the following sentences.

Pukuna tiyarina wakana purina
muskuna asina aparina llukana

1. *Ñukanchi* _____ *puñunchi*.
2. *Wawa* _____ *sin*.
3. *Payguna* _____ *tarabanawn*.
4. *Yaya pawata* _____ *paktamun*.
5. *Kanguna* _____ *chapangichi*!
6. *Pay alimanda* _____ *kasan*.
7. *Palo* _____ *purin*.
8. *Ñuka* _____ *kasani*.

WRITTEN EXERCISE 2

Fill in the following blanks with a correct form of the verb in parentheses. Use either an adverbial *-ngaw*, *-sha*, or a finite verb.

1. *Ñuka yayaga* _____ (*kasana* 'to hunt') *rin, sachama*.
2. *Kanguna* _____ (*aswana* 'to make aswa') _____ (*chapana* 'to wait) *paygunata*.
3. *Lomota* _____ (*yanuna*) *aswanchi, paygunata (upichina* 'to give to drink') _____.
4. *Ali aswata* _____ (*aswana* 'to make aswa'), *ñukanchi ali lomota*

_____ (*yanuna* ‘cook’).

5. *Aswata* _____ (*tukuchina* ‘to finish up, run out’), *ñukanchi*

_____ (*pingarina* ‘become embarrassed’).

PRACTICE 3

For each of the sentences in Written exercise 2 above, transform each finite verb into a past tense form. The point of this practice is to demonstrate how *–sha* suffixed verbs are independent of tense.

Questioning a –sha verb

In addition to negating a *–sha* suffixed verb, speakers may also focus on the *–sha* verb to ask a yes/no question. If the *–sha* verb has its own direct object, then the question’s scope will include that object:

Yaku hambishachu hapingi?

‘Is treating water with venom (how) you hunt?’ (Literally: ‘Water treating with venom do you hunt?’)

Possible response:

Nda. Yaku hambishami hapini.

‘Yup. Treating water with venom is how I hunt.’

PRACTICE 4

Answer the following questions in the affirmative

EXAMPLE:

CHUNLLA SIRISHACHU PUÑUNGI? ‘QUIETLY LYING DO YOU SLEEP?’

NDA. CHUNLLA SIRISHAMI PUÑUNI.

1. *Kungaylla mikushachu istudiangi?*

2. *Pukushachu kasangi?*

3. *Pambay llukashachu puringi?*
4. *Sindzhi kallpashachu puringi?*
5. *Aswa upishachu machangi?*
6. *Chunlla tiyarishachu istudiangi?*
7. *Sindzhita kantashachu istudiangi?*

Nina + -sha

When *-sha* is suffixed to the verb *nina* ‘to say’ it can have the effect of transforming its meaning from a verb which simply reports speech, or simply reports the act of speech, to a verb meaning ‘wanting,’ ‘intending,’ ‘thinking,’ or ‘wondering’. For example, the following question is frequently used to ask someone what, in general they might be up to: *Imata nisha puriungi?* ‘What wanting, are you walking about?’ Or simply: ‘What are you doing walking about?, or What are you up to, walking about?’

PRACTICE 5

Each of the following questions uses a *-sha* suffixed *nina* with another verb to ask a question. Answer the questions with the verb in parentheses.

EXAMPLE:

IMATA NISHA SHAMURANGI? (*YANAPANA* ‘TO HELP’) ‘WHAT WANTING, DID YOU COME?’

YANAPANATA NISHA SHAMURANI ‘WANTING TO HELP I CAME.’

1. *Imata nisha dzas rirangi?* (*kasana* ‘to hunt’)

‘What wanting, did you instantly go?’

2. *Imata nisha sacha wagrata illapanrangichichu?* (*mikuna* ‘to eat’)

‘What wanting, did you-all shoot the tapir?’

3. *Imata nisha mana dzas shamurangichi?* (sakirina ‘to stay’)

‘What wanting did you not come instantly?’

4. *Imata nisha nuspa shina muyuriungi sachay?* (*ala maskana* ‘to search for mushrooms’)

‘What wanting are you circling around in the forest like a crazy (person)?’

5. *Imata nisha chagray chapangi?* (*aycha hapina* ‘to catch meat’)

‘What wanting do you wait in the chagra?’

6. *Imata nisha ruyata kuchungi?* (*chagrana* ‘to make a chagra’)

‘What wanting do you chop a tree?’

In addition to the expression of desires or plans to carry out an action, the verb *nisha* may express a bodily need or an emotional state. If the bodily or emotional process is not subject to a person’s control, this construction may carry an inceptive ‘about to’ or a ‘need to’ meaning:

Piñarisha nin ‘S/he is about to get angry.’

Wakasha nin She wants to cry

Puñusha nin. S/he wants to sleep.

Imara upisha ningi? ‘What do you want to drink?’

Kignasha nin! ‘S/he wants to vomit. S/he is about to throw up.’

Kay wawa ishpasha nin. ‘This child needs to urinate.’

Kay wawa ismasha nin. ‘This child needs to defecate.’

LESSON 15

The switch reference suffix -kpi

Instructional narrative: “How we work with clay”

1. Q: *Ima shinata kawchungi manga alypata?*

kawchuna “to roll or twist”

‘How do you roll clay?’

2. A: *Manga allpataga apagirani, manga allpa pugruy, Puka Yaku hanagma.*

pugru “well, hole, pit”

‘I went and got some clay in a clay pit, upriver (from) Puka Yaku.’

3. *Chimi tiyagmi an manga allpa.*

‘That’s where clay is.’

4. *Chita apamusha, awa-kpi, tuvyara.*

tuvyana “to explode”

-kpi: switch reference suffix which establishes that the agent of its verb is distinctive from that of a following verb

‘(After) bringing that and (trying) to create with that clay, it exploded.’

5. *Kosakpimi tuvyara.*

kosana “to roast, to fire”

‘(When) (I/someone) fired it, it exploded.’

6. *Chimanda apacharanta lluchugirani.*

apacharana: type of tree, the bark of which is used to fire clay

lluchuna “to peel”

‘Then I went and peeled some *apacharana* bark.’

7. *Lluchugrisha, kutarani; kutasha, naranha pangay shushusha, chiwan karasha, awarani mukhataga.*

kutana “to grind”

shushuna “to filter, sieve”

karana “to fortify”

‘(After) peeling it, I ground it up; (after) grinding it, I filtered it through orange leaves, and (after feeding the (clay) with that, I created a mukaha.’

8. *Chiwanga, kosakpi, mana chari tuvangachu.*

‘(When) I fire it with that (ground up bark), it will not, perhaps, explode.’

9. *Kosakpi kutillata tuyakpiga, kutillata karani manga allpata.*

‘If, (when someone) fires (it), it again explodes, again I fortify the clay.’

The switch reference suffix *-kpi* is best understood by contrast with the coreference suffix *-sha* because their meanings are opposite and they would never co-occur in the same verb. Just as coreference *-sha* establishes that two actions are performed by the same subject, *-kpi* establishes that the action of the *-kpi* verb and that of a following finite verb are performed by different subjects. A nice way of metaphorically conceiving of the function of *-kpi* is to imagine that it acts as a spotlight which highlights a different player in a dramatic performance. It is always suffixed behind the last vowel of a root:

llukshina “to emerge” > *llukshi-* + *kpi* “someone (other than the subject of the finite verb) emerges”

A verb root suffixed with *-kpi* is not marked for person, tense, or number.

Speakers will sometimes use a subject, where ordinarily they wouldn't, in order to be specific about who is doing what, but it's not required by this kind of construction.

Notice that lines 4,5,8, and 9 of the narrative all use switch reference suffixes, but none of the subjects of the switch reference verbs is specified. Context plays an important role in identifying subjects of switch reference verbs.

To understand the nature of the relationships between actions linked by a *-kpi* suffix, it is useful to think of them as either causally linked or temporally contiguous, as is also the case for the *-sha* suffixed verbs described in Lesson 14. Such linkages may be translated with a variety of different phrases, none of which occurs in Quichua, such as :if x happens, then y will happen; because x happened, y happened; when x happens or happened, y happens or happened. In many instances more than one of these constructions may be equally plausible.

If,when/then -kpi constructions

If a finite verb that occurs with a *-kpi* verb does not specify that an action is in the past, then the *-kpi* verb and the finite verb may be linked by an if/then relationship. An example of an if/then-like relationship between verbs linked by *-kpi* is found in example 9 of the instructional narrative:

Kosakpi kutillata tuvyakpiga, kutillata karani manga allpata.

‘(If, when) someone fires (it), it again explodes, (then) again I fortify the clay.’

Another example of such a linkage is found in the following:

Mana tamyakpi sachama purini.

‘(If, when) it doesn't rain I walk to the forest.’

When/after/because x happens, happened/y happens, happened –kpi constructions

Another type of conceptual linkage between a *–kpi* suffixed verb and a main verb is temporal. This type of relationship is most evident when the finite verb is in the past tense. In such examples, the two actions may happen simultaneously with each other (when/while x happened, y happened), or one action may precede another (after x happened, y happened). In such cases, there is no necessary causal relationship between the two actions, but rather, a temporal or sequential relationship. Example 5 from the narrative illustrates the simultaneous relationship between two actions:

Kosakpimi tuvyara

“(When/while) (I/someone) fired it, it exploded.”

A similar kind of sequential relationship is found in example 4, where one action precedes another:

Chita apamusha, awakpi, tuvyara.

‘(After) bringing that and (trying) to create with that clay, it exploded.’

PRACTICE 1

Practice switch reference constructions by making sentences with the following sets of words. Then provide a translation of the sentence you constructed.

EXAMPLE:

(ÑUKA ÑAÑAWA WAWA/ WAÑUNA/ ÑUKA/ WAKANA) >

ÑUKA ÑAÑAWA WAWA WAÑUKPIMI, ÑUKA WAKARANI.

‘WHEN/BECAUSE MY SISTER’S BABY DIED, I CRIED.’

1. (*wawaguna, killachina / ñuka, rina*)

2. (*kanguna, ashka pangaguna, pallana / mama, alita, kosana*)

3. (*Hachi Fernando, raykaywan wañuna / ñuka, pay, karana*)
4. (*mikya Lola shamuna / ñuka, aswa, pay, upichina*)
5. (*indi pundzha, ana / yaya, paktamuna*)
6. (*apa yaya, mushuk hacha, kuna / ñuka, wangana aycha, kasana*)
7. (*puma, ñuka, apanakuna / sindzhita, kallpana*)
8. (*ñukanchi, alita, allpa, allmana / paloguna, shamuna [neg]*)
9. (*lomo, chayana / payguna, mikuna*)
10. (*sacha supay, wawa, hapina / kutillata rikurina [neg]*)
11. (*supay, pay, nitina / pay, asinayana*)
12. (*payba mushuk hacha, shuwana / pay, muskuchina*)
13. (*runa, likcharina / supay, kallpana*)
14. (*runa, puñuna / supay, pay, rikuna*)
15. (*washamanda, ruya, takana / runa, pay, maskana*)

Sequencing of –sha and –kpi

The designated name of *-kpi* as a ‘switch referenc’” suffix is an accurate indication of its function. Everytime you see or hear a *-kpi*, you should expect the very next verb to ‘switch’ to a different agent (or subject). This explains why, in line 4, the *-sha* verb which precedes the *-kpi* verb can be understood to refer to the same agent or actor as the *-kpi* verb:

Chita apamusha awakpi, tavyara.

‘(After) bringing that and trying to create (with it), it exploded.’

In this line, the first verb *apamusha* ‘bringing’ modifies its immediately following verb *awakpi* ‘someone creates’ However, since this second verb is suffixed with *-kpi*,

the very **next** verb has to refer to a different agent or actor than that of the preceeding -*kpi* verb. And, in fact, it does, since the exploding of the clay is agentively distinctive from the narrator's shaping of the clay described by *awakpi*.

Consider, next, line 9:

Kosakpi, kutillata tuyyakpiga, kutillata karani manga allpata.

'If, when I fire it, it explodes again, again I fortify the clay.'

In this example, there are two switch reference verbs which occur right next to each other. The first verb *kosakpi* refers to the action of firing by the narrator. The next verb *tuyyakpi* refers to a different event, that of the exploding of the pottery. The fact that this verb too is suffixed with *-kpi* means that the very next verb has to refer to another distinctive action, which it does. Remember that even though the agent of the final verb and of the first verb of the sentence are the same, the first verb has to be suffixed with *-kpi* to keep it distinguished from its immediately following verb. Syntax, then, is an important part of the proper usage and interpretation of *-kpi* and also *-sha* suffixes.

WRITTEN EXERCISE 1

Practice using *-kpi* and *-sha* by completing the following sentences with the correct form of the verb in parentheses (You will either use *-kpi*, *-sha*, or a finite verb.)

Then provide a possible translation

EXAMPLE:

_____ (*TAMYANA* 'TO RAIN') *PAYGUNA MANA PAKTAMUNAWRACHU* >

TAMYAKPI *PAYGUNA MANA PAKTAMUNAWRACHU.*

'BECAUSE/SINCE IT RAINED/IS RAINING, THEY DIDN'T ARRIVE.'

1. _____ (*shamuna*) _____ (*tiyarina*), *payta upichirani aswawan.*

_____.

2. *Pay tukwita* _____ (*llatanana*) *payta* _____ (*rikuna*) *supayga.*

_____.

3. *Supay* _____ (*uyarimuna*), *ñukanchi* _____ (*mandzharina*).

_____.

4. *Runagunaga mana* _____ (*chu* (*samana*)) _____ (*sirina*).

_____.

5. *Pay ñukata* _____ (*nitina*) _____ (*asina*).

_____.

6. *Pay ton ton ton* _____ (*takana*) _____ (*purina*) *payta uyarani.*

_____.

7. *Chunda* _____ (*pukuna*) *payguna* _____ (*pallana*).

_____.

8. *Awkata* _____ (*rikuna*), *ñukanchi* _____ (*kallpana*).

_____.

9. _____ (*tamyana*) *ñukaga* _____ ([neg]*likcharina*).

_____.

10. *Kumari Faviola* _____ (*hatarina*), *aswata* _____
 (*upina*), *chagrama* _____ (*rina*).

11. *Ñukata* _____ (*upanayana*), *aswa* _____ (*tiyana*),
payguna ñukata _____ (*upichina*).

PRACTICE 2

Construct switch reference sentences with the following sets of words.

EXAMPLE:

(*UPANAYANA / UPICHINA*) > *KANTA UPINAYAKPIGA, ÑUKA KANTA UPICHINI.*

1. (*puñunayana / rina*)
2. (*ñuka, llakina / payguna, aycha, karana*)
3. (*puma, sindzhita, kallpana / ñukanchi, sindzhita, apanakuna*)
4. (*pay, wawa, markana / kan, ashanga, aparina*)
5. (*wawaguna, killachina / pay, llukshina, wasi*)
6. (*indi pundzha, ana / chagra, ñukanchi, tarabana*)
7. (*palo, wasigama, llukuna / wawaguna, mandzhana*)
8. (*amarun, ñukanchi, rikuna / ñukanchi, kallpana*)
9. (*kari, shuk warmi, munana / warmi, llakirina*)
10. (*puma, urku, sikana / payguna, pay, [neg] rikuna*)
11. (*kan, ñuka, tapuna / kan, tukwi, rimana*)
12. (*manga allpa, tuyyana / [neg] mukaha, awana*)

WRITTEN EXERCISE 2

Decide on a *-kpi* verb or a coreference *-sha* verb for each of the following sentences.

Shuk apa mama tiyawra. Chi apa mama ishkay churiyuk mara. Kay ishkay churiwan

_____ (*kawsana*) *tiyawra. Chagrama* _____ (*rina*),

lomota _____ (*tarpuṇa*) *palandatawas* _____ (*tarpuṇa*)

kawsara. Payba churiguṇa aychata hapingaw _____ (*purina*).

_____ (*aswana*) *chapara apa mamaga.*

Payguṇa aycha illak _____ (*paktamuna*) *apa mama*

_____ (*piñana*) *mana payguṇata upichirachu.*

Kayandi, aychata _____ (*hapina*) *pukunawan* _____

(*markana*), *wasiy* _____ (*paktamuna*), *apa mama* _____

(*kushiyana*) *upichira payguṇata.*

LESSON 16

The present perfect -shka

Narrative of a personal experience: 'A plane crash'

1. *Rikungi. Chagray ñuka riurani, lomota apangaw.*

'Look. I was going along in the chagra, to get manioc.'

2. *Chiga, avionga, kasna wamburisha riura, riki!*

avion "airplane"

wamburina "to float, glide, fly"

'Then the plane, it was gliding like this, as it was going, look! (gestures¹)'

3. *Mana kasnaga rirachu; ña kasnamallaga chupami allpama; pay singaga haway, chupaga allpama. Mana kuskata, mana usharachu.*

'It wasn't going like this (gestures²); now just like this, the tail toward the ground; its nose (was) toward the ground. It wasn't able (to go) straight.'

4. *Ña chiga yapa kargashkawna: kimsa tanque gasoline; ishkay saco arroz; shuk azucar; chimanda anawra runagunaga.*

kargana 'to load'

tanque Sp. 'tank'

saco Sp. 'sack'

azucar Sp. 'sugar'

'Now, they've loaded it a lot: three tanks of gasoline; two sacks of rice; one of sugar; and then there were the people.'

5. *Ñuka shuk ushushillawan mawrani chagray, ichilla wawagunawan. 'Wawaguna rikuychi avionda!' nini; 'mana kuskata rindzhu; siki urmangarawn!' nirani*

‘I was with only one daughter, and some little ones’. ‘Children look at the plane’ I say;

‘It’s not going straight; its rear is going to fall’ I said.’

6. *Chiga ña mayta taco tuvyashkata shina uyarani, ñuka, chagramanda!*

mayta ‘somewhere, wherever’

‘Then somewhere I heard (what was) like exploded dynamite, from the chagra.’

7. *Chiga ‘Huuuuuuuuuuu huu huumi’ chagra ñambimanda kaparimunawn.*

kaparina ‘to shout’

‘Then ‘Huuuuuuuuuuu huu huu’ from the chagra path they shout toward me.’

8. ‘*Imatashi kaparinawn?*’ *nishami, uyasha shamuni.*

‘Wondering ‘what are they shouting (about)?’ I come.’

9. ‘*Wañuuuuuuushka! Wañuuushka!*’ *ninawn.* ‘*Winshi rupashkawna*’ *ninawra.*

rupana “to burn, be hot”

‘Died! They’ve died!’ They say. ‘All of them have burned’ they said.’

The present perfect *-shka* expresses the present relevance of an already accomplished action which may or may not have been witnessed. It’s most comparable to the English present perfect construction ‘I have gone.’ The present perfect paradigm is reproduced below:

Ñuka rishkani ‘I’ve gone’ *Ñukanchi rishkanchi* ‘We’ve gone’

Kan rishkangi ‘You’ve gone’ *Kanguna rishkangichi* ‘You-all have gone’

Pay rishka ‘He, she, it’s gone’ *Payguna rishkawna* ‘They’ve gone’

PRACTICE 1

Add the complete set of perfect suffixes to the following verbs:

<i>churarina</i>	<i>kallpana</i>
<i>gustana</i>	<i>kamana</i>
<i>hambina</i>	<i>kanina</i>
<i>hapina</i>	<i>hapichina</i>
<i>hapichina</i>	<i>ichuna</i>
<i>ichuna</i>	<i>kachana</i>

As the above paradigm makes clear, there is no formal difference between the third person singular present perfect form, and its adjectival form. And in fact, in many cases, there is very little semantic difference between using a *-shka* form as an adjective, and using its present perfect form. For example:

Machashkachu angi ‘Are you drunk?’

Machashkangichu? ‘Have you become drunk?’

WRITTEN EXERCISE 1

Complete the following sentences with a *-shka* verb, deciding which verb of the pair is most appropriate. You may want to review Lesson 8 on the semantics of the *-ri* suffix.

1. (*tukuna*, *tukurina*)

Aswa charak mana _____ *chan*.

Imata _____ *kamba mamaga?*

2. (*hapina*, *hapirina*)

Kunan ñuka ushushi _____ *man*.

Kunan nina _____ *man*.

3. (*wiñana*, *wiñarina*)

Payba ushushi _____ *man*.

Ñukanchi papagunaga _____ man.

4. *(allsana, allsarina)*

Payba chakita _____ turumanda.

Mushuk killa _____ maura Sara Yakuma.

WRITTEN EXERCISE 2

Fill in the following blank spaces with a correct *-shka* form of the verb in parentheses.

1. *Chita uyasha, payguna dzas _____ (llukshina + -gri) wasimanda.*

2. *Kanguna yapami _____ (kargana) ahangata pallashkagunawan.*

3. *Kan mukahata _____ (awana) tayllayashka manga allpawan?*

4. *Ñukanchi mana _____ -chu (rikuna) ali mushuk llachapawan churarishkagunata.*

5. *Ñuka makita _____ (rupana) mangata shayachisha ninay.*

6. *Ñuka ñaña _____ (hapina) man Lobertowa churiwan.*

Narrative past -shka

The forms included in the present perfect paradigm outlined in Part 1 have another kind of function in narrative. However, this function is restricted to third person singular and plural forms. When people tell stories they frequently use the third person present perfect verb form instead of the ordinary past tense. *-Shka* suffixed verbs are not always used throughout the course of a narrative. Speakers will sometimes begin a narrative with *-shka* verbs, and then switch to the ordinary past tense forms. The *-shka* suffixed verb may therefore be considered a genre marker for *kallari timpu* or ‘beginning times’ stories. Such stories often concern mythic, magical, or other-worldly events that happened too long ago to be remembered by contemporary people.

PRACTICE 1

Practice your command of *-shka* forms by transforming all of the third person singular and plural past tense verbs in the following narrative (excluding the prologue) into *-shka* verbs.

EXAMPLE:

CHIGA APASHI ARA MAMAGA > CHIGA APASHI ASHKA MAMAGA

‘SO ONCE UPON A TIME THERE WAS AN OLD WOMAN.’

How people didn’t used to get old

Prologue

Kallariga, ñukanchi rukuyasha, wiwilanda allaranchi. Wiwilan tiyan sachay. Wiwilan nishkata, mana riksirangichu? Shuk angu man. Chiga, allpay, payba, wiñarishka anguga rin. Ichilla panga wawayuk man; ukuymi aparin shuk anguta. Chigama, chigama, chigama, sunigunata aparin. Chitami allasha, wiwilanda takashami armak anawn, runaguna, hasta kunangama armanawn. Jabon shina puskuyan. Napata win anchuchisha armag anawn.

Story

1.*Chiga apashi ara mamaga.* 2.*Chiga churiga: “puñugrishalla mama; kanga tiyawngi” nishashi sakira mamata.* 3.*‘Ari... muskuk puñugri, ñuka tiyawsha.’* 4.*Wiwilanda allara.* 5.*Kunanga armagrishalla, ismu llachapata llatanagrishalla, nisha ushushita, wasimanda llukshira.* 6.*Semanata, manashi rikurira.* 7.*Maytashi mama rin?* 8.*Churi paktamura.* 9.*Chiga, mamaga, chita rira.* 10.*Charak mana rikurindzhu.*

11. *Imanasha chari?* 12. *Chagray wiwilanda allara.* 13. *Ñuka yuyaybi 'chi ismushka llachapata anchuchingaw, chari, rira' nirami.* 14. *'Ñuka pushagrishalla mamata' nira chi waglichina runa.* 15. *Chasna nishaga churiga kallpasha rira.* 16. *Rikukpi, kaywan pariulla akchayuk shara pay, sultira shina.* 17. *Ali warmishi ara.* 18. *Ña mamaga chikan rikurik warmishi ara.* 19. *Chasnashi ña win wiwilanda armashaga, apangura lluchurishkata rikuk changi?* 20. *Ña win, llullu shinalla, ima munay rikurig warmi shamura!* 21. *Chiga, payba churita rikusha, 'Shamurangichu churi?'* 22. *'Atsatsay! Kanga mana ñuka mamachu angi!' nirashi.* 23. *'Munasha, rikugri ñuka ismushka llachapata, ñuka llatanashkata', nirashi mamaga.* 24. *Mana uyarachu churiga.* 25. *Sira shinashi kipirira mamata, 'mana ñuka mamachu angi kanga', nirashi.* 26. *'Mana churi, kamba mama mani ñuka; ñuka ismushka llachapatami llatanasha shamuni' nirashi.* 27. *'Imawata kasna kipiriway?'* 28. *Puñuy kallarira.* 29. *Churi chasna rawsha mandzharira.* 30. *Chimanda, 'ñukama hapishkangi, ñukama hapishkangi', payta aysasha rira.* 31. *'Mana churi, ñuka mani kamba mama.* 32. *Sakiway', nirashi.* 33. *Ñuka ismu llachapata rikugri yakuma', nirashi.* 34. *Mamaga yaku shinalla wakasha, wasiy paktamura.* 35. *'Shamungichu mama?'* nirashi ushushiga. 36. *'Kanga ñuka mama kasna ñawpa rikurig arangi, sultira asha.'* 37. *'Mana ñuka wawa shinachu rawan,' nirashi mamaga.* 38. *'Kunanga yakuma riunimi' nisha, rira.* 39. *Ushushi payta apanakura.* 40. *Rikukpimi, mamaga barawan kumurishashi shamura.* 41. *Kunan apa mama shina rikurig shara.* 42. *'Kunan imaynata rukuyasha wañuni, chasnallata kangunawas wañungichi.* 43. *Mana llatanangichichu. Kunan ñuka wawa kasna rasha waglichin kayta.* 44. *Mana llatanata ushangachu rawngichi.* 45. *Piwas mana llatanangachu.* 46. *Barata hapirisha, chi aychallanmi wañungichi, nishashi rimasha wakara.'*

47. *Chimanda apa wanura.*

Grammatical characteristics of –shka

Although the *-shka* suffix is most at home on verb roots, it may be further affixed to function in various grammatical capacities. As stated earlier, it is suffixed to a verb root, replacing the infinitive *-na*:

tukuri-na ‘to finish up, end’ > *tukuri-shka* ‘finished’

However, a *-shka* suffixed verb can itself be further suffixed, depending on its grammatical function within a sentence. *-Shka* is semantically similar to the past tense –ed suffix in English, which can be used in a variety of grammatical constructions:

-ed suffix for verb: He toasted his bread.

-ed suffix as adjective: The toasted food became dried out

-ed suffix as a predicate adjective: The bread was toasted

-shka for verb: *Pay mikunata yanushka* ‘He cooked the food.’

-*shka* for adjective: *Yanushka mikuna tiyan* ‘There is cooked food.’

-*shka* for predicate adjective: *Mikuna vanushka an* ‘The food is cooked.’

-*Shka* suffixed roots may take a variety of other suffixes, such as plural –guna/*una*, direct object –*ta/ra*, and others to be discussed later.

WRITTEN EXERCISE 1

Fill in the following blank spaces with a *-shka* suffixed form of the verb that is most appropriate:

<i>sambayana</i>	<i>chayana</i>	<i>ismuna</i>
<i>chunllayana</i>	<i>puchuna</i>	<i>machana</i>
<i>kushparina</i>	<i>llakirina</i>	
<i>witayana</i>	<i>kumurina</i>	

1. *Ñuka mana tarabashka chagra* _____ *tukun.*
2. *Wawagunaga mikushka washa* _____ *tukunawn.*
3. *Hapishka bagriga* _____ *kanoay.*
4. *Pundzha chishakta tarabasha chagray* _____ *tukuni ñuka.*
5. *Paygunawa wawa wanukpi* _____ *tukuranchi.*
6. *Ña* _____ *-mi an, lomo.*
7. *Ñuka* _____ *apa mama alimanda purigmi an.*
8. _____ *-ta muktingichu?*
9. *Kay* _____ *-ta wakaychingi!*
10. _____ *-guna yapa baylanawn tuta pagarikta.*

Promises, threats, and other expressions with –shka

Besides its function as an adjective, predicate adjective, subject, or direct object of a sentence, a verb suffixed with *–shka* is also used in a number of idiosyncratic expressions. It is often used with evidentially suffixed *alimi* ‘good (according to speaker)’, and *ana* ‘to be’, to express a compliment:

Alimi ashka ‘It’s good!; ‘nice’!

The following are just a few contexts where this use has been documented:

1. After hearing a good story
2. While eating or drinking something tasty

3. Upon seeing that something broken has been repaired
4. Upon seeing a Swiss army knife completely unfolded

Notice that although *-shka* was defined earlier as referring to events or processes that are complete, the above usages are not so restricted. Example 2 above uses a *-shka* verb to talk about the ongoing experience of enjoying food or drink.

-Shka also forms part of an exclamation used to express amazement, surprise, or awe, particularly when looking at something very nice, such as well-made, finely painted pottery:

Ushashka! < *ushana* ‘to be able’

This expression is not easy to translate. English exclamatives like ‘wow!’ come close. It is also interesting to point out that there is a semantics of ‘unpreparedness’ that goes along with this expression, and has been reported by linguists as a function of perfect grammatical markers in other languages. This semantics of unpreparedness is sometimes labelled ‘mirativity’.

Another type of *-shka* usage is found when speakers want to make promises or threats. In such usages, a speaker is saying to someone that something is so certain to happen or not to happen to or for them, that it is as good as accomplished. This is expressed by taking the *-shka* suffixed verb root and adding *angi* ‘you are’ or *angichi* ‘you all are’. For example, consider the following threat that someone once made to someone else:

wañuchi ‘kill’ + *-shka* = *wañuchishka* ‘killed’ + *angi* = *wañuchishkangi* ‘you are killed’

The final derived sentence does not mean that the speaker is addressing a corpse. It means, rather, that the speaker is making a prediction, which in this case is

interpretable as a threat. A more figurative translation would be: ‘you are as good as dead’.

-*Shkangi* constructions are not only used for threats. In the following example, it is used to tell someone that they will receive harvested fruit from the speaker:

Chunda muyuta pallakpiga ashkata kushkangi

‘If/when someone harvests a lot of chunda fruit, you are given a lot of them.

And:

Masnata wakakpiwas, mana aparishkangichu

‘No matter how much (you) cry, you are not carried.’

PRACTICE 2

Fill in the following blank spaces with a correct, *-shka* form of the verb in parentheses.

EXAMPLE:

ASWATA UPICHIK SHAMWI! MANA _____ (TUKURINA) -CHU AN >

ASWATA UPICHIK SHAMWI! MANA TUKURISHKACHU AN.

1. Ñuka _____ (wañuna)mikya Theresa mana ali tarabakchu ara.
2. Mikukchu angi paygunawa _____ (pallana)
3. Kay mana ali _____ (yacharina) gringo turuyasha purikmi an.
4. Chi ali _____ (churarina +plural + acc) rikurangichichu?
5. Ñukata aychata apamukpiga _____ (llakina).
6. Paparaw aswa pukukpiga, wayra shina _____ (upichina)
7. Kan, kay llaktamanda rikpiwas, mana _____ (kungarina)
8. Kan ñukata kayakpiwas mana _____ (yanapana)
9. Supay _____ (uyarimuna) kanda kwintawni.

10. Ñuka ali, mana _____ (ismuna) hachata aparirani, ruyata kuchungawa.
11. Chi _____ runata rikuranchi _____ (turuyana) sachá ñambiy.

LESSON 17

Talking about the Future

‘Uncertainties’

1. Sylvia: *Mama! Raykaywan wañuumi!*

raykay ‘hunger’

‘Mother! I’m dying of hunger!’

2. Theresa: *Imata rashun? Aycha illanmi. Lomo illanmi. Palandawas illanmi. Imata mikushun?*

-shun; 1st person pl future

‘What will we do? There is no meat. There is no manioc. And there are no plaintains either. What will we eat?’

3. Theresa: *Kaya chari mana tamyangachu. Kaya risha chagrama.*

-sha; 1st person sg future

‘Tomorrow perhaps, it won’t rain. Tomorrow I’ll go to the chagra.’

4. Sylvia: *Ima urasta tigramunga yayaga?*

uras ‘general time frame, hour’

-nga; third person sg future

‘When will father come back?’

5. Theresa: *Indi pundzha shamungami. Kaya chari paktamunga.*

indi ‘sun’

‘He’ll come on a sunny day. Tomorrow perhaps he’ll arrive.’

6. Sylvia: *Ñañagunagaya? Ima urasta shamungawna?*

-ngawna; 3rd person pl future

‘And what about my sisters? When will they come?’

7. Theresa: *Kan yapa killachiwawngi, kasna tapusha. Ima urasta shamungawna, payguna? Ima shinata yachasha, ñuka, ña?*

kilyachina “to bother, disturb”

‘You are bothering me a lot, asking like that. When will they come? How will I know now?’

8. Sylvia: *Ringami rawni, paygunata maskangaw!*

-nga + rana compound future construction

‘I’m going to go and look for them.’

9. Theresa: *Ama richu! Sakiri! Hapi tukungami rawngi supaymanda!*

‘Don’t go! Stay here! You’re going to be caught by a supay!’

This chapter introduces the future tense. It is used, as in English, to refer to actions which are projected to take place **after** the time at which the speech event takes place. However, an important cultural observation is that Runa are very cautious about stating predictions concerning action that is a year or more in the future because the future is considered so uncertain.

Making predictions about actions in the distant future, like counting chickens before they hatch, is considered arrogant and precipitous. It tempts fate and is therefore considered bad luck. Although the grammar allows one to express future action, it is generally used only to express immediately pending action. For example someone might use the future to say ‘I am going to the river to bathe so if it rains bring the clothes in.’

By contrast it is rare to hear a person say something like, ‘three years from now my daughter will graduate from high school.’ Generally statements of the long range future are avoided altogether. Significantly Runa do not use fortune tellers. When a *yachak* drinks *ayawaska* he discerns what has happened in the past or what is happening in the present but generally refrains from predicting.

If statements of long range planning are made by traditional Runa, they are prefaced by something like this: ‘Only God knows if we live or die, perhaps if we live..... (X will happen, or I will do Y). A short hand for expressing this sentiment is the verb *kawsasha* which means ‘being alive, (I, you, he, she, it, we, or they) will . . .’ The word *kawsasha* is generally placed at the beginning of any sentence expressing action a year or more in the future:

Kawsasha shamuk wata shamusha. ‘Being alive, (or: if I live) I will come next year (literally: the year that comes).’

The actual future tense paradigms follow. The differences between the two dialects are only obvious in the third person plural.

1) Future construction in Upper Napo Quichua:

ñuka shamu-sha ñukanchi shamu-shun

kan shamu-ngui kanguna shamu-ngichi

pay shamu-nga payguna shamu –nga

2. Future construction in Pastaza Quichua

ñuka shamu-sha ñukanchi shamu-shun

kan shamu-ngi kanguna shamu-ngichi

pay shamu-nga payguna shamu-ngawna/nguna

One complication regarding the future tense in PQ, is that its third person plural form changes when the vowel immediately preceding the *-ngawna* is *-aw*, as happens, for example, when the durative aspect is used. In such an environment, the future suffix is the same as the plural marker *-guna* that is used for nouns. For example:

Payguna rawngawna > *payguna rawnguna*

WRITTEN EXERCISE 1

Fill in the following blanks by choosing either a past or future form of the verb in parentheses. For some sentences, both may be possible.

1. *Kaya ñuka mukahata* _____ (*awana*).
2. *Ima urasta* _____ (*apamuna*) *payguna, kanoata?*
3. *Pay* _____ (*chapana*) *chari, payba ayllugunata.*
4. _____ *-chu (rina) kanwas, sachata puringaw?*
5. *Ñukanchi wagrata rikusha* _____ (*wañuchina*)!
6. *Kanguna supayta uyasha, chunlya* _____ (*shayarina*).
7. *Wawaguna pambay* _____ (*llukana*), *purina urasgama.*
8. *Pay mana kutillata* _____ (*paktamuna*); *rira hawa llaktama.*
9. *Kayna yapa ñukata* _____ (*killachina*) *kasna tapusha.*
10. *Kayna tuta, piguna* _____ (*shamuna*)?

The compound future construction

The compound future construction which was used in Line 8 of the dialogue, can best be translated by the English 'I'm going to do X,' where X stands for some verb.

The verb expressing the main idea of the action that will take place is suffixed with the third person singular *-nga*. This construction describes an action which will happen in

the fairly near future, and in fact, may already be starting to happen. It is used far more often than the future tense studied in Part 1. It is always used with a durative form of the verb *rana* ‘to do, make.’ Furthermore, speakers usually add the evidential suffix *–mi* to the *–nga* verb. The following examples illustrate the compound future and ordinary future constructions:

tiyarina > *tiyarisha* ‘I’ll sit down’

tiyarina > *tiyaringami rawni* ‘I’m going to sit down.’

PRACTICE 1

Practice the compound future by constructing sentences that use the following sets of words.

EXAMPLE:

(HAWA LLAKTAY/KAWSANA) > KAWSANGAMI RAWNI HAWA LLAKTAY.

1. (*pay/yanapana*)
2. (*upina/aswa*)
3. (*puñuna/kay wasiy*)
4. (*kasana/sachay*)
5. (*hatun lagarto/wañuchina/kunan pundzha*)
6. (*mushuk hacha/maskana*)
7. (*maskana/ali tuku*)
8. (*turu llachapa/taksana*)
9. (*apa yayagunata/chapana*)
10. (*hatun ruya/kuchuna*)

PRACTICE 2

Revisit the examples of Practice 1 and transform each of the preceding sentences by combining a compound future form of *rina* ‘to go’ with the main verb in an ‘in order to’ adverbial form.

EXAMPLE:

KAWSANGAMI RAWNI HAWA LLAKTAY > RINGAMI RAWNI HAWA LLAKTAY KAWSANGAW

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Questioning the compound future

The verb that is the most important semantically, of the compound future construction is the verb suffixed with *-nga*. Evidence for its importance is found in the construction of yes/no questions. Speakers frequently ask yes/no questions about a compound verb’s action by suffixing *-chu* onto the *-ngaw* verb rather than onto the finite verb:

Ringachu rawngi kachun? ‘Are you going to go, sister-in-law?’

Ari! Ringami rawni.

PRACTICE 2

Practice asking yes/no questions about compound future actions by transforming the following.

EXAMPLE:

RINGAMI RAWNI QUITOMA 'I'M GOING TO GO TO QUITO'>

RINGACHU RAWNGI QUITOMA? 'ARE YOU GOING TO GO TO QUITO?'

1. *Paktamungami rawni kaya.*
2. *Aparingami rawni papachinata.*
3. *Tarpungami rawni lomota.*
4. *Pallangami rawn pangata.*
5. *Kasangami rawnguna aychata.*
6. *Kuchungami rawni ruyata.*
7. *Llukshingami rawn ruyamanda.*
8. *Likcharingami rawn kunan.*

Exhortative future constructions 'should I?' 'should we?' And 'let's'

The questions expressed in English such as 'should I?' "should we?" And 'let's' are constructed in Quichua as follows:

Baylashachu? 'Should I dance?' = bayla- + -sha (first person singular future marker)+ -chu (yes/no question marker).

Aswata upishunchu? 'Should we drink aswa?' = upi- + -shun (first person plural future marker) + -chu

Baylashun! 'Let's dance' = bayla + -shun (first person plural future marker)

PRACTICE 3

In the list of examples below first cover the English column and translate the Quichua examples into English. Then cover the Quichua column and translate the English sentences into Quichua.

The ‘should I’ construction:

<i>Luzda sindishachu?</i>	Should I turn on the light?
<i>Luzda wañchishachu?</i>	Should I turn out the light?
<i>Pungura paskashachu?</i>	Should I open the door?
<i>Pungura tapashachu?</i>	Should I close the door?
<i>Kaybi tiyarishachu?</i>	Should I sit here?

The ‘should we’ construction:

<i>Luzda sindishunchu?</i>	Should we turn on the light?
<i>Luzda wañuchishunchu?</i>	Should we turn out the light?
<i>Pungura paskashunchu?</i>	Should we open the door?
<i>Pungura tapashunchu?</i>	Should we close the door?
<i>Kaybi tiarishunchu?</i>	Should we sit here?

The ‘Let’s’ construction:

Luzda sindishun.	Let’s turn on the light.
Luzda wañuchishun.	Let’s turn out the light.
Pungura paskashun.	Let’s open the door.
Pungura tapashun.	Let’s close the door.

Kaybi tiyarishun.

Let's sit here.

WRITTEN EXERCISE 2

Runa shimima pasachi 'Translate to Runa shimi.'

I will go.

You will cook.

They will drink.

S/he will come to eat.

He (she, it) will come tomorrow.

We will eat in the house.

Next week we will go to Quito.

In one year I will return.

Useful expressions for talking about temporality

There are a number of temporal expressions that function as adverbs which establish a temporal frame for the accomplishment of an action, event, or process. The most widely used expressions are listed below:

ñalla 'soon, almost'

kaya 'tomorrow'

pasak 'last, previous'

shamuk 'coming, next'

shamuk semana 'next week'

shamuk killa 'next month'

<i>shamuk wata</i>	‘next year’
<i>washa shamuk watauna</i>	‘distant future’
<i>minzha</i>	‘day after tomorrow’ (T)
<i>kaya washa</i>	‘day after tomorrow’ (PQ)

WRITTEN EXERCISE 3

Check the following sentences to see if the temporal expressions match the tense used for the sentence. If the sentence doesn’t work, correct it with an acceptable sentence.

EXAMPLE:

KAYNA WAYTANGA RAWNI ‘YESTERDAY I AM GOING TO SWIM.’ (NOT ACCEPTABLE)

ACCEPTABLE SENTENCES;

KAYNA WAYTARANI ‘YESTERDAY I SWAM.’

K AYA WAYTANGA RAWNI ‘TOMORROW I AM GOING TO SWIM.’

1. *Kaya ñuka kamba wasima shamusha.*
2. *Kaya pundzha llaktama rikani.*
3. *Kayna palandara mikukani.*
4. *Minzha Ecuadorma shamushami.*
5. *Shamuk wata ashkara pasiyanga rawni.*
6. *Shamuk killa ñuka llaktay tiasha.*
7. *Shamuk semanauna Veneciara tiyanga rawni.*
8. *Kaya sachama rikani.*
9. *Kayna sachamanda paktamukani.*

10. *Kaya Napo yakuy waytanga rawnchi.*
11. *Kunan llachapara taksanga rawni.*
12. *Kaya wawaunawan pukllanga rawnchi.*
13. *Ñalla Tenama ringa rawnchi.*
14. *Ñalla sachamanda shamukani.*
15. *Kaya chagray tarabakani.*
16. *Shamuk killa ñuka llaktama ringa rawni.*
17. *Kaya Tenama risha.*
18. *Shamuk wata Sudamericama puringaw risha.*

PRACTICE 4

For each of the following sentences, transform it from a past to a future tense sentence.

EXAMPLE:

KAYNA PUNCHA NAPO YAKUY WAYTAKANCHI. ‘YESTERDAY WE SWAM IN THE NAPO RIVER.’

KAYA PUNDZHA NAPO YAKUY WAYTANGA RAWNCHI. ‘TOMORROW WE’RE GOING TO SWIM IN THE NAPO RIVER.’

OR:

KAYA PUNDZHA NAPO YAKUY WAYTASHUN. ‘TOMORROW WE WILL SWIM IN THE NAPO RIVER.’

1. *Kayna tuta lumura yanukani.*

2. *Kayna puncha wawaunawa ñambiy puklyakangichu?*

3. *Kayna pundzha sachama rikani.*

4. *Unay Quitoy sakirikanguichi.*

5. *Pasak killa chagray tarabakani.*

6. *Pasak wata ñuka llaktama paktamukani.*

7. *Mario kayna punzha Tenama rika.*

8. *Kayna wawaunawa pasianga rikanchi.*

9. *Pasak wata ashka yachakunara riksikanchi.*

The attributive future

The future tense can be used in compound constructions, such as the attributive suffix *-k* construction, discussed in Lesson 13. Consider the following example:

Yanapak shamusha, literally: ‘as a helper, I’ll come.’ Or ‘I’ll come and help’.

PRACTICE 5

Practice the attributive future construction by responding to each of the following sentences with a future tensed attributive sentence. Vary your use of person and number.

EXAMPLE:

KAMBA HACHI YANDATA MUNAN. (APANA/RINA) ‘YOUR UNCLE WANTS SOME WOOD.’

ÑUKA APAK RISHA. ‘I’LL GO AND TAKE SOME (LITERALLY: ‘AS A TAKER I WILL GO.’)

OR:

KAN APAK RINGI. ‘AS A TAKER YOU WILL GO’

etc.

1. *Payba pani raykaywan wañuun*. (*aycha/karana/purigrina*)
2. *Ñukanchi ñaña kayutuy sirin*. (*hambina/rina*)
3. *Ñukanchi hacha shaka likirira*. (*ali hacha/mañana/tapugrina*)
4. *Kanguna yapa mandzharirangichi supayta*. (*sachay/kasana/[neg] rina*)
5. *Ñuka churita upinayan*. (*aswa/llapina/upichina*)
6. *Ñuka yaya yapa nanaywan purin*. (*pay/pukuna/shamuna*)
7. *Mana ima mikunatawas charinchichu*. (*maskana/rina*)
8. *Lomo illakpi, pay mana ima aswatawas charinchu*. (*lomo/apana/shamuna*)

PRACTICE 6

Review the difference between *-kpi* and *-sha*, by using one or the other in the following sets of words. If the word sets call for the switch reference *-kpi*, make the following clause in the future (either the simple or compound).

1. (*manga allpa, tavyana / nuka, karana*)
2. (*tamya, kallarina / payguna, [neg] chagra, rina*)
3. (*wawaguna, yapa, wakana / kallpana, wasi*)
4. (*ñuka, mushuk llachapa, randina / ñuka, dzas, churarina*)
5. (*maki riru, ñuka, nanana / ñuka, doktor, rina*)
6. (*chi señora, illapata, randichina / ñuka, paba, kasana*)

7. (*ñuka, lomo kaspi, tarpuna / lomocha, chagra, shamuna*)
8. (*pay, ñuka, tapuna / ñuka, pay, kuna*)
9. (*payguna, yapa, ñuka, upichina / ñuka, saksakta, tukuna*)
10. (*yayaguna, unayana, sacha / ñukanchi [mana] dzas tigrana*)

LESSON 18

Narrative: ‘Chased by a motolo’

1. *Ñukanchi chagrangaw riranchi, ñuka, Tito, Kumpari Galves, Taruga kachigama.*

taruga ‘deer’

kachi ‘salt’

‘We went to make a chagra, myself, Tito, and compadre Galves, all the way to Deer Salt.’

2. *Taruga kachiy paktaranchi chishita.*

chishita (adv) ‘afternoon’

‘We arrived at Deer Salt in the afternoon.’

3. *Kariguna ruyata kuchunawra hachawan; tsuping kuchunawra.*

tsuping ideophone for a complete stripping or clearing away

‘The men chopped down trees with axes; *tsuping* (clearing everything) they chopped them.’

4. *Ñuka yanapak arani ismu hachawan.*

ismu (adj) ‘rotted’

‘I helped with my rotted ax.’

5. *Chimanda kanoata rirani aswata llapingaw.*

llapina ‘to squeeze, usually said of squeezing cooked, fermented aswa’

pulp in water.’

‘Then I went to the canoe to squeeze some aswa.’

6. *Aswata llapiurani, paygunata upichingaw. Kungaylla paktamura Tito. Tsala nawiyuk ara.*

tsala ‘white, pale, usually said of skin’

‘So I was squeezing aswa to give them to drink. Suddenly Tito arrived. His face was pale.’

7. ‘*Kumpari Galves kazi wañuy tukura!*’ *niwan.*’

tukuna “to become”

kazi “almost” (*cf Sp casi*)

‘‘Compadre Galves almost ended up dead’ he tells me.’

8. ‘*Imata pasara?*’ *nini*

-nga + rana compound future construction

‘‘What happened?’’ I ask.’

9. *Hatun motolo ruku payta kallpachira. Tarapoto ruyay tiyawn kunan. Ama rikugrichu!*

motolo “a venomous snake”

kallpachina “to make run; to chase.”

tarapoto “name of a tall palm tree.”

‘A great big *motolo* chased him. He’s up in a tarapoto tree now. Don’t go and look!’

Nominalizing verbs with –y suffix

It is quite common for Quichua speakers to turn verbs into nouns by deleting the infinitive *–na* and adding a *–y* suffix, which is probably a metaphorical extension of the locative *–y*. The relationship between locative *–y* and nominalizing *–y*, is that a locational idea is implicit in the nominalized form. An analogy from English usage may be found in such expressions as ‘in the race’ for the verb ‘to race’. Location is a pervasive metaphor in English for a variety of ideas: ‘belief: ‘to believe *in* something’, activities: ‘to be *in* a war’ and states: ‘to be *in* a rage’. Quichua nominalized *–y* verbs are

part of each of the constructions to be discussed in the following sections of this lesson.

Passive construction: –y verb + tukuna

The verb *tukuna* ‘to become, turn into’, may be used with a –y suffixed verb root to indicate that a process is happening with little volitional control on the part of person, or other, typically sentient being. For example *wañuy tukuna* may be used, and translated ‘to become dead, end up dead’, as it is in Line 7 of the opening narrative:

‘Kumpari Galves kazi wañuy tukura ‘Compadre Galves almost ended up dead.’

Note that this nominalized form of *tukuna* is identical to the immediate imperative singular. *Wañuy* is considered a nominalized form because it can function as a noun-like word meaning ‘death.’ In combination with the verb *tukuna*, however, the nominalized verb may be conveniently thought of as having the same meaning as a past participle. The construction *wañuy tukuna* can be literally translated ‘to become dead, to end up in death, or more simply, to end up dead.’ This is a very productive construction that is capable of occurring with many different verbs.

PRACTICE 1

Say the correct form of the verb in parentheses for each of the following sentences.

EXAMPLE:

ÑUKANCHI _____ TUKURANCHI ISMUSHKA AYCHAMANDA. (KWINANA)

ÑUKANCHI KWINAY TUKURANCHI ISMUSHKA AYCHAMANDA.

1. *Ñukanchi _____ tukuranchi Ulpiano wasiy (karana)*

2. *Pay _____ tukura payba kachunmanda (upichina)*

3. *Tarabanamanda _____ tukurangichichu? (pagana)*

4. *Bagri _____ tukura ñuka likay (hapichi)*

5. _____ *tukushun pumamanda o amarunmanda. (mikuna)*
6. *Ñukanchi mana* _____ *tukuranchichu mingangaw (kayana)*
7. *Pumamanda* _____ *tukunawra sachay (apanakuna)*
8. *Motolomanda* _____ *tukura Kumpari Galvesga. (kallpachina)*
9. *Ñuka pani* _____ *tukun karimanda. (ichuna)*
10. *Ñuka* _____ *tukurani Anna Mariamanda. (llullana)*

PRACTICE 2

Answer the following questions by making use of the words in parentheses.

EXAMPLE:

IMATA TUKUSHUN? (MIKUNA, PUMA) ‘WHAT WILL BECOME OF US?’

MIKUY TUKUSHUN PUMAMANDA. ‘WE’LL END UP BEING EATEN BY A JAGUAR.’

1. *Imata tukunga? (kanina, palo)*
2. *Imata tukusha? (hapichina, amarun)*
3. *Imata tukungi? (mikuna, amarun)*
4. *Imata tukungauna? (llullana, kachun)*
5. *Imata tukushun? (ichuna, kari)*
6. *Imata tukungichi? (kallpachina, motolo)*
7. *Imata tukungichi? (kayana, kumpari Galves)*

Completive –y verb + pasana constructions

In addition to the the compound construction just discussed, featuring a nominalized verb and an inflected form of *tukuna*, there is the possibility of using the verb *pasana* ‘to pass, finish’ with a nominalized verb to express completive meanings.

We have discussed the use of *-shka* as a perfect aspect marker that is also used as a kind of genre marker for beginning times stories, and in expressions linked with surprise.

We now introduce a more everyday construction for expressing completive meaning. This construction is formed by suffixing a verb root with *-y*, which is then used together with an inflected form of the verb *pasana* ‘to finish, pass. The resulting construction expresses the idea that something is completed and its completion is relevant to the time of speaking. This construction is therefore comparable to a present perfect construction in English:

Mikwi pasangichu? ‘Have you finished eating?’

Ña riy pasan ‘He/she/it has already gone.’

Armay pasanawn ‘They have finished bathing.’

PRACTICE 3

Practice expressing the completive construction by responding to the following direct imperatives.

EXAMPLE:

MIKWI! ‘EAT!’

ÑA MIKWI PASANIMI! ‘WELL I’VE (ALREADY) EATEN!’

1. *Upichi!*

2. *Tarabay!*

3. *Chagrata allmaichi!*

4. *Ayllugunata upichi!*

5. *Kosasgunata alichi!*

6. *Maytuna pangata pallaichi!*

7. *Mukahata pintay!*

8. *Wasita pichay!*

9. *Aychata chakichi!*

10. *Kallari timputa kwintay!*

Inceptive –y verb + kalyarina constructions

The verb *kallarina* ‘to begin’ can be used in a type of compound verb phrase which is semantically similar to the English ‘begin to do something’ construction.

Furthermore, it is formed according to the same principles as the verb + *tukuna* and verb + *pasana* constructions which have just been discussed. Consider the first example below:

Wawaga waka-y kallarira ‘The baby began to cry’

In this sentence, the nominalizing -i turns the verb root *wakana* into an infinitive-like form, translatable as ‘to cry.’

PRACTICE 4

Practice this construction by transforming the following verbs into inceptive constructions, using the past tense for the main verb.

EXAMPLE:

(*ÑUKA, PAY, APANAKUNA*) >

ÑUKA PAYTA APANAKUY KALLARIRANI. ‘I BEGAN TO FOLLOW HIM/HER/IT’

1. (*pay, chagrana*)

2. (*pay, ñuka, chapana*)

3. (*ñukanchi, paba, wañuchina*)

4. (*turiguna, taruga, kallpachina*)

5. (*kanguna, ñuka, killachina*)

6. (*payguna, ruya, kuchuna*)

7. (*payguna, bayllana*)

8. (*yachak, takina*)

9. (*wawaguna, pugllana*)

10. (*ñukanchi, upichina*)

General principles of sentence construction: subject deletion and transposition

Quichua belongs to a typological category of languages which arrange their meaningful elements in a subject/object/verb order. This means that a sentence which actually has a subject, direct object, and a verb will most likely feature these constituents in an SOV (subject, object, verb) pattern when a speaker is attempting to present information as unambiguously as possible. However, word order is subject to tremendous variation and there are several permutations of this general, ideal model. One important variable is the presence of a subject. As you have probably already noticed, subjects are frequently omitted.

PRACTICE 5

Identify the subjects of the following sentences, and remove them, repeating whatever remains of the sentence.

EXAMPLE:

ÑUKA APA YAYA KUNAN SHAMUN. > KUNAN SHAMUN.

1. *Ñukanchi ukta shamuranchi, paygunata yanapangaw.*

2. *Kan imata munangi?*

3. *Payguna yandata tsalisha tarabanawn.*
4. *Kan ama ñukata tapuwangichu!*
5. *Ñuka hachi Cervantes ñawpa ali kantak mara.*
6. *Payga ñañawanshi purik ara.*
7. *Kanguna tragota upi pasarangichichu?*
8. *Ñuka wawa yakuy pugllasha armak an.*
9. *Puka yakumanda warmiguna gustuta baylanawrami.*
10. *Shuwak runaga wasimanda kungaylla llukshirira.*

Subject transposition

When a speaker wants to emphasize the action or event described by a sentence, if a subject is in fact mentioned, then that subject may be moved into the sentence's word-final position. Consider by way of illustration, the following sentence:

Pundzhanshi rikurinawra, estelleresga. 'Brightly (they) appeared, those stars.'

The speaker of this sentence shifted the subject so that it was last, in order to emphasize the brightness of the stars. However, it is difficult to translate this into English, because we don't usually construct sentences with adverbs in initial position.

PRACTICE 6

Move subjects to sentence final position to emphasize the action or event referred to in the sentence. First pronounce each sentence as it is and then recombine its elements.

EXAMPLE:

ESTELLERESGA PUNDZHANSI RIKURIRA. > *PUNDZHANSI RIKURIRA, ESTELLERESGA.*

1. *Tangu pundzhan pundzhanshi rikurik man.*
2. *Talmu kuru lomo kaspiwan wikan wikanshi purik man.*

3. *Armadillu tazin wasinshi rikurin.*
4. *Amarunga yaku haway uman rikuriura.*
5. *Siluga kungaylla yananmi tutayara.*
6. *Siluga ruyanmi pundzhayara.*
7. *Ñukaga mana tukuta mikunichu.*
8. *Kikin lobo yakuy bagrita hapiura.*
9. *Bagriga yaku ukumanda dzas saltara.*
10. *Ñukaga lomo kaspita mana apamuranichu.*
11. *Ñuka ñañawa churi yapa shuwag man.*
12. *Payba llullu wawa mundo wakay siki man.*
13. *Payga ñawi lulunwan mana rikunata ushandzhu.*

LESSON 19

The present conditional –ma

The present conditional is a mood that expresses possibility. However, Quichua speakers do not have separate words for auxiliary verbs such as ‘would’, ‘might’, ‘should’, and ‘could.’ One suffix *–ma* may be used for any of these meanings. For simplicity, we will refer to all of the semantic moods of this suffix as ‘conditional’. The conditional is formed by adding the *–ma* suffix to a verb after the present tense suffixes have been added. This is a fairly regular process. Only the first person conditional is irregular. It is formed by the same process as that used for immediate imperatives:

Shamuy-ma (instead of **shamuni-ma*) ‘I would/might/should/could come’

The remaining paradigm is regular:

shamungima ‘You would/might/should/could come’

shamunma ‘S/he would/might/should/could come’

shamunchima ‘We would/might/should/could come’

shamungichima ‘You (pl) would/might/should/could come’

shamununma (NQ) ‘They would/might/should/could come’

shamunawnma (PQ) ‘They would/might/should/could come’

The *–ma* conditional suffix is identical to the *–dative –ma* suffix which expresses the idea of motion toward a goal. The main difference is in their distribution. The dative *–ma* is suffixed to nouns, while conditional *–ma* occurs on verbs. It is possible that conditionality evolved out of dative *–ma*’s meaning.

The conditional *–ma* may itself be further affixed with evidentials *–mi*, *–shi*, and the negation/question suffix *–chu*. The following examples illustrate such constructions:

Sachay purimami ‘I (assert) that I might walk in the forest.’

Tukuta mikungimachu ‘Might you eat grubs?’

Payguna mana paktamunawnmachu ‘They might not arrive.’

WRITTEN EXERCISE 1

Translate the following conditional statements.

1. *Rupay akpi, yakuy armanchimami.*

2. *Palandara tarpungimachu?*

3. *Ushasha rimanma.*

4. *Baylak shamungichima.*

5. *Pita lalata wañuchingima!*

6. *Mana risishka sachay pandanaunma.*

7. *Mana piñasha ñukata kipurinma.*

8. *Yuyangi! Kamba makita rikuchikpi pay kaninma!*

9. *Kan sambayasha sakiringima kaybi.*

10. *Kamba llachapa turuyakpi taksangima.*

The relative order of meaningful elements

In Unit 18, we began to learn about the syntax of Quichua utterances. The principles of subject-object-verb word order and subject deletion and transposition were explained. Besides the frequent deletions and transpositions undergone by grammatical subjects, there are several other principles to keep in mind. Although it is usually true that direct objects precede their verbs, they may also occur immediately after their verbs. What is most important is that a direct object is closer to its verb than instrumental *-wan* or locative *-y* forms. For example, consider the following the two sentences. The first is completely acceptable because the direct object is closer to the verb than the phrase *sachay* ‘in the forest’:

Sachay pawata wañuchira. ‘He killed the turkey in the forest.’

The second, however, would never be said:

**Pawata illapawan wañuchira.* ‘He killed the turkey with a rifle.’

The preceding sentence is unlikely to be heard because it places the instrumental argument *illapawan* ‘with a rifle’ closer to the verb than its direct object. The reason that direct objects occur in close proximity to their verbs has to do with the fact that they are typically most affected by the verb’s action. There is a greater semantic relatedness between a verb and its object, and this is reflected by its placement close to the verb, whether immediately before it, or immediately following it.

The relative order of these forms may be diagrammed as followed:

1	2	3
locative -y	direct object	verb
instrumental -wan		
dative -ma		
ablative -manda		
distance/temporal suffix -gama		
adverbs (non-ideophonic)		

What is important to emphasize, again, is that direct object forms most commonly precede verbs, but may also occur after their verbs. Recall the following example, from line 1 of lesson 9, where the direct object is placed right after the verb, and is followed by a locative form:

Lobo hapiura bagrita yakuy. ‘A wolf was catching a catfish in the water.’

3 2 1

Whatever their position, direct objects will almost always be in closer proximity to their verbs, than a locative, instrumental, or dative form. This means that either of the following two sequences may occur: 123 or: 321. The following two examples illustrate both of these possibilities:

1 2 3: *Hachawan pita lalata pitira.* ‘With an ax, he cut the pita lala.’

3 2 1: *Pitira pita lalata hachawan.* ‘He cut the pita lala with an ax.’

Although both of these examples are possible, the overwhelming majority of sentences will use the 123 principle of word order.

PRACTICE 2

Practice forming constructions with the following sets of words, using instrumental, locative, or direct object markers. Assume that subjects have been deleted. First go through each example, inflecting its verb for present tense, and use the 123 principle of syntax. Then turn that sentence into a present conditional form, using the 123 word order.

EXAMPLE:

MASHA ALBERTO/UPICHINA/ASWA > ASWAWAN MASHA ALBERTOTA UPICHIN. (123)

*> ASWAWAN MASHA ALBERTOTA UPICHINMA (123 PRESENT
CONDITIONAL)*

1. *ñambi/linterna/purina*
2. *mushuk llachapa/randina/kullki*
3. *rina/hawa llakta/kanoa*
4. *yanuna/manga/lomo*
5. *tsalina/hacha/yanda*
6. *shayachina/nina/manga*
7. *puñuna/pacha/kama*
8. *sawli/waktana/palo*
9. *allpa/mukaha/awana*
10. *wawa/wasi/apagrina*

PRACTICE 3

Now construct sentences, again following the 123 or 321 order, using the following

word sets, and also, including *-gama* or *-manda* suffixes wherever possible. Assume that subjects have been deleted, and use the ‘going-to-do’ compound future construction in any person/number.

Example:

chaki/chagra/rina > *Chakiwan chagrama ringa rawnguna*. ‘They are going to go to the chagra on foot.’

1. *trago/upina/tukurina*

2. *llakta/saplla/purina*

3. *tukurina/aswa/upichina*

4. *Kwankiri yaku/sindzhita/waytana*

5. *payba tambu/wayra shina/rina*

6. *mikyawa wasi/kusa/katina*

7. *wiki llukshina/nuka/asina*

8. *chayana/lomo/yanuna*

9. *maki/waska/watana*

10. *shimi/bagri/hapina*

11. *linterna/maskana/wawa*

12. *wasi/ñambi/apanakuna*

13. *llakta/purina/alimanda*

When order is not strictly regulated

When a sentence consists of two or more forms belonging to one slot, their relative order is not as strictly prescribed. Speakers often take two constituents belonging to the same slot and place one in front of the verb and the other after the verb.

This helps to distribute the sentence's semantic weight a little more evenly. For example, either of the following two sentences could occur, because both of the case marked constituents have slot 1 suffixes:

Hanagma rira kanoawan. 'He went downriver by canoe.'

Or:

Kanoawan rira hanagma. 'He went downriver by canoe.'

The semantic differences between these equally possible sentences will largely be a result of the speaker's intentions for meaning. Generally, the constituent mentioned first has a certain priority for the sentence's overall meaning. However, intonation can be at least as important for communicating semantic significance (more on this subject later.)

If ever in doubt about where to place the elements of a sentence, a good rule of thumb is to place any words or phrases referring to animate objects, agents, etc., in closer proximity to the verb, than words referring to inanimate objects, agents, etc.

One final point needs to be made. The rule stating that words suffixed with slot 2 forms must occur before the verb can be circumvented by placing one word before the verb and another after the verb. For example:

Alita karanawra wawata. 'The fed the child well.'

1 3 2

Or:

Wawata karanawra alita. 'They fed the child well.'

2 3 1

Both of these sentences are technically consistent with the rules previously outlined because they place the direct object *wawata* 'the child' immediately adjacent to

the verb. The 123/321 rule is most important when both constituents are placed on the same side of the verb.

PRACTICE 4

Construct sentences with the following word sets, using suffixes from slots 1 and 2.

Arrange your constituents in any order, as long as you place the direct object close to its verb.

EXAMPLE:

RUYA/MANA VALIK HACHA/KUCHUNA

RUYATA KUCHURANI MANA VALIK HACHAWAN. 'I CHOPPED THE TREE WITH A NO GOOD AX.'

1. *hawa llakta/kanoa/tigrana*
2. *mandzhana/yaku/yaykuna (neg)*
3. *llakta/saplla/purina*
4. *kungaylla/chupa/rikuchina*
5. *wawaguna/yapa/unayana*
6. *kari/alita/kawsana*
7. *turu/allpa/urmana*
8. *kungaylla/maki/rikuchina*
9. *payba warmi/yanga/llullana*
10. *Irmilinda/chari/rina*
11. *ashanga/charapa lulun/maskana*
12. *shaka/sapi/likirina*
13. *kaya/hanag/rina*
14. *lomo kaspi/chagra/apagrina*

15. *yaku hawa/uman/rkurina*

21. *uma/hapina/akcha*

Tools for connecting ideas

Quichua does not have conjunctions to connect clauses. English words such as ‘but’, ‘and’, ‘or’, and ‘if’ have no translational equivalents for Quichua speakers. Much of what creates cohesion between different clauses depends on intonation which, together with function words and comparative terms may help create links between sets of ideas. Two such terms that are often used together are *imayna*, a contracted form of *ima shina* ‘how like’ and *chasnalla* ‘just like that’ To illustrate this, consider the following example from a traditional story about a man who was repulsive to all women until a forest spirit helped him become irresistibly attractive to all women.

In the following example, the forest spirit addresses the man and tells him what is about to happen, using a set of comparative terms to introduce two different thoughts:

Imaynata kan nukata maskawrangi? Chasnallatami warmiguna kanda munasha maskanga rawnguna!

‘(You know) how you were looking for me? In just that way, women (who are) wanting you, are going to search for you.’

The first sentence is articulated with a rising question intonation which is followed by a second sentence that falls assertively with its intonation.

PRACTICE 5

Construct two sentences that establish a comparison, using *imayna* and *chasnalla*, with appropriate intonation. Also, be certain to use a future tense, a compound future construction, or a conditional verb in the *chasnalla* sentence.

EXAMPLE:

KAN, SINDZHITA, TARABANA/PAY, SINDZHITA, TARABANA

IMAYNATA KAN SINDZHITA TARABARANGI? CHASNALLATA PAYMI TARABANGA RAWN!

(YOU KNOW HOW) YOU WORKED SO HARD? IN JUST THAT WAY, SHE IS GOING TO WORK!

1. *Kan, aswa, upichina/ ñuka aswa, upichina*

2. *Payguna, wawa, maskana/ ñukanchi, wawa, maskana*

3. *Kanguna, aycha, hapina/ ñuka, aycha, hapina*

4. *wawaguna, sambayasha puñuna / apa mamaguna, sambayasha puñuna*

5. *ichilla wawa, wakay kallarina / indillama, wakay kallarina*

6. *Kan, ichuy tukurina / ñuka ñaña, ichuy tukuna*

7. *kanguna, mikuy pasana / ñukanchi, mikuy pasana*

8. *payguna, motolo, tupana / kan, motolo, tupana*

9. *kan, tiyarik shamuna / ñuka tiyarik shamuna*

10. *payguna, raykaywan, kawsana / ñukanchi, raykaywan, kawsana*

LESSON 20

Evidential –cha, chari

We turn now to a third member of the evidential set of suffixes that Quichua speakers may employ when they want to specify an unknown perspective. This third evidential marker *does* imply a lack of certainty, and may, therefore be considered conjectural. When a speaker states something that is not grounded either in that speaker's or anyone else's perspective, the evidential *–cha* is used. It is possibly a shortened form of the adverb *chari* 'maybe, perhaps'. *–Cha* is used more by Upper Napo speakers, while the adverb *chari* is most often used by Pastaza Quichua speakers.

To understand the importance of *–cha* and *chari*, it is important to emphasize the desirability of open-endedness in peoples' assertion making habits. Speakers are careful to clarify the sources of their statements, *not* because they wish to be empirically accountable to objective facts that are verified by means of evidence. Rather, they exercise such care because there is a cultural preference for contextualizing statements within a perspective. Although being empirically objective and carefully framing a statement's perspective may at times seem to converge with the same end result, namely, a statement that is careful about making any claims at all, the underlying motivations are different.

Speakers wishing to be careful about making only empirically based claims would have to be concerned with an abstract, de-contextualized notion of truth. In Amazonian Quichua culture, by contrast, there is a moral and aesthetic preference for articulating the perspective from which a statement is made. This perspectivism is not only part of human communication. It is part of Quichua peoples' animistic cosmology,

which allows for the possibility that all life is capable of articulating a perspective.

However, there doesn't seem to be much interest on the part of Quichua speakers in articulating a synthesis of multiple perspectives to arrive at a final, coherent picture. Instead, people are anxious to avoid a kind of moral presumptuousness, which is how speaking about others' actions and words, without properly contextualized knowledge, is interpreted. Perspectivism for Quichua speakers, then, seems motivated, in part, by a kind of negative politeness, in that speakers do not wish to impose on others by presuming to speak for them.

The concept of negative politeness does not fully explain things, however, since it is based in an individualized notion of selfhood. The Quichua self is more of a relational self than an individualistic one. A relational self is one that is situated in one's family group or *ayllu*. There is a professed ideal for speaking well *ali rimana*, which involves speaking relationally, and which, for Quichua speakers, means speaking perspectivally. Someone who does not speak from an acknowledged perspective is a *killa*, 'useless', a *lulla* 'liar', or a *lala* 'exaggerator'. Because strength is relational and relational speech is perspectival, speaking perspectivally is a key quality of being a *sindzhi runa* 'strong man' or *sindzhi warmi* 'strong woman'. Speaking relationally is considered empowering because it forges bonds of interconnectedness with others.

Being uncertain and being careful about not saying more than one is sure about are far more desirable, than speaking with certainty about something. When *-cha* is used, it behaves like the evidential enclitics *-mi* and *-shi*, attaching to any class of word after other suffixes have been added. However, it is the least used enclitic, and may be falling into disuse. Speakers are more likely to use the conjectural adverbial *chari* to

express uncertainty than they are *-cha*. It is not clear whether *-cha* is simply a shortened form of the adverb *chari*, or was once a more actively used enclitic suffix that is on its way to becoming obsolete. Their semantics are fairly interchangeable in Pastaza

Quichua:

Payba mikya Lolacha shamura

Or:

Payba mikya Lola chari shamura

‘His/her Aunt Lola perhaps came.’

Napo Quichua speakers will often use *-cha* instead of *-chu* when asking a yes/no question. This is an alternative way of asking a question without being so direct. For example: *Kariyukcha an?* Is she married(i.e., Is she a husband-possessor)?

This might be a sensitive topic and so could be translated as ‘Is she maybe/perhaps married?’

In Napo questions with *-cha* are often used to elicit a confirmative response from interlocutors which sometimes simply serves, like the English ‘uh-huh’, to keep the conversation going. The question is confirmed by answering with *-da/ra* as follows:

Paywa pani shamuncha? ‘So his sister came?’

Shamundá. ‘Uh-huh. She came’.

Tamiancha? ‘What, is it raining?’

Tamiandá ‘Uh-huh. It’s raining.’

Or with the future:

Paywa pani cirtu shamungachá? ‘Is his sister really coming?’

Shamungará ‘Uh-huh. She is coming all right.’

In Napo, speakers may also use *chuy* ‘really, for real?’ to imply that someone is skeptical of something.

For example:

Pay kariyujchuy? Is she really married?

Pay shamuunchuy? Is he really coming?

WRITTEN EXERCISE 1

Translate the following English sentences into Quichua:

Example:

Does she really have a child?

Pay wawayukchuy?

1. Does he really have a wife?

2. Did you-all perhaps drink aswa?

3. Have you perhaps come to help (literally: as-a-helper perhaps, have you come)?

4. When you arrived, were they perhaps home?

5. Might we perhaps go to the forest today?

6. Will he perhaps go to the forest in order to hunt for meat?

7. Did they perhaps see a pita lala?

8. Did the aswa perhaps run out? (tukurina)

9. Has Uncle Fausto perhaps come?

10. Your child has perhaps lied.

11. We perhaps are going to go to sleep.

Speech Reports

Having shown how the grammar of Quichua encodes perspective, which is highly valued over decontextualized certainty, we turn now to a discussion of discourse practices which also encourage speakers to attend to perspective by representing what others say. An important difference between Quichua and a standard average European language like English is that Quichua has very few illocutionary verbs. Verbs such as ‘to warn’, ‘to announce’, ‘to proclaim’, ‘to threaten’, ‘to reassure’, ‘to insist’, and ‘to explain’ are just a sample of the many illocutionary speech act verbs that populate everyday English language discourse. All of them have in common their encoding of an act of speaking that is accomplished in a certain manner or mood, or for a certain purpose.

By contrast, Quichua verbs that encode speaking constitute an extremely small group. They include: *nina* ‘to say’, which is often used to frame quoted speech; *rimana* ‘to speak, tell’, which simply states that speaking took place, but not necessarily

anything about the content of what was spoken; *kaparina* ‘to shout’, *kamina* ‘to insult’, and *llullana* ‘to lie’. Another difference is that Quichua speakers do not typically comment on what people say without reporting the words they spoke. To illustrate this point, consider the following sentence, which would be typical for a speaker of English: ‘The Peruvians explained how to grab (it).’

A Quichua speaker, instead, would report the words that explained, rather than stating that explaining took place:

‘Kasna rasha hapingi’ ninawnshi peruanoguna

‘‘This is how, doing, you grab (it)’ say the Peruvians.’

Another important difference between represented discourse in Quichua and in English is that Quichua speakers do not make a distinction between direct and indirect speech. Unlike languages such as English, there is no way to give an indirect report, such as the following:

‘He said he would go.’

In Quichua, by contrast, the words that served as the announcement for the person’s departure would be represented in a speech report as follows:

Riunimi nishashi nira pay.

‘‘I’m going’, saying (according to someone), he said’.

Although it sounds redundant, the formula *nisha nira* ‘saying he/she said’ is commonly employed. It is used to frame discourse as a speech report by representing actual words that someone would or did say.

WRITTEN EXERCISE 2

TRANSLATE THE FOLLOWING QUICHUA SENTENCES INTO ENGLISH.

EXAMPLE:

‘BAGRITA MIKUSHUN’ NISHAMI NINAWRA PAYGUNA

‘LET’S EAT CATFISH’, SAYING (I-AS- SPEAKER ASSERT), THEY SAID.

1. *‘Tiyarik shamuy aswata upingaw’’ nishmi nin pay.*
2. *‘Ñukaga mana warmiyuk chani’ nishashi nin.*
3. *‘Ñukanchiga pugllanakunawranchi’ nishashi ninawra.*
4. *‘Ñukanchi rinchima’ nishashi ninawra.*
5. *‘Runagunata upichingaw aswasha’ nishami nin payga.*
6. *‘Ringami rawni sachama’ nishashi nin Hachi Albertoga.*
7. *‘Wañuchi tukungami rawnchi pumamanda’ nishami niranchi.*
8. *‘Kanchu rikuk arangi indillamata’ tapusha niwan pay.*
9. *‘Ña mikwi pasanchimi’ nishashi niwanawn.*
10. *‘Ama sapalla sakiringichi ichushka wasipi!’ nishami nin.*

The inchoative suffix -ya

The inchoative suffix *-ya* describes a change of state. It can be translated by the English “to become X.” In the overwhelming majority of cases, the change of state described by *-ya-* is a perceptible change. This is a very productive suffix. It often transforms a noun, adjective, or adverb into a verb. For example, one derived *-ya-* verb which should already be familiar to you is *pundzhayana* ‘to become day.’ A few of the more commonly derived *-ya-* verbs follow:

<i>tuta</i> ‘night’	<i>tutayana</i> ‘to become night’
<i>puka</i> ‘red’	<i>pukayana</i> ‘to become red’
<i>wira</i> ‘fat’	<i>wirayana</i> ‘to become fat’
<i>kuska</i> ‘straight’	<i>kuskayana</i> ‘to become straight’
<i>chuya</i> ‘clear’	<i>chuyayana</i> ‘to become clear’
<i>wiksa</i> ‘stomach’	<i>wiksayana</i> ‘to become pregnant’
<i>wawa</i> ‘baby’	<i>wawayana</i> ‘to give birth’
<i>allu</i> ‘mold’	<i>alluyana</i> ‘to become moldy’
<i>kaspi</i> ‘stick’	<i>kaspiyana</i> ‘to become rigid’
<i>kuru</i> ‘short’	<i>kuruyana</i> ‘to become short’
<i>witu</i> ‘weed’	<i>wituyana</i> ‘to become weedy’
<i>chulla</i> ‘uneven’	<i>chullayana</i> ‘to become uneven’
<i>wistu</i> ‘crooked’	<i>wistuyana</i> ‘become crooked’
<i>ichilla</i> ‘little’	<i>ichillayana</i> ‘to become little’
<i>kushi</i> ‘happy’	<i>kushiyana</i> ‘to become happy’

WRITTEN EXERCISE 3

Construct 10 sentences using any of the inchoative verbs from the above list.

EXAMPLE: KUSHIYANA ‘TO BECOME HAPPY’

PAYBA WAWA MIKUSHKA WASHA, KUSHIYAWN.

‘HIS/HER BABY AFTER HAVING EATEN, IS BECOMING HAPPY.’

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

The subjunctive suffix -chun

The subjunctive suffix *-chun* is similar to the purposive subjunctive learned in Lesson 11. The main difference is that *-chun* is used in an ‘in order to’ sense that encodes a different agent or entity than that of the main verb. The example below illustrates the appropriateness of the purposive *-ngaw* subjunctive used to describe an action performed by the same agent as that of the main verb:

Ñuka riunimi wasima, aswata upingaw.

‘I (assert that I) am going home in order to drink aswa.’

When a purposive clause expresses the idea that a different agent will accomplish an action or process, then *-chun* is used instead, as in the following example:

Ñuka riunimi wasima pay aswata upichun nisha.

‘I (assert that I) am going home in order that (i.e., wanting that) he/she drink aswa.’

The second example sentence would be appropriate if it was necessary for the person heading home to be there in order for someone else to drink *aswa*. This might be the case if, for example, there was no *aswa* at home, and the person heading there was bringing it.

As is true for the example above, the verb *nisha* ‘wanting’, which modifies the main verb, often follows the subjunctivized verb form as a way of indicating that the subjunctive action or process is subordinated to the will, desire, or intention of the main verb’s agent. Unlike many main clauses in Quichua, which have an optional subject or subject pronoun, the clause which contains the subjunctivized verb always has an explicit subject, whether a definite individual or a pronoun.

Subjunctivized clauses are always about a third person. If the third person is plural, then the verb takes its regular third person plural ending with *-chun* added last:

Ñuka riunimi wasima, payguna aswata upinawchun nisha.

‘I (assert that I) am going home in order that (i.e., wanting that) they drink aswa.’

An additional property of subjunctivized clauses is that they can be and often are negated. Someone can do something in order for something else not to happen. In such instances, the negation form *ama* occurs before the subjunctivized verb:

pay wanuchun nisha ‘wanting that it die’ >

ama pay wanuchun nisha ‘wanting that it not die’

PRACTICE 1

PRACTICE TURNING SUBJUNCTIVE CLAUSES INTO NEGATED SUBJUNCTIVE CLAUSES.

EXAMPLE:

PAY RIKSICHUN NISHA ‘WANTING THAT HE/SHE BECOME ACQUAINTED>

AMA PAY RIKSICHUN NISHA ‘NOT WANTING THAT HE/SHE BECOME ACQUAINTED’

1.*Payguna mikunawchun nisha*

2.*Pay upichun nisha*

3.*Payguna pandanawchun nisha*

4.*Pay wañurichun nisha*

6.*pay sambayachun nisha*

7.*Payguna makanakuchun nisha*

8. *pay raykaywan wañuchun nisha*

9.*pay sambayachun nisha*

10.*payguna hapi tukunawchun nisha*

PRACTICE 2

PRACTICE YOUR COMMAND OF THE SUBJUNCTIVE –CHUN BY CONSTRUCTING SENTENCES

WITH THE FOLLOWING SETS OF WORDS.

EXAMPLE:

ÑUKA /PALLANA/PALANDA; WAWAGUNA/MIKUNA

ÑUKA PALANDATA PALLANGA RAWNI, WAWAGUNA MIKUNAWCHUN NISHA.

‘I’M GOING TO HARVEST PLAINAINS IN ORDER THAT THE CHILDREN EAT.’

1.Kan/ukta/purina; (negate)payguna/chapana

2.kan/sindzhita/allmana; (negate)kiwa wiñana

3.(imperative) kanguna/sindzhita/kawina; (negate) amarun ñukanchi/hapina

4. ñuka lomo kaspi/tarpuna; lomo/ wiñana

5. ñuka/pay/kantana; pay/ ñuka/llakina

Vocabulary

achachay ‘expression of cold’.

achachaw ‘expression of feeling heat’

agllana ‘to choose; to elect’.

akcha ‘hair’ (on the human head). Contrasts to wilma/ilma which is body hair; the fur of an animal or the feathers of a bird.

akchayana ‘to grow hair

aku ‘let’s go (addressed to one other person and assumes that only one other person will go). See also Sierra kichwa jaku).

akwichi ‘let’s go (addressed to more than one other person and assumes that three or more people will go).’

ali “good”

alichina ‘to fix; to heal; to make right’

ali maki ‘right hand’

ali pacha ‘certainly, for sure’ alipacha rikuna ‘to stare’

ala purama (T). backwards (clothes)

alil^{ya} “well”

alita “well”

alimanda “slowly”

allana ‘to dig’

allku ‘dog’

allmana “to weed, remove weeds from”

allpa “dirt, earth”

allsana ‘to pull, drag, stretch something out’

allu ‘mold’

alluyana ‘become moldy’

amay (T). expression of fear (often used with children) or surprise

amaylla ‘frighteningly’

amarun ‘anaconda, boa’

amarun kaspi *Cespedesia Spathulata*, Family: Ochnaceae

ambichina ‘to feel a stinging sensation; to heal’. syn: laurana; ‘to cause a burning sensation’.

ambirina ‘to heal’

amichina ‘to make one bored; to cause one to have had enough’; overlaps with

“saksana” to be satiated but saksana has a more positive connotation of having eaten to satisfaction.

amulana ‘to sharpen (a machete, a knife or an axe); ‘to polish a mucawa or other ceramic vessel with a smooth stone after the slip has dried and but before firing’.

amulana rumi ‘smooth stone for polishing a ceramic vessel before firing’

amulina ‘to put, hold in the mouth, as when masticating cooked manioc to make aswa’

ana ‘to be’

anchuchina ‘to remove something, to take away’

anchurina ‘to remove oneself from a place, to withdraw’

ang ‘a mouth wide open’

anga ‘hawk, owl’

angu ‘tendon, vein, root’ see also “sapi”

amsa ‘a little, few’ (PQ)

ansa ‘a little, few’ (T)

ansawalya ‘just a little bit; indicates a small quantity (of food, not for spatial proximity)

anzi ‘the pulpy dregs left over when mixing aswa’

anzhuchina (T) ‘to take away; to clear away.

anzhurina (T) ‘to get out of the way; to retreat’.

apa (T)relative, family relation; PQ ‘old, elderly person’

apa mama “grandmother”

apa yaya ‘grandfather’

apamuna “to bring”

apana ‘to take”

apanakuna “to follow”

apangura ‘ crab’ (Amazonian river crab)

aparina ‘to carry on one’s back; o carry a baby in a carrying cloth; to bear fruit

apina ‘to grasp; to catch; to pick; to take in marriage’

apichina ‘to light a fire; to turn on a motor’

apirina ‘to catch on fire; to ignite’

ari ‘yes, OK’

arana ‘to bathe something, someone’

armarina ‘to bathe oneself’

armachina ‘to have something or someone bathed’

ashanga “woven basket”

ashka ‘many’

ashkata ‘a lot’

asichina ‘to cause to laugh, joke’

asina ‘to laugh’

asiwag ‘funny’

asnana ‘to give off a fragrance or odor’

asna anangu tiny reddish brown ant that when crushed smells a little like canela.

aspina ‘to scratch, to write/ sign’

asta pacha (T) ‘at least’

astana ‘to transport’

aswa ‘beverage made from boiled and mildly fermented manioc’

aswana ‘to make aswa’

astawn ‘more’

ata (T) ‘poor, poverty-stricken’

atalla ‘chicken’

atarina ‘to get up’

atahaylya! (T) interjection expressing delight or approval of an act of skill such as kicking an extraordinarily difficult goal in soccer or making a difficult shot with a rifle or shotgun’

atipana (riparana) ‘to be aware’

atsatsai ‘exclamation conveying disbelief or skepticism’

atyun (T) ‘next’; used for sequencing numbers: 10 atyun, 11 atyun, etc.

aviu ‘a fruit called kaimitu in Spanish or the tree that bears the fruit.’

awa high

awa lyakta the sierra; someone from the sierra

awa pacha heaven

awana “to make a clay pot, to weave a basket, to make a hammock”

awano ‘type of hardwood tree’

awarina ‘to tangle’

awas ‘anything which causes itching’:awas kuru = caterpillars
which irritate the skin causing itching’.

awing ‘to completely open, uncover, or expose a space’

awirina ‘to paint oneself with cosmetics or dyes from plants’

ay! ‘expression of unwillingness or laziness’. Ay! kilyanay!

ay ay ay ‘expression of pain’

aya ‘ghost, spirit, dead body’

aya punzha Day of the Dead

aya tulyu skeleton

aya tulyu a species of mushroom (literally ghost bone)

ayag ‘bitter; hot as in hot peppers’

ayawaska “literaly: ghost vine” an hallucinogenic plant, banisteriopsis

aycha ‘meat ; sach aycha game, wild meat; B., L.,yaku aycha fish; the body in general
as in English “the flesh”;

aychawa (T) ‘fish’

aycha yaya ‘term of respect for a man who is a great hunter’.

aychayuk ‘corpulent’

aylyu ‘family’

aysana ‘to pull, to drag, to stretch something out’

aysarina ‘to recede (used of liquids such as a flooded river or a swelling in the body, to stretch; to go down; said of liquids such as flooded rivers, boils, swelling. yaku aysarin ‘the (flooded) water recedes’.

aytana ‘to step, or walk on’.

B

ba ‘to spread something out along a surface, such as spreading a blanket on a bed’

bagri ‘catfish’

balig ‘valuable cf Sp valer

bara ‘stick, cane staff Sp ‘vara’ for cane, staff’

baratu ‘common, cheap, plentiful’ (cf Sp barato)

bhux ‘a bursting forth out of water, especially b by a freshwater dolphin’

biruti ‘dart used with blowguns; ‘spirit dart’ shot by a yachag

bola ‘to shape something into a ball or move like a ball’

bulyukuku ‘a type of hawk, as well as the characteristic sound it is said to make’

bruho/buruju ‘shaman or yachag’, but with possible negative semantic prosody., especially when accusing someone of causing sickness through their magic. Shamans in good standing (grandparents etc.) are usually called "yachag-s" rather than buruhu-s even if the speakers are evangelicos who disapprove of drinking ayawasca. Often times both terms are politely avoided and the term "ruku" is used. Weddings are performed by a padrino who is customarily a yachag. Here the padrino is often referred to as "buruju" when the bride's family are explaining that they agreed to the marriage out of fear

of reprisal. "Buruhu" might be used in a neutral context when the alleged power of a shaman is being emphasized.

bura/buda the Quichua wedding ceremony

burla shuti The new name given to the groom in a Napo Kichwa wedding.

Ch

chagra “agricultural field”

chagrana “to make a chagra”

chaki “foot”

chaki ‘foot; . auto chaki = tire.

chaki kara ‘shoes’

chaki muku “ankle”

chaki pamba “sole of foot”

chaki riru “toe” (Literally: foot finger)

chakirina ‘to dry up, dry out, e.g. a river, clothes, skin, etc.’

chakichina ‘to dry something, or to do something that causes it to dry, e.g., placing in the sun’

challwa “type of fish”

chambirima “type of fish”

champi champi describes someone who walks like a toddler

changa “leg”

changana

chapana ‘to wait; to lie in wait in an ambush; a hunting blind’.

charag ‘yet, still, as of now’

charapa “water turtle”

chari ‘maybe, perhaps’ often: ima chari?, indicating uncertainty or possibility.

charina ‘to have’

charig ‘a wealthy person, with lots of possessions’.

chaskina to receive

chasna ‘like that’, in that way (PQ)

chawpi ‘half, in the middle of’

chawpichina ‘to divide, to divide in half’

chawpi shungu ‘the center, the middle, halfway between’ : paywa chagramanda, wasi

chawpi shungu shu atun urmashka yura sirin. ‘A large fallen tree lies between

the garden and the house.’

chay “over there,also said about that which is unexpected or in an unknown or faraway place”

chayana ‘to cook to the point of doneness, e.g., meat, vegetables’

chayashka ‘cooked’

chi ‘this, that which has already been mentioned, or is already known, or is going to be relevant for what is about to be said’

chichu ‘pregnant’ syn: iksayuk

chi raygu “that’s why”

chikan ‘different’

chikan ‘different, separated, belonging to a different person or unit’.

chikanyachina ‘to divide or separate’

chikanyashka ‘divorced; separated’

chikichina ‘to tickle’

chikta (T) ‘a small side branch of a river’ (PQ) chalyas.

chikiyana ‘to become accustomed’

chilchi muyu marakas; baby rattle

chilya ‘that is it, no more, it is finished’

chilpina ‘to tear into pieces’ (meat, cloth, paper)

chimanda ‘then, because of that’

chimba ‘across, on the other side’

chimbana ‘to cross over, to infect someone with illness’.

chimbachina ‘to take someone across a river; to pass a sickness to another person.

chimbilaku ‘bat’;

chinda ‘brush pile’; usually refers to a driftwood pile in a river or to branch piles made while clearing a field. In the Amazon long narrow chindas mark the boundaries between chagras or manioc fields.

chingachina ‘to lose or cause to disappear’

chingarina ‘to become lost’

chiri ‘cold’

chirichina ‘to make something cold’; often used with an impersonal subject to

indicate the effects of weather.: nukata chiriwanmi ‘It causes me to be cold’

chiri puyu ‘mist’

chishakta ‘throughout the afternoon, day’

chishi ‘afternoon’

chiwilya ‘pineapple’

chuchawasa “medicinal tree bark”

chuchu “breast”

chuchuna “to nurse”

chuchuchina “to nurse a baby”

chuchu punda ‘nipple’

chuchu wasi brassiere

chuchu yaku ‘milk’

chugrichina ‘to wound or cut someone’.

chugrina ‘to be wounded or cut’

chukana ‘to choke or drown’

chunki (T) ‘crooked’

chukchuchina ‘to make something shake’

chukchuna ‘to shake’

chukchurina ‘to tremble; to have a seizure

chulla ‘uneven’

chullana ‘to become uneven’

chulla shimi “type of fish with uneven mouth”

chunda “palm fruit tree” (from Sp. Chontadura)

chunlla “quietly”

chupa “tail”

churachina ‘to dress someone’

churana ‘to put, place, impregnate’

churarina ‘to get dressed’

churi “son”

chushag ‘hollow, empty’

chutarina to stretch

chuya ‘clear, empty, clean’

chuyayana ‘to become, clear, empty, clean’

chyu ‘a complete cutting or severing’

chyu (T) ‘clean, transparent

chyuxlya ‘clean, clear, transparent’

cierto “certainly”

D

dibi ‘debt, debtor; dibi tukun ‘to become a debtor; to go into debt.

dundu “name of a tree which bears fruit preferred by bats”

durana ‘to last’

duzi ‘noon’; the zenith

dwiño ‘the owner, the very person’. Duiño mamara tapungui. Ask (the child’s) own mother herself.

dyuspagarachu “thank you (literally: May God repay)

dzas ‘to do something quickly, punctually’

dzaw ‘a centripetally-oriented, pluractional movement, such as the swarming of insects around a source of food’

dzir ‘a frictional sliding movement’

dzhing ‘sound of cicadas buzzing’

G

ganana ‘to win’ cf Sp ganar

garganta ‘throat’

gasta “surname”

gustana ‘to like, enjoy, prefer’

ganas (T) ‘tranquil, relaxed’

ganas kawsanapeace

gernilyas ‘passion fruit’ cg SP granadilla

gyú, gyú, gyú the action of cutting (what?)

gurún, gurún, gurún The sound of an angry armadillo (from Carolyn Orr)

gustana ‘to enjoy’

gustu ‘good , beautiful, good tasting, good smelling, enjoyable’

H

habon ‘soap’

hacha “ax”

hachi “uncle”

haku “let’s go”

hamanga “hammock”

hambi ‘medecine’

hambina “to treat water with venom, to give medicine of any kind to a person”

hambirina ‘to heal, subside’

hanakta “upriver”

hapina “to catch an animal, to attract someone to oneself for romantic purposes”

hapichina ‘to cause to catch, to light a fire’

hatun “big”

hawa ‘on top of, above’

hayambi ‘lizard’

hista ‘celebration’

huku “wet”

hundana ‘to fill something’

hundachina ‘to have someone fill something’

I

ichana ‘to scatter (seed in a field)’.

icharina ‘to drop fruit (used of trees) or caterpillars dropping from trees’

ichay (T) up river; the primary direction in most Andean/Amazonian roads or towns

is described in local Spanish as para arriba or para abajo; ichayma is used

very similarly to the local Spanish “para arriba”.

ichilya “little”

ichillata “little bit-ly”

ichuna ‘to throw away, abandon, divorce, abort’

iksa (T) ‘stomach, belly’

iksayuk ‘pregnant’ syn: chichu

ikuna (T) ‘to enter’

ikuchina (T) ‘to make someone or something enter’.

ilyana “to be lacking; frequently occurs in the third person singular “ilyan”; antonym of “tiyana”, to exist or to be present.

ilyapa “rifle, shotgun a muzzle loading shotgun; any kind of gun. In colonial and pre-contact Andean Quechua ilyapa meant thunder. Because of the similarity of sound and destructive power, the word was later applied to firearms. When the Winchester .44 rifle appeared during the rubber boom of the 1880's the word “carabina” came to be used to distinguish rifles from the ilyapa which now meant shotgun. Later the word retrocarga was introduced to refer to the new breachloading shotguns leaving ilyapa to refer to the cheaper old fashioned muzzle loaders. In a generic sense the word continues to refer loosely to long barreled firearms as a whole

ilma (T) fur of an animal, human body hair; feathers.

ima raygu “what reason?”, why?”

imamanda “what from?”

indi ‘sun’

indi chaki ‘the afterglow of the sunset on the clouds’

indi pagarina ‘sunrise’

indigyla asna ‘to smell sweaty’. Literally to smell like one has been in the sun

indilyama ‘sloth’

indina ‘to shine’ (sun)

indipurama ‘sunwise’; in the direction of the sun

indi tamya ‘rain that occurs while the sun is shining’

ing ‘a fissure or split’

inta ‘dark, burned, dark skinned’

intayana ‘to become tanned’

inzhi ‘peanut’

irguna (T) ‘to descend (in the spatial rather than genealogical sense); to go downward’

iridza “ugly”

irus ‘ugly’

irina (PQ) ‘to fry’, from “ira” fat or grease.

iritanana (T) to fry. From “ira” fat or grease.

ishkana (T) ‘to close’; syn: tapana

ishkarina (T) ‘to close oneself in’

ishkay “two”

ishkuna ‘to shell corn’

ishpana ‘to urinate’

ishpingo ‘type of cinnamon’ Ocotea quixos; Sp.canela

isma ‘feces’; rinri isma - ear wax

ismana ‘to defecate’

ismu ‘rot’

ismuna ‘to rot’

ismuna “to rot”

istudiyana “to study”

itsingama (T) ‘face up’

iyu ‘tiny reddish ant’.

iyay (T) ‘idea, thought’

iyana (T) ‘to think

iyarina (T) ‘to remember’

iyachina (T) ‘to make someone think or remember, to remind’

iyashalya (T) ‘thoughtfully, carefully’

iyayug (T) ‘intelligent’

K

kachana “to send”; kacha, shuk kachay, once and for all, at one time, in one blow

kachun “sister-in-law”

kakuna ‘to ru’b

kakurina ‘to rub oneself’

kalapa ‘wood chips’. Contrasts with shapa, sliver and walis, small branches for
kindling.

kaltuna ‘to gulp soup in a hurry’; Lugruda ulu, ulu kaltuy. Gulp the soup ulu ulu!

kalyari ‘beginning’

kalyarina ‘to begin’

kalyari timpo ‘beginning times’

kallpana “to run”

kallpachina ‘to chase’

kalyu “tongue”

kama ‘bed’

kamachina (T) ‘to preach’

kamana ‘to test, try out’

kan “you”

kanba “your”

kanchis ‘seven’

kanguna “you-all”

kangunawa “your-alls” “

kanina “to bite”

kanisto (T) ‘tight narrow space’

kanoa “canoe”

kantana ‘to sing’

kanzhama ‘outside’

kanzhana ‘to roast’

kanzhashka ‘roasted’

kapag ‘thick’ (used of liquids).

kaparina ‘to shout’

kara “skin, peeling bark”

karana “to give food, to fortify clay”

kargana “to load”

kari “man”

kariyachina (T) to encourage, to motivate, to inspire

kariyana PQ ‘to dress up’

kasana “to hunt”

kasha ‘thorn’

kasna ‘like this’

kaspi ‘stick, tree; adj. slender; synonym: irki

kaspiyana ‘to become thin, stick-like’

katichina ‘to copy’

katikachana ‘to follow like a shadow, to stick to following someone’

katimuna ‘to follow back to a point of origin or starting point’.

katina ‘to follow; to continue’

katuna (T) ‘to sell’

kaw ‘sound of crunching crisp food, or stepping on dried vegetation’

kawchu ‘rubber’

kawchuna ‘to roll or twist, especially clay’

kawsana ‘to live, be well’

kasay ‘life’; frequently used to refer to something people habitually depend on and enjoy “as if their lives depended on it”. Most commonly it is used in a positive sense to refer to aswa as a favorite drink. To say jokingly that aswa is “paywa kasay” means to say that a person couldn’t live without it. In a negative sense it is also used of trago or rum when referring to an alcoholic. Some yachags use the term as an indirect way of referring to ayawaska. It may also be used in a derivative sense to refer to spirit helpers.

kawsag ‘alive, living’

kawsarina ‘to revive’

kay “this, here”

kaya “tomorrow”

kayana ‘to call or summon’

kayna “yesterday”

kayutu “bed”

kazi ‘almost’ cf Sp casi

kazi ‘quiet, still, calm. kazi tiay! Settle down! Sit still!

kazuna (T) ‘to obey; to take to heart. to pay attention to’ cf Sp hacer caso

kignana (T) ‘to vomit’

kikin “real, true”

kila “breadfruit”

kilpana (T) ‘to cover; to make lovesyn: tultuna, ‘to cover completely’.

kimirina ‘to lean against, to lean on’

kipi ‘a pile, a bundle’; lyachapa kipi - a pile of clothes; ayaspa kipi a group of wasps

piled up.

kipinlya ‘in a piled up way; ayaspa kipinlya lyutarian, the wasps stick (to something) in a pile.’

kilya “lazy”

kilya ‘month, moon’

kilyana ‘to be lazy’

kilyachina ‘to bother, annoy, flirt’

kilykana “to write”

kilypundu ‘small red bird with large beak’

kimsa ‘three’

kingu ‘bend, zig zag pattern’ yaku kingu’ are the bends in a river; a decoration pattern on mukahas.

kinguchina ‘the uses of nonsense syllables to catch or complete the rhythm pattern of a song.

kingurina ‘to turn in a dance pattern’

kipa ‘younger (of a sibling)’

kipina ‘to make a bundle of something’

kipirina ‘to hug someone’

kiras ‘chin’

kiru “tooth, teeth”

kishpichig ‘rescuer’

kishpichina ‘to save or rescuer’

kishpina ‘to escape’

kiwa ‘weeds’

kiwana ‘to weed; to cut grass.

kiwina ‘to twist or wring something out, such as clothes’

kiwirina ‘to write, twist, or sprain oneself’

kosana ‘to roast food, to fire clay’

kucha “lake, deep”

kuchuna “to chop, cut down”

kukuyu ‘lightening bug; click beetle’

kulu ‘tadpole’

kulyki “money”

kulykiyug ‘a rich person; someone with money’

kulyki kara ‘wallet, billfold’

kumal ‘sweet potato, yam, camote’

kumari “godmother or ritual co-parent”

kumbirana ‘to invite’, e.g. to a fiesta or a marriage.

kumishin “termite, termite mound”

kumpari ‘compadre’

kumu “bent” (adjective)

kumulya “bent over” (adverb)

kumurina ‘to bend over’

kuna ‘to give something other than food’

kunara (T) ‘only now; belatedly’: kunara wawara iyarin. He only now thinks of his

child (after it is too late.)

kunga “neck”

kunan ‘today, now’

kungarina ‘to forget’

kungaylla ‘to be off one’s guard, unaware of something going on’

kungaymanda ‘unexpectedly, out of the blue’

kungukshi “type of fish”

kunguri ‘knee’

kungurina ‘to kneel down’

kuri ‘gold’

kuri shundu ‘green gold scarab beetle’

kurta muyu (T) ‘testicles’

kurzana ‘to place something in a crossed fashion’

kurzashka ‘crossed’

kuru ‘caterpillar , grub, maggot, worm’

kuruma (T) ‘house fly’

kusana ‘to roast’

kushi ‘happy, content’

kushilyu ‘a small primate hunted for food’, kinkaju

kuska “straight”

kuskata “directly”

kuti “again”

kutilyata ‘again’

kuwa ‘frog’

kuyana ‘to give, to love’

kuyuna ‘to move, shake’

kuyuchina ‘to shake; to make something move’

kuyurina ‘to move oneself dalan loose

kwika ‘earthworm, angle worm’; yana kwika. night crawler.

kwintana ‘speak, tell a story’syn: rimana, nina; Otavalan Quichua uses “parlana”; related words are “rimana” and “nina”.

kwitsa (Otavalo) girl, young lady

L

Lachuri (T) ‘stepson’

lagarto “caiman”

lala ‘exaggeration (Orr 1965 translates the meaning of “lala” in the Tena dialect

as complaint “quejumbre, quejarse.); delicate, weak’

lala runa ‘someone who habitually exaggerates’

lalana ‘to exaggerate’

lalu ‘a a flowering plant’ dieffenbachia

lamama (T) ‘stepmother’

lansa “spear”

lañaña (T) ‘female speakers; stepsister’

lapani ‘male speaker’s stepsister’

lapuna ‘to fold’

laro ‘next to, beside’

latsag (T) ‘wet’

laturi ‘female speaker’s step brother’

laushushi ‘step daughter’

lawawki ‘male speaker’s step brother’

lawrachina ‘to make something burn (as in acidic burning rather than hot temperature)’

lawrana ‘to burn (acidic burning)’

layaya ‘step father’

lazu lazú ‘the slithering movement of a snake or worm, or a vine that grows in loops’

libachina ‘to punish’

libro “book”

lika ‘long net for stringing across a stream’

likana ‘to fish with a lica’

likchachina ‘to wake someone up’

likcharina ‘to wake up’; syn: (h)atarina, to get up

likichina ‘to cause something to rip, break, split’.

likirina “to split, tear lengthwise”

limpiyana ‘to clean; to make shine’

ling sound symbolic adverb describing the insertion of something into something else

linzhurina (T) ‘to be tangled’

lomo “manioc”

lomocha “squirrel, probably Deppe’s squirrel, *Sciurus deppei*”

lugar ‘free time’ cf Sp lugar place: Lunes tutamanda lugar ani. I am free Monday morning’; The overlap of temporal spatial meaning is typical of classic Andean Quechua where “pacha” means both space and time.

lugar kawsana ‘to live free, i.e., to be in control of one’s own time rather than being under a patron.

luk ‘the sound of boiling’

luki ‘to the left’

lulun “egg, of turtle, chicken, bird”

lumarisu ‘a cold’; syn: catarro ungui

lumu ‘manioc’

lumukuchi ‘peccary, javelina’

lumukuru ‘a caterpillar that lives on manioc’

lumucha ‘guanta, paka’

lumu paho ‘a special gift for growing yuca’

lyachapa “clothing”

lyagalyashka ? Luisa used it to describe Tito’s bandaged foot

lyaki ‘a sadness or tragedy’

lyakina ‘to love. syn: munana, to want, to love.

lyakirina ‘to be sad’

lyakichina ‘to cause sadness’

lyakiwag ‘loveable, attractive, likeable, compatible’ “mana llakiwaj” could be used to criticize a mismatch in clothing, for example’

lyakta “place in general, area of concentrated population; city or town as a opposed to a rural area. Lyakta may function as an adjective to describe something manufactured, “citified” as opposed to rural, “runa” or native, natural or wild.

lyakta ala literally: “city mushrooms”, a humorous term for pasta or fideo.

lyakta atalyba (incubator hybrid chickens) contrasts to runa alyba.(free range chickens). lyakta poroto (store bought imported) red beans, in contrast to runa poroto (a kind of bean that Amazonians have always grown).

lyangana ‘to touch something, to work; synonyms for “to work” are “chausina” and “tarabana”.

lyaglyana ‘to scrape (the bark of a tree, the burned carbon off toast, to scrape a canoe in the finishing process of making a dugout.

lyapina ‘to squeeze, knead manioc mash with water to make aswa

lyandana ‘to make firewood’

lyandu ‘shade, shadow’

lyandu uras ‘twilight (dawn, dusk)’

lyangana ‘to touch, to caress’.

lyashag ‘heavy’

lyatana (T) ‘to undress’

lyatanana (PQ) ‘to undress’

lyawkana ‘to lick’ . (Orr, 1965 lyawana for Limoncocha)

lyawsa ‘saliva’

lyuchuna “to peel (of vegetables, skin of game animals, also clothing)”

lyuchurina ‘to peel off’

lyukana ‘to crawl’

lyukshichina ‘to take or throw something out’

lyukshina “to emerge, exit, go out of”

lyulya ‘a lie’

lyulyana ‘to lie; syn: umachina, to deceive.

lyulyu “green as in unripe fruit, immature, recently born, tender”

lyulyuku “newborn baby”

lyulyu kilya ‘new moon’

lyushka ‘slippery’

lyushkarina ‘to slip, slide’

lyushti ‘naked’

lyushtina ‘to peel (to peel potatoes or yuca)’

lyuw ‘a shiny surface, or a curved, meandering pattern’

lumarisu ‘a cold, (gripe); syn: catarro ungwi’

M

machakwi snake

machana “to become intoxicated by alcohol or by hallucinogenic liquids such as
banisteriopsis or datura

machashka ‘drunk, in an altered state of consciousness’

machin ‘spider monkey’

machin araña ‘tarantula’

macho (T) ‘folded over’

machu singa ‘bat’ (literally folded nose); syn: tuta pishku, tuta kara

machu ñawi ‘blind’

makana “to hit”

maki “hand”

maki muku “wrist”

maki pamba “palm of hand”

maki pura ‘in cash’ cf cash-in-hand

maki riru “finger”

malki ‘sapling; the sucker of a plantain or heliconia’

malta ‘a young, unmarried person’.

mama ‘mother’

mama didu ‘thumb’

mama kiru ‘molar’

mana ‘negative prefix portion of circumfix mana- -chu used in negation’

manarag ‘before’

mañachina “to loan”

mañana “to borrow”

manduru ‘red powder from the plant bixis orellana, achiote, used for decorating the body’

manduru machakwi ‘coral snake’

mandzhana “to scare, frighten, startle”

mandzharina ‘to be scared, surprised, startled’

mandzhay siki “scaredy cat”. Someone who is too easily frightened.

manga “cooking pot”

manga alypa “clay”

mankana ‘to dig or hollow out a shallow round nestlike or pool-like space. Said of a whirlpool or chickens. mankasha, mankasha rin.

maria panga ‘a type of leaf’ biper Bellidifolium; family: Piperaceae

markana ‘to carry in one’s arms’

marka mama ‘to be a godmother to a child’; also: markama (T) ‘godmother’ and also term for preying mantis because if placed on the hair it will delouse a child like a godmother.

markayaya/ markayaya ‘godfather’

masana ‘to mix’

masha “brother-in-law”

maskana ‘to look for, to hunt’; opposite of “tupana” to find.

mashti ‘contraction of “ima shuti” meaning “what’s its name”. Used to indicate

a pause in a sentence while the speaker wearches for a word.

matu ‘flat or flattened down’; used for flat land (pamba)

maskana “to search”

mawka “used up, tattered, worn out”

may “where”

maykan ‘which, whichever’

maylyana ‘to wash’ (exception: not for washing clothes. See taksana)

maytuna “to wrap with leaves, and by extention, paper or plastic wrap usually of something edible, such as meat or aswa pulp’

mimis (T) ‘gums’

mimish (PQ) ‘gums’

minga “labor party”

mingana “to have a minga

mika “honey”

mikuna “to eat”, “to consume voraciously, e.g., by illness”

mikya “aunt”

mirachina ‘to increase something (in number)

mirana ‘to grow’

miri banku (T) ‘type of powerful of yachag’

misi ‘cat’

mitikuna ‘to hide (oneself)’.

mitsana ‘to keep for oneself, especially food; to prohibit; the opposite of “to share”, cf

Sp

mesquinar

mitsa muyu 'wart'

moreti 'type of palm tree'

motolo 'type of venomous snake'

muchana 'to kiss'

muchay 'a kiss'

muglyus 'cheeks'

mukaha "drinking bowl made of clay"

muktina 'to sniff, smell something'

mukuna 'to chew, masticate'

muku "joint"

muluk 'excessive stuff piled up: muluk tukujpi mana apamun ara ushanchi.

munana "to want, to want; to love; syn: lyakina, to love; nina, to want or intend"

munto 'a lot, very'

murū "speckled, splotched, dotted"

musu 'a young man'

mushuk "new"

muskuna 'to dream; to have a vision; syns: nuspana

muyu "seed, fruit"

muyurina 'to circle around'

N

nanachina 'to cause pain

nanana 'to hurt'

nanay ‘pain, harm’

nawa ‘slip for wearing under a dress’

nda ‘yes’

-niki ‘sequencing suffix used with numbers: shuk-niki, ishkay-niki, etc.’

niktana ‘to kick’

niktyana ‘to trip’

nina ‘to say, to mean, to intend, to want’ 2. fire

nina siki ‘fire side’

nitina ‘to press on something’

nitimuna ‘to invade, as of forest or weeds into a chagra’

nitirina ‘to crush; to squash

nuspa ‘crazy’

nuspana ‘to dream’

nuspachina ‘to cause to dream’

nusparina ‘to get flustered; to panic; to go crazy’

nuyuchina ‘to stir a liquid so that the dregs or solids that have sunk to the bottom become well mixed.’

Ñ

ña “then, now”

ñaka ‘almost’

ñalya ‘almost’

ñambi “path, road”

ñambina ‘to make a road, path’

ñankata (TQ) ‘recently, just a little while ago’

ñaña “sister of female”

ñañu ‘narrow’; syn: utsun

ñawi “face; the ‘eyes’ on a manioc cutting”

ñawi hilyma (TQ) ‘eyebrows’

ñawi iki (TQ) ‘tears’

ñawi lipinshi ‘eyelashes’

ñawi lulun “eyes”

ñawi pura ‘face to face’

ñawi wiki (PQ) ‘tears’

ñawi wilyma (PQ) ‘eyebrows’

ñawpa ‘in front of, before, prior to’

ñawpachina ‘to lead’

ñawpana “to lead”

ñawsa ‘blind’

ñawsayana ‘to become blind’

ñawsayachina ‘to blind’

ñuka “I, me, my”

ñukanchi “we, our”

ñuktu ‘brains’

ñutu ‘small pieces, small change’

ñutuyachina ‘to divide something into small pieces’.

O

ocho “eight”

P

pacha “blanket”

pachina ‘a technical term from TQ, for the ritual action of gently hitting yucca cuttings with a bundle of leaves to impart the qualities for the plants from which the leaves are taken to the yuca which is about to be planted.’

pagarachu ‘thank you’

pagarina ‘to be born’

pagarikta ‘P., N. the sunrise’

paglya ‘open, clear of obstruction (as in clear sky or a clear spot in the forest); when speaking of clear liquids chuyag rather than paglya is used.

paglyay ‘openly, to speak or do something in the open.’

pagri ‘priest’

paho ‘any kind of sickness; a special gift for healing particular kinds of sickness; the act or sound of popping a joint such as the sound made when cracking a knuckle’

pakana ‘to hide’

pakay ‘type of guava fruit, with long pods’

pakalya ‘secretly’

pakcha ‘waterfall’

paki ‘a piece of something that has been broken off; a piece of wood’

pakina “to break something”

pakirina ‘to break’

pakirinalya ‘fragile, breakable’

paktamuna “to arrive”

paktana “to be enough”

paktachina ‘to fulfill or complete; the engagement fiesta in Tena tradition

palanda ‘plantain, usually refers to green plantains’

palyana ‘to gather, to harvest’

palyka ‘a fork in a tree

palo “snake”

palta ‘avocado’ (pina in Napo dialect)

paltana ‘to place something on top of pillars, beams; to place yuca on top of a row of plantains in a pot; to place meat on a rack over a fire.’

palyana “to pick, harvest”

pamba “ground”

pambana “to bury”

pambarina ‘to sink, submerge in mud; used of a car becoming stuck in mud’

panda ‘a trap’

pandana ‘to make a mistake’

pandachina ‘to cause someone to become lost or to make a mistake’

pandarina ‘to become lost’

panga ‘leaf; a sheet (or leaf) of paper, a bill of paper money.

pangalya ‘light, light weight.

pani “sister of male”

papana “to eat (only used for children)”

paramu ‘drizzle’

paran ‘the undulation of a canoe

parihana ‘to even something out’

parihu ‘together, equal or even’ (Sp “pareja)

pasa pasa rikurig ‘see-through, transparent’

pashin ‘a species of fish that lives in still water and feeds on other fish’.

pasiyana ‘to visit’

paskana ‘to open something’

paskarina ‘to open, of flowers and buds.’

paspas ‘rough or chaffed as of skin

pata ‘floor, platform’; yaku pata - the shore or river bank

patas ‘cacao blanco’

pata haway ‘upstairs; floor on a raised platform’

pata uku ‘the space under the floor of a house raised on stilts’.

patsak ‘one hundred’

pawa a generic term from Spanish pava ‘turkey’, used to refer to various species of guan and currasow; from Spanish pava, turkey.

pawshi ‘paujil’

pawana ‘to jump, fly’

pay “he, she, it”

paya ‘older sister’(T)

payba “his, hers”

payguna “they”

pi ‘who’

pichka ‘five’

pichana ‘to sweep, to clear a garden, technical term for ritual cleaning with leaves.’

pichis ‘silver beaked tanager; nina pichis masked crimson tanager’

pikun pikun purina ‘movement of a fish’s tail in water’

pilyan ‘lesser anteater; tamandu’

pilyuna ‘to wrap; to wrap a baby, to wrap a wound. Wrap around skirt traditionally used in Napo and Pastaza.

pilyurina ‘to wrap oneself, e.g., with strands of beads around the wrist’

pilluri, pilluri ‘spiral or spiralled. pilluri, pilluri fideo. spiralled pasta.

pimpis (T) ‘fin of a fish’

pina ‘avocado’

pindu ‘river cane’

pingay ‘embarrassment, also metaphorical term for genitals’

pingarina ‘to be embarrassed, to be ashamed’

piñana ‘to express anger at someone’

piñarina ‘to feel angry’

pishku ‘bird’

pishi ‘a small amount, less’

pishina ‘to lack; to not be enough; to be insufficient’

pishña ‘an otter’

pita lala ‘type of pit viper, possibly *Viperidae Bothrops atrax* (Kohn 2002:450)

piti ‘a piece’

pitikta rina ‘to take a shortcut’

pitina ‘to cut’

piwas ‘anybody, whoever. mana piwas - no one, nobody’

polang ‘to emerge from underwater to the surface’

pu ‘sound of a bird’s wings as it flies’ (undergoes multiple repetition)

puchan ‘porcupine’

puchu ‘left over’

puchukay (T) ‘last’ puchukay punzha. on the last day.

puchukaybi ‘finally’

puchuna ‘to be extra; for something to be leftover or to have leftovers’

puglyana ‘to play’

pugru ‘spring or pool’ (Pocullo, puquio in Andean dialects.)

puka ‘red’

pukuna ‘to blow; to ripen’

pukushca ‘ripe plantain’

puktsi ‘stunted’

puktsiyana ‘to become stunted in growth’

puka ‘red’

pukanay ‘pink (literally: desiring red)’

pukayana ‘to become red’

pukayashka ‘reddened; something which has become red. Often used of a wound which is becoming infected.

puksiri ‘a marsh bird which eats snails. The name comes from its call which is said to sound like “puksiri, puksiri, puksiri.”

pulyu ‘short’.

puma “jaguar”

punda ‘first in a series; opposite of kipa, last’

pungara ‘tar, pitch, the sticky black material that is used on Kichwa/Shuar blowguns from Pastaza and Morona Santiago provinces; the material that is used to pave roads.’

pungara muyu a sticky yellow fruit the size of an apple with a hard exterior

pungichina to cause something to swell

pungina “to swell”

pungirina ‘become swollen’

pungu ‘door, entryway; the mouth of a river’

pundzha “day”

punzhayana ‘to dawn or to become day’

pundzhan ‘brightly shining’

puñuchina to put to bed ; to put a baby to sleep

puñuna “to sleep”

puñuy sleep; puñui (japin) sleepiness

puñuysiki sleepy head

pupu “navel”

punzu ‘curly, frizzy. describes hair in a permanent.

pupu ‘navel’

pupuk ‘the flower of the plantain: palanda pupuk’

pupu waska ‘umbilical cord’. Traditionally the pupu waska was always cut with wamaj (bamboo) and never with a metal instrument.

pura ‘between two or more persons. Ñukanchi pura, among ourselves; maki pura, (cash in hand); ñawi pura, face to face.

purina “to walk, trek”

purun ‘overgrown, uncultivated land’

puru ‘a bottle or container for liquid’

puruntuna ‘to prepare’

purus ‘rustling movement, as of a dog digging in weeds’

purutu ‘beans, frijoles’

purutu pukunzhu ‘small owl, the tropical screech owl, whose call sounds like its name’.

pus ‘sound of plucking something off of a stem’

pusak ‘eight’

pushana ‘to take, guide, or lead a person or group of people’.

pushka ‘thread, yarn’

pusku ‘foam’

puskuna ‘to become sour; to spoil’

pusku shungu “lungs” (lit: foam, bubble heart”

putan ‘bee’

putan wasi ‘bee hive’

putsik ‘sizzling sound, as when water hits hot grease’

putung/potong ‘resonant sound of hitting the ground without losing structural integrity’

putus ‘fluffy, cottony’.

puya “lance”

puyu ‘cloud’

puyu ñawi ‘someone with blurred vision’

puyuyana ‘to become cloudy’

R

raka ‘vagina’

raku ‘thick, fat’

rana ‘to do’ cf: rurana. (because “rana” also has the meaning of “doing”

sex it is often avoided and replaced with “rurana” where it might be misunderstood or where a double meaning might cause laughter).

randi ‘instead of, on the other hand’

randichina “to sell”

randina ‘to buy, to trade’

ransia ‘a person of European descent’

rapana “to criticize”

rapyana “to twitch”

rayana ‘to make lines, to scratch (as in to scratch a record or CD. From Spanish raya

rayashka ‘scratched (as in a scratched CD, record, or a marred wood table)’

raykuchina (PQ) ‘to lower something’

raykuna (PQ) ‘to descend, go down’

rayu ‘thunder; the sting ray’

rayu runa ‘thunder man whose actions lie behind the thunder’

rigra “arm”

rigra muku “ elbow”

riksina ‘to know by experience, to be acquainted with, to know a person or place

(cf conocer and saber)

rikuna ‘to look or see, to read’

rikuchina ‘to show

rikurina ‘to appear; to look (good, bad, funny, etc)’

rimana ‘to say, to speak, to speak harshly; to take someone to task’

rina ‘to go’

rinri isma ‘ear wax’

rinri ear (refers more to the internal ear)

rinri kara ‘external ear; literally: ear skin’

riparana ‘to be aware of

ruku ‘old, big; considered a positive quality’

ruku mama ‘grandmother; synonym: apamama or apama

rukuyachina ‘to cause something or someone to age’

rukuyana ‘to age’

ruku yaya ‘grandfather; synonym: apa yaya or apaya’

runa ethnonym meaning “civilized person”

runa shimi name for Quechua language, but literally: “person’s speech”, or: ‘what a person speaks’

rupachina ‘to burn something, to cause to burn up’.

rupana ‘to burn’

rupashka ‘burned; in TQ rupashka refers to someone who is a little (but not very) drunk.

rupayana ‘to heat up’

rupayachina ‘to heat something up (transitive sense) Yakura rupayachin. She heats the water. Mushuk canoara rupayachin. He uses fire to harden the new canoe.

rurana ‘to do or to make’

ruya “tree”

S

sacha n. ‘forest, wild area; partially synonymous with “urcu” in a manner similar to Spanish “monte” and bosque. adj. ‘wild’ in contrast with “lyakta”.

sacha wagra “tapir”

sachayana ‘to become forest; to become wild’.

sachayachina ‘to reforest’

saksana ‘to be full or satiated with food’

salpikana ‘to splash’

samay ‘breath, rest’

samana ‘to rest, breathe’

samba ‘tired’. Samba yachiwan. It makes me feel tired.

sambayana to become tired’

sambayashka tired

sambulina ‘to dunk underwater’

sangu ‘thick or cloudy liquid; muddy or silty (water); opposite of “chuya”.

sapalya ‘alone’

sapi ‘root’

sapiyana ‘to put down roots’

sakina ‘to leave, stop, detain’

sakirina ‘to stay behind; to remain’

saltana ‘to leap’

sara muyu ‘pimple’

sargana ‘to bewitch’

sargak ‘a witch’

saro ‘the other as in saro punzha (the other day)’

sasi ‘taboo, something forbidden or proscribed’

sasina ‘to fast; usually to fast from a limited number of things such as salt and

hot pepper, to observe a prohibition.

satichina ‘to make someone put something into a hole or enclosure’

satina ‘to nail, to put something into an enclosure or a hole’.

satirina ‘to hole up, to enclose oneself in a hole or enclosure’.

sawli ‘machete’

sawna ‘pillow’

saya ‘traditional wrap around skirt used by Amazonian Kichwa women’

shaka ‘a tearing action or the result of a tear’

shamuna ‘to come’

shapa ‘a sliver’.

shayana ‘to stand’

shayarina ‘to stand up’

shigra ‘woven carrying bag’

shikshina “to itch” (impersonal verb)

shilyu “nail”

shimi ‘mouth; language; voice; word’

shimi kara ‘lips’

shina “like, as”

shinki ‘extremely black, charcoal’

shikitana ‘to grate’

shilykilyu ‘sap used to glaze pottery’

shilykilyu wachan ‘the bulge of shilykilyu sap on the side of the tree that resembles the belly of a pregnant woman.

shitana ‘to shoot, to throw’

shulya ‘drops of liquid’?

shulyana ‘to drip, to miscarry a baby’

shungu “heart”

shuti “first name”

shuwag ‘thief, robber’

shuwana ‘to steal’

shushuna ‘to strain (liquids) or filter; n. a strainer or filter (eg. cafera shushuna,

coffee filter or yakura shushun water filter.)

shushu ñawi ‘sleepy eyed’

shutichina ‘to baptize, to give a name while putting water on the child’s head while becoming a compadre or a comadre’.

shutuna ‘to drip’

sida “silk” (cf Spanish seda)

sikana ‘to climb’

sikayachina ‘to raise (eg. to raise prices)’

sikcha ‘a generic name for a finch or finches’

siki ‘buttocks, base of a mountain or tree, the East (in Amazonia)’

siki tulyu ‘tailbone’

siki uktu ‘anus’

siku ‘agouti’

silyu ‘finger nail; toenail; claw’

sindi yura ‘a type of tree’, *Prunus Debilis*. Family:Rosaceae

sindina ‘to turn on a light; to light a candle

sindichina ‘to light a fire

sindzhi “strong”

sindzhita “strongly”

singa ‘nose

singa uktu ‘nostril’

sintina ‘to feel. From Spanish sentir

sipu ‘wrinkle’.

sipuyashka ‘wrinkled’

sirina ‘to lie; to lie down’

sisa ‘flower’

sisu ‘fungus’

sukta ‘six’

suní ‘long’

suniyachina ‘to elongate’

supay ‘spirit, devil; used in superlatives: tamya supay (tremendous rain)

supana ‘to break up or liquify’ (eg. a potato in soup); In Tiyu Yacu subdialect: to wash clothes; synonym of taksana.

Supine ‘to pass wind (to fart)’

suru panga ‘a type of leaf used by ayawaska yachaks to fan or sweep their patients’.

susurina ‘to have an accident, to wound’

suyu ‘swallow (the bird called golondrina in Spanish); In the Quechua of the Incas suyu meant a quarter or region of the Tawantinsuyu’

T

tak ‘the sound of contact when two surfaces meet; typically, one surface is moved toward another. Tak may also be used to describe the complete fullness of a container, or a swelling within a body.

takana ‘to tap, touch, hammer’

taksana ‘to wash clothe’s

takta ‘full’

tawaco ‘tobacco’

tawanas ‘horse fly’

tawasamba ‘feather headress’

talirina ‘to spill’

talyutana ‘to throw mud against a wall so that it sticks’.

tamya ‘rain’

tamia añangu ‘army ants’

tamya pishku ‘nightingale wren’

tamya uras ‘(sawan uras) the rainy season’

tamya yura ‘type of tree?’ grias species

tamyana ‘to rain’

tanda ‘bread’

tandachina “to gather something together”

tandarina “to gather together”

tangana ‘to push, shove’

tanlya “type of fish”

tapa ‘a bunch of bananas’

tapana ‘to close; to fill up with people, cf Spanish “tapar”.

tapuna to ask’

tarabana “to work”

tapya ‘an omen’

tapya pishku ‘the squirrel cuckoo, literally “omen bird”

takina ‘ritual song or chant used by a yachag (healer).

tarabana ‘to work’.

taripana ‘to judge’

tarpuna ‘to plant’

tawaco ‘tobacco’

tawanas ‘horse fly’

tawasamba ‘feather headdress’

tawkana ‘to pile up’

tawna ‘long pole for maneuvering a canoe’

tawnana ‘to maneuver a canoe’

taylya “tough”

tiyana ‘to exist, to be present, overlaps in meaning with k/ana. Tiana corres

ponds roughly to Spanish haber and estar while k/ana corresponds to

Spanish “ser”.

tika ‘sticking out’ tika pichu, stuck out chest.

tinaha “large clay jar”

tiksina ‘to pinch’ (T)

tigrana ‘to return’

tigrachina ‘to give back’

tigramuna ‘to return to a point of origin’

timbuna ‘to boil’

timbuchina ‘to cause to boil’

timpu from Sp. “tiempo”; already; faster than expected.. “timpu mikwi

pasan”. What? He finished eating already?

tinina ‘to stain; to dye’

tinlana ‘to stretch something out; (for a person to stretch is chutarina)’

tinlachina ‘to cause something to be stretched out; to stretch a wire or a rope from one point to another. syn: chutachina.

toldo “mosquito net”

tonsa ‘a blind sardine’

tukana “to play an instrument, e.g., flute, guitar”

tuku “grub”

tyas ‘alert’(T) tyas rikuk alyku. A dog that looks alert.

tyas T) ‘sound of cutting something hard (wood); sound of slapping or hitting a person’.

tyu ‘drop (of liquid)’

tyukina ‘to break off tender stems’.

tiyu ‘sand’ synonym: tsatsa.

tiyana ‘to exist or to be present’ antonym: ilyana to be absent; to not exist

tiyarina ‘to sit’

trenchi ‘fork’

tsak ‘an idea of the sound of a shallow piercing into a resisting medium, such as a spear piercing a fish’

tsaka ‘rough, bumpy’

tsala ‘pale’, sometimes used to designate light skinned people as in tsala runa.

tsalakulun ‘generic term for a lizard’.

tsambulina ‘to swim under water’.

tsalayana ‘to become pale

tsar ‘sound of scratching’

tsaras/taras ‘rustling sound’, as of paper, dried leaves

tsarga ‘hoarse’; a hoarse voice

tsatsa ‘sand’. synonym: tiyu

tsingra pahu ‘arthritis’

tsiya ‘the eggs of lice’

tsungana ‘to suck’, used to describe what a yachag does to suck out illness.

tsunglu ‘wilted’, used of trees or plants.

tsuntsu ‘raggedy and poor looking’; usually pejorative. “pugri” from Spanish “pobre” or wakcha (orphan, someone with not relatives) would be used to describe the poor in a non-pejorative sense.

tuapurama ‘face down’

tubi avio duroria

hirsuita rubiaceae

tubi puma ‘jaguarundi’

tuy tuy tuy shutuna ‘the sound of dripping’

tuklya ‘a trap for birds’

tuklyana ‘to explode; for a river to overflow its banks, to hatch (from an egg).

tuksina ‘to puncture, to sting in the sense of bees, wasps, snakes, to inject with a needle

tukuchina ‘to finish’

tukuna ‘to become, to become or to turn into’

tukurina ‘to run out’

tuktu mama ‘a nesting hen

tuktuna ‘to nest’

tularina ‘to cave in’; as of landslides or of a river bank caving in during a flood.

tuldu ‘mosquito net’

tultuna ‘to cover completely’. wawara tultuy. Cover the child. Synonym: kilypana.

tulumba ‘a type of frog which sings loudly at night. Believed to be a messenger of harm sent by witches. synonym: “sagra hambatu”.

tulyu ‘bone’

tulyu uma ‘skull’

tulyuyana ‘to lose weight so as to become skin and bones’

tulun tulun, variant tuklun tuklun ‘sound of thunder’

tulupuna ‘to make noise’

tunu ‘kind, color, quality’ (cf. Spanish tono)

tupana ‘to encounter, find, meet up with ‘

tupu ‘a size or measure; caran tupu every size’

tupu ‘sound of the moment of falling into water, or of splashing through water while swimming’

tupuli ‘a needle’

tupuna ‘to measure’

tupuyana ‘to subside, recede, calm down’; syn: aysarina, of a storm, a swelling, or an infection’

turi ‘brother of a female’

turmindarina ‘to suffer’

turmindus ‘suffering’

туру ‘mud’

turuyana ‘to become muddy’

tushuna ‘to dance (Otavalan Quichua); baylana is the preferred verb for PQ and TQ

tuta ‘night’

tutakara ‘bat; synonym of tutapishku’

tutapishku ‘bat’

tutamanda ‘morning’

tutayana ‘to become night’

tutayashkay ‘dusk’

tyapi ‘to move toward something and stick to it.’ (PQ); to be matted down or pressed flat
and stuck together like a pillow that is crushed or like gum plastered on a surface. (TQ)

tyukana “to spit”

U

uglyana ‘to embrace, to hug’

ucha ‘sin; debt’

uchachina ‘to blame’

uchu “hot pepper”

uchu añangu ‘tiny red ant that stings’

uchutikan ‘a forest spirit or sachá supay’

ukta ‘fast, quickly’

uktu ‘a hole’

uktuna ‘to make a hole; to perforate’

ukturina ‘to perforate oneself’

ukucha ‘rat or mouse’

ukuchina ‘to moisten or make wet’.

uku ‘inside’

ukwi añangu ‘leaf cutter ants’.

ukwi paho ‘the last week of September the ants swarm and are collected for roasting.’

ukupacha ‘hell’

uglyarina (ukllarina)’ to hug’

uhuna ‘to cough’

ulu ‘sound or feeling of gulping soup in a hurry; lugruda ulu, ulu kaltuy. Gulp the soup

ulu, ulu!

uma ‘head; headwaters’, West (in Amazonia); wasi uma – roof of a house

umbi ‘sweat’

umbichina ‘to make someone sweat’

umbina ‘to sweat’

umachina ‘to deceive; to fool’. Synonyms llullana (to lie).

unay ‘a long time ago’

unayana ‘to delay’

undachina ‘to fill something, such as a canoe, a basket, a tank, etc.’

undana ‘to become full, to flood. Used especially of liquids. Yaku undan. The river is flooding or rising.

ungurina ‘to become sick; to sicken’.

unyana ‘to put fish poison in a pool’.(T)

upina ‘to drink’

upichina ‘to offer someone a drink’

urayta “downriver”

urmana ‘to fall, collapse’

urmachina ‘to cause someone/something to fall’

urmarina ‘to navigate downriver by canoe; also used to describe animals going down to the river to drink.’

ushushi “daughter”

utsun ‘narrow’ synonym: ñaño

uyana ‘to hear, listen, understand, obey’. synonym: kazuna.(T)

uyarig ‘noisy’

uyarina ‘for something to make its characteristic sound heard (for a bell to ring out, for a clock to tick)’

uyarimuna ‘to sound in a way that listeners perceive the sound coming toward them’.

Examples include a motor canoe or a plane arriving.

W

wa! ‘expression of surprise combined with real or feigned disapproval’.

wachana ‘to lay an egg, to give birth (animals).

wachi ‘coati’ (raccoon-like animal).

waglichina ‘to spoil’

wagra ‘cow’; sacha wagra ‘tapir’

wagra pishku ‘cow bird’

wak wak ‘sound and motion of a fan’

wakana ‘to cry’

wakarina ‘to rust’

wakcha ‘orphan’

wakcha kari, 'widower'

wakcha warmi 'widow'

waktana To hit

waktarina to hit oneself; maqui waktarina to clap.

wakaychina To put away for safe keeping.

wakachina to make someone cry

wakay 'a cry'

wakay kuraga 'cry baby' (literally: cry chief).

wakay siki 'cry baby' literally: 'cry-butt' (when used of a child); when used of a woman it means a sensitive woman prone to tears.

walis 'kindling; small sticks for starting a fire'.

walyka 'necklace' walyka muyu 'necklace beads'

wamag 'bamboo; yaku wamag-the large bamboo used for making walls or beds. Yaku wamaj wood is also preferred for firing ceramics. Wamag is also used for cutting the umbilical cord since cutting flesh with steel (iru) is believed to cause the wound to infect and rot.

wambuchina 'to cause to float'

wamburina 'to fly; to float on water'

wambula 'hardwood medicinal tree with toxic bark'.

wambula kuru 'caterpillar that feeds on the wambula'

wami 'a small conical fish trap woven of bamboo and lisan'.

wandug 'datura'

wanduna 'to lift'

wangana ‘peccary’

wangu ‘a group of things tied together’ (like a bunch of onions) ; a stem with many fruits on it like uwilyas; wata wangu - the Pleides.

wanguna ‘to group together; to tie together in a group’

wangurina ‘to stick together in a group; to be united as a group’

wanlya ‘left overs (left over food)’

wanuglya ‘thick layer of fallen leaves stuck and organic material stuck together; also describes soil that is black and spongy from decayed leaves’. In PQ, the term is log wañuchig ‘killer’

wañuchina ‘to kill; to put out a light or a fire. To turn off a light or engine’.

wañuy ‘death; an agent sent by a yachag (shaman) to cause death’

wañug ‘dead; when used with a name “wañug Maria” it means “the late____” as in Spanish “el finado____”

wañukta literally “like dead’ or “until the point of death”; deeply, wañukta puñun. S/he is deeply or fast asleep.

Wañuna ‘to die, to be sick, to be very weak’

wañushka “dead, severely debilitated, sick”

warkurina ‘to hang’

waranga ‘a thousand; a class of soft trees with many small leaves’.

warmi ‘female, woman; wife’

warmi waw ‘girl’

washa ‘back; behind’

washa tulyu ‘spine, back bone’

washa inyahuna ‘descendents’

washa timpu (tiempo) ‘future’

washayana ‘to be delayed’

washayachina ‘to make late; to cause to be late’

washayashka ‘late, delayed, running behind schedule, used of a watch or a clock that is slow’.

waska ‘vine, rope’; iru waska, wire; kiru waska, dental floss).

wasi ‘house’

wasi uma ‘roof’

wata ‘a year; a knot; loose skin and fat (love handles) around the waist’

wata wangu ‘the Pleides’

wata wata ‘various species of gecko’

watana ‘to tie or bind’

wawki ‘brother of a male’

wawa ‘child’

wawachina ‘to impregnate’

wawa mama ‘placenta’

wawa wasi ‘womb, uterus’

wayku ‘ravine’

wayra wawa ‘a child with no known father’

wayra ‘wind’

wayrachina ‘a fan’; ‘to fan’

wayra shina (PQ) ‘quickly, rapidly’ (literally: like the wind).

wayrashka ‘A person who has been hit with winds sickness, often from a grave or from contact with the spirit world of the forest or river. The symptoms of wayrashka are nausea, feeling faint or dizzy’.

waytana ‘to swim’

wiksa (PQ)“stomach”

wichay ‘pointed upward’ wichay singa ‘lying flat on one’s back so that one’s nose is pointed upward’

wilyma “fur”

win (TQ)‘the sound of cleaning a chicha bowl’. “Win rasha tazon shimira pichai.”

Going “win” clean the lip of the chicha bowl. (PQ) Any group or collection of entities considered as a whole; any action done completely, comprehensively’

wiñay wiñay ‘always, forever’ (used to translate eternity, or everlasting in Christian or biblical references).

wira “fat, oil, grease” (has positive connotations as a desireable substance)

Y

yachay ‘knowledge, custom; religion’

yachana ‘to know’

yachachina ‘to teach’

yacharina ‘to become accustomed to’

yakami ‘trumpeter’

yaku ‘water, liquid in general, body of water, such as a river, or pond’; chuchu yaku, literally “breast yaku” means milk. Laran yaku, literally “orange yaku” means orange juice. The proper names of rivers in areas that are or were Quichua speaking often end in

Yaku. Napo Yaku, Chunda Yaku, Sarsa Yaku, Sara Yaku. In some dialects of Kichwa the word mayu/o was used instead of yaku to designate rivers. In these areas mayu replaces yaku in the proper names of rivers (i.e. Putumayo). In parts of the Amazon that have become Kichwa speaking in recent decades or centuries the proper names of rivers retain the word for river in the language that previously named the region. For example the Shuar word for river entza can be found not only in the names of rivers in Shuar speaking areas such as Chupi entza but in the last syllables of river names like Bobonaza and Pastaza in areas that are now Kichwa speaking. Similarly in the Napo area many rivers end in nu/o which is the word for river in Waorani (Payamino, Arajuno, Cawandano, Cuyabeno.).

yaku paho ‘a sickness that comes from the river that causes children to have significant diarrhea; also the name for a gift or ability to heal this sickness.

yaku runa/yaku warmi. ‘river man/river woman’; yaku runa are spirit beings that own the fish and water animals.

yakuyachina ‘to liquify’

yakuyana ‘to become liquid or watery; paywa nawi yakuyashka ‘her eyes watered(or teared up).

yana ‘black’

yana kwika ‘night crawler’

yachina ‘to seem, to feel. cf sintina.

yali ‘greater than, more than’

yalina ‘to surpass’

yalig ‘last’ as last week “yalig semana”

yanapana ‘to help’

yanga “useless, for nothing, without value”

yanuna “to cook (usually by boiling)”

yapa ‘very, a lot’

yapana ‘to augment’ ligrura yapasha churapay. ‘please put some more soup (in my bowl)’.

yapalya ‘more’

yapakta ‘too much’

yapanikta ‘a little more’. yapanikta churay ‘put a little more’.

yarkay ‘hunger’

yasa ‘a fish trap of a larger size (with a larger mouth) than the wami’.

Yaya ‘father’

Yaylyan ı

yunurina ‘to melt, dissolve’

yupana ‘to count’

yutu ‘tinamu’

yuturi ‘conga ant’

yuyana (PQ) “pay attention to something, watch out for something; be aware of something”

yuyarin (PQ)a ‘ponder, remember’

yuyay (PQ)‘thought’

yuyu ‘heart of palm, and general term for a green herb’

Z

zambulina “to immerse underwater”

zapatos “shoes”

