LESSON 8

*Expressing thoughts, feelings, processes, actions, and enumeration*



*manduru* pod and seeds

*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 body’



*ashanga aparina*  ‘to carry a basket’

*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 *wituk* (*genipa Americana*) juice or with cosmetics’



*wituk awirina* ‘to paint with *wituk*’

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* PQ and *iyarina* NQ ‘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 something’

*yacharina* ‘to become accustomed to something, i.e., to know inwardly ’

*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’

1. 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!’

*wiñana “to grow, thrive”*

10. G: *Kay papa dzas wiñarin; chimanda* ‘This potato sprouts quickly,

*kuti wañurin*. 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, to sound’

*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’

*llakina* ‘to love’

*llakirina* ‘to be sad’

*churana* ‘to put something somewhere, to impregnate someone’

*churarina* ‘to put on clothes’

*aysana* ‘to pull’

*aysarina* ‘to go down (a swelling) or recede (a cresting river)’

*hapina* ‘to take; to grab something’

*hapirina*  ‘to light or turn ‘on

*hapichina* ‘to light or turn something on’

*takana* ‘to pound’

*takarina* ‘to bump into something without meaning to’

*kawsana* ‘to live’

*kawsarina* ‘to revive’

*kawsachina* ‘to cause someone to revive’

*pitina* ‘to cut’

*pitirina* ‘to cut oneself’

*rikuna* ‘to see’

*rikurina* ‘to appear, to look-like’

*rikuchina* ‘to show’

*sakina*  ‘to leave something or someone behind’

*sakirina* ‘to stay’

tukuna to become; to be transformed into something else

tukurina 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 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ wagraga.

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 saman. Chi raygumi payba chaki nanay \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ .

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 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Culture Focus: Forest Resources: red and black dyes



Genipa Americana; Quichua: *wituk*



Shuar Toucan Feather earrings, circa 1965, dyed with *manduru*

*Wituk* and *manduru* are primary agents of beauty in the traditions of the Runa and Shuar communities of eastern Ecuador. Their fruits produce vivid black and red dyes that are used to beautify one’s body and hair. According to tradition toucans owe the red color of their feathers to *manduru*. Elderly people tell about blackening their teeth with *wituk* to beautify and protect teeth from decay.  So beautiful and mysterious are these colors that they are integral to creation stories.  In Amazonian Quichua, Zaparo and Shuar origin stories *wituk* (Genipa) was once a sensuous human girl. After *wituk* and her sister *manduru* mature through a series of amorous misadventures they turn into the trees that impart beauty and mystery to other species: Bixis orellana, the source of red face paint and Genipa americana, the source of black face paint.  The two sisters then transform the various beginning times people into different species of plants and animals by painting each of them with their own distinctive red, reddish brown, and black designs.



*Manduru Warmi*/Bixis Orellana Woman (left) paints the Amazonian red squirrel with her red fruit. *Wituk Warmi*/ Genipa Woman (right) painting the toucan black with *wituk*.

By Estela Dagua, Andes and Amazon Field School, Artists Workshop 2009

*Numbers*

Although Quichua speakers are increasingly using the Spanish number system for economic transactions, there is a set of numbers from 1 through10, 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* *chunga*

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 chunga*

twenty-one *ishaky chunga shuk*

twenty-two *ishkay chunga ishkay*

one hundred *patsak*

one hundred one *patsak shuk*

one hundred eleven *patsak chunga shuk*

one hundred twenty-one *patsak ishkay chunga shuk*

nine hundred ninety-nine *iskun patsak iskun chunga 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 paktamunawn? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. Masna ñawi luluntata charin, kanba allku? /Masna ñawi lulunyuk 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

* + - 1. 1,001

3 67

1. 789

5. 19

6. 345

7. 1,056

8. 2,000

9. 611

10. 20,000