LESSON 15



Interior view of *mukaha*, geometric pattern

*The switch reference suffix -kpi*

Instructional narrative: “How we work with clay”

1. Q: *Ima shinata kawchungi manga allpata*?

*kawchuna “to roll or twist”*

‘How do you roll clay?’

2. A: *Manga allpataga apagirani, manga allpa pugruy, Puka Yakumanda hanagma*.

*pugru “well, hole, pit”*

‘I went and got some clay in a clay pit, upriver from Puka Yaku.’

3. *Chimi tiyag man 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 feed, 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 tuvyakpiga, kutillata karani manga allpata*.

‘If, (when someone) fires (it), it again explodes, again I fortify the clay.’



*manga allpa pugru* ‘a clay pit’

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 differentsubjects. 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 some instances more than one of these interpretationss may be equally plausible.

*If/then –kpi constructions*

If the finite verb linked 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, because) it doesn’t rain I walk to the forest.’

*Temporal linkages formed by –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). 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, tuvyara*.

‘(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 clay is agentively distinctive from the narrator’s shaping of the clay described by *awakpi*.

Consider, next, line 9:

*Kosakpi, kutillata tuvyakpiga, 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 *tuvyakpi* 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 yet another distinctive agent, 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:

(*upinayana /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, tuvyana / [neg] mukaha, awana*)

Written exercise 2

Decide on a -*kpi* verb or a coreference -*sha* verb, or a tensed finite 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* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*tarpuna*) *palandatawas* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*tarpuna*) *kawsara. Payba churiguna aychata hapingaw* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*purina*). \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*aswana*) *chapara apa mamaga*.

*Payguna aycha illak* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*paktamuna*) *apa mama* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*piñana*) *mana paygunata upichirachu*.

*Kayandi, aychata* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*hapina*) *pukunawan* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*markana*), *wasiy* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*paktamuna*), *apa mama* \_\_\_\_\_\_\_\_\_\_\_\_\_\_ (*kushiyana*) *upichira paygunata*.

Practice 3

Make up 3 sentences that tell a short story about each of the following pictures. Make sure that at least one sentence uses a switch reference construction. A possible verb to use is given for each image



A *awana* ‘to make’ B *chunda aswana* ‘to make aswa with chunda’

1. 1.

2. 2.

3. 3.

   
C *asina* ‘to laugh’ D *chapana* ‘to wait’

1. 1.

2. 2.

3. 3.