LESSON 11



*Piton muyu* ‘the piton fruit’

*The purposive –ngawa*

Dialogue

1. Magdalena: *Mayta riungi kumpari Davis*? ‘Where are you going compadre Miguel?’

2. Miguel: *Pitunta pallangaw riuni. Kanga*?“I’m going to harvest pitun fruits. And

*pitun* ‘squash-like edible fruit’ what about you?’

-*ngaw* ‘in order to’

3. Magdalena: *Chundata kuchungaw riuni*. ‘I’m going to chop down a chunda tree.’

*kuchuna* ‘chop, cut down a tree’

4. Miguel: *Kamba hacha mana valinchu*. ‘Your ax is no good. Look it’s rotting. It’s

*Rikuy ismuun. Shaka likiriun*. splitting *shaka* (right in half).’

*hacha* ‘ax’

*valina* ‘to have value’

*ismuna* ‘to rot’

*shaka* ‘the lengthwise dimension of a split or tear’[[1]](#footnote-1)

*likirina* ‘to split, tear, lengthwise’

-*u*- durative suffix

5. Magdalena: *Ciertomi ningi. Kamba* ‘You’re right. Loan me your nice new ax.’

*ali mushuk hachata mañachiway*.

*mañachina* ‘to loan’

6. Miguel: *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. Miguel: *Ari. Yuyuta kachawangi*. ‘O.K. (And) send me some heart of palm.’

*yuyu* ‘heart of palm’

9. Magdalena: *Ari. Chunda aswata upik* ‘O.K. (And) come and drink some *shamungi*. *chunda aswa*.’

-*k* agentive suffix

Quichua speakers often make use of a type of verb construction which expresses a purpose-driven, not yet accomplished action or process. By means of the suffix –*ngawa* ‘in order to’, (sometimes shortened to –*ngaw*), which is 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 in Quichua, 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 (in order) to buy food’ or ‘He’s going (in order) to get some help’.

Although evidentials –*mi* and –*shi*, and also the interrogative -*chu* may be suffixed to –*ngawa*, it is considered a terminal suffix because it makes any further inflection or derivation of a verb 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 type of 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*

*suni 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/yanuna*

7. *Ima rayguta ruyata kuchungichi?*

*muyu pallana*

*chagrana*

*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 aycha, mikuna*

*runa shimi, rimana lomo, tarpuna*

*chagrama rina alita kawsana*

*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 ideophone *shaka*

The ideophone *shaka* from the opening dialogue usually describes the lengthwise dimension of a split or tear. It may be used to describe the tearing of paper, fabric, or a long split in a piece of wood. Occasionally it may also be used to describe a linear marking on a surface that is made by painting or scoring that surface. Go to the following link:

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

Watch video 1 from a traditional story about two sisters who try to prevent two brothers from leaving them by running after them and grabbing their shirts, resulting in the tearing apart of their shirttails. These two sisters are the ones discussed in Lesson 8’s Culture Focus on *wituk* and *manduru*, pp. 119-120. The speaker uses *shaka* to describe the sisters’ tearing actions. Watch how the speaker’s gestures together with the ideophone *shaka*, depict this. Notice the use of the evidential –*shi* suffix, discussed in Lesson 6, which indicates that the story is a traditional one and not being told from the perspective of the speaker herself. The use of ‘apparently’ in the translation is one way of translating this sevidential. The –*bas* suffix, indicating inclusiveness, will be discussed in Lesson 19. The –*shka* suffix, which is perfective, will be explained in Lesson 16.



*Shakaa shuk-bas shakaa-shi liki-shka-wna*

‘(First) one tore *shakaa* and then another *shakaa* had also apparently torn.’

*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:

*rini* ‘I go’ > *riuni* ‘I am going’

*ringi* ‘you go’ > *riungi* ‘you are going’

*rin* ‘he, she, it goes’ > *riun* ‘he, she, it is going’

*ringichi* ‘you-all go’ > *riungichi* ‘you-all are going’

*rinawn* ‘they go’ > *riunguna* ‘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:

*apani* ‘I take’ > *apawni* ‘I am taking’

*apangi* ‘you take’ > *apawngi* ‘you are taking’

*apan* ‘he, she, it takes’ > *apawn* ‘he, she, it is taking’

*apanchi* ‘we take’ > *apawnchi* ‘we are taking’

*apangichi* ‘you-all take’ > *apawngichi* ‘you-all are taking’

*apanawn* ‘they take’ > *apawnguna* ‘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:

*mikuni* ‘I eat’ > *mikuuni* ‘I am eating’

*mikungi* ‘you eat’ > *mikuungi* ‘you are eating’

*mikun* ‘he, she, it eats’ > *mikuun* ‘he, she, it is eating’

*mikunchi* ‘they eat’ > *mikuunchi* ‘we are eating’

*mikungichi* ‘you-all eat’ > *mikuungichi* ‘you-all are eating’

*mikunawn* ‘they eat’ > *mikuunguna* ‘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* could 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/aysana*

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*

*Color words and their extensions: puka ‘red’*



Sunglass frames described as *puka*

**

*Piton* fruit described as *puka*

**

*amarun kaspi* interior bark described as *puka*



*mukaha* ‘clay drinking bowl’ exterior painted a *puka* color

Words for colors can be difficult to translate from language to language. The Quichua color term *puka* is an example of this difficulty. In addition to its use for a focal red color, it is used to describe the orange-like flesh of the *pitun* fruit mentioned in this chapter’s opening dialogue. *Puka* is also used to describe what in English would be labelled as ‘pink’ or ‘rose-colored’, as the underside of the bark of an *amarun kaspi* or ‘anaconda stick’ tree discussed in Lesson 7. Furthermore*, puka* is also said to characterize the color of a deer, of reddish brown earth, or of the painted surfaces of pottery used for drinking bowls.

Translation challenge exercise: the benefits of tree bark



The benefits of tree bark

Go to the following link: <https://www.youtube.com/watch?v=0BHdmoZZt6A>

Listen to the transcribed excerpt, below, which occurs from 4 minutes until 4:33. The main speaker, from the Upper Napo dialect, is describing how to harvest bark from the *amarun kaspi*, or ‘anaconda stick tree’, for medicinal purposes. She refers to the color of the interior surface bark as *puka* ‘red’, and associates this color with a state of health, saying that if a person drinks broth from this processed bark, they will look healthy like the tree that it came from.

1*.Kasna ra-sha[[2]](#footnote-2) apina[[3]](#footnote-3) pay-wa kara-ra[[4]](#footnote-4) llushtina*.

2*.Gustu, puka pay-kwinta, ambi pay-wa yaku-ra upi-sha, pay-kwinta puka tukuna*.

3*.Mana tsalaaa-lla[[5]](#footnote-5), mana sambaya-shka[[6]](#footnote-6), mana ima-s[[7]](#footnote-7) rikuri-nga[[8]](#footnote-8)*.

4*.Pay-kwinta ursa-yuk[[9]](#footnote-9), pay-kwinta shina gustu vivu, kolor kolor[[10]](#footnote-10) warmi, kolor kolor kari, tuku-nga, kay kara upina ni-nun*.

1.

2.

3.

4.

1. Audiovisuals of the ideophone *shaka* may be observed at http://quechuarealwords.byu.edu/?ideophone=shaka [↑](#footnote-ref-1)
2. Translate the –*sha* suffix as meaning something like the –ing suffix in English. See Lesson 14 for more detailed information. [↑](#footnote-ref-2)
3. This is a type of *kamachina* ‘advising’ construction covered in Lesson 9. [↑](#footnote-ref-3)
4. This is the Upper Napo variant of the direct object marker, discussed in Lesson 3. [↑](#footnote-ref-4)
5. This is the limitative suffix discussed in Lesson 10 [↑](#footnote-ref-5)
6. This suffix indicates that an action has been accomplished and is discussed in Lesson 16. [↑](#footnote-ref-6)
7. This is a clipped form of the despitative –*was*, discussed in Lesson 9. [↑](#footnote-ref-7)
8. This is a form of the future tense, discussed in Lesson 17. [↑](#footnote-ref-8)
9. This suffix was discussed in Lesson 3 [↑](#footnote-ref-9)
10. aya As there is no Quichua term for color in general, the Spanish term *color* ‘color’ is used here. You can translate this repeated occurrence as indicating ‘very colored’ or ‘colorful’. [↑](#footnote-ref-10)