

This presentation aims to describe the morphological, syntactic, semantic and pragmatic characteristics of a property stem forming suffix *-ida-* in Kuroshima Ryukyuan. The suffix is used as below in (1). (The property stem forming suffix glossed as PS, and the adjective forming suffix as ADJV.)

(1) a. Without the property stem forming suffix (Simple verb)

| | | |
|-----------------------|----------------|--------------|
| <i>hari=a</i> | <i>saki=ju</i> | <i>num-u</i> |
| s/he=TOP | liquor=ACC | drink-NPST |
| ‘s/he drinks liquor.’ | | |

b. With the property stem forming suffix

| | | |
|----------------------------|----------------|---------------------|
| <i>hari=a</i> | <i>saki=ju</i> | <i>num-ida-ha-Ø</i> |
| s/he=TOP | liquor=ACC | drink-PS-ADJV-NPST |
| ‘s/he drinks liquor a lot’ | | |

In Kuroshima Ryukyuan, while a (simple) verbal stem cannot take the comparative suffix *-ku-*, there is a class of root called the property root which can take the comparative. The newly formed property stem with *-ida-* mentioned above differs from a verbal stem in that it can take this suffix *-ku-* (see example (2) below). This is a clear morphological characteristic of the property stem forming suffix, *-ida-*.

(2) a. Verbs cannot take the comparative suffix, *-ku-*.

num- > **num-ku-*, **num-iku-*

b. Property stems can take the comparative suffix (CMPR)

| | | |
|--|---|-------------------|
| <i>taka-</i> | > | <i>taka-ku-ta</i> |
| high | | taka-CMPR-PST |
| ‘(it) was higher (than anything else)’ | | |

c. Stems with *-ida-* can also take the comparative suffix

| | | | | |
|---------------------------|---|-----------------|---|----------------------|
| <i>num-</i> | > | <i>num-ida-</i> | > | <i>num-ida-ku-ta</i> |
| drink | | drink-PS | | drink-PS-CMPR-PST |
| ‘s/he used to drink more’ | | | | |

From a semantic/pragmatic standpoint, as is shown in (1), *-ida-* can add sense of high frequency or amount to the original sentence (‘s/he drinks liquor a lot’). However, this

suffix cannot be used when the sentence describes one particular event, such as in **hari=a kinoo=ja saki=ju num-ida-ha-Ø* ‘s/he drank a lot yesterday.’ From this, it can be claimed that *-ida-* changes an event describing sentence into a property describing sentence.

Furthermore, this suffix can mean something totally different from a high frequency or amount, as in (3).

- (3) *hari=a ii=ju hak-ida-ha-Ø*
 s/he=TOP drawing=ACC draw-PS-ADJV-NPST
 ‘s/he draws pictures a lot/ often/ very well.’

As seen in the translation of (3), *-ida-* can also add sense of doing something well to the original sentence. Based upon this, I argue that *-ida-* can be regarded as a suffix which simply states ‘the subject has a property of doing [the verb]’, leaving the sentence to be interpreted pragmatically in various ways according to the context. For example, (3) semantically means ‘s/he has a property of drawing pictures’ but has various pragmatic interpretations as seen above. These are the semantic and pragmatic characteristics of *-ida-*.

Syntactically speaking, *-ida-* does not change the valency of the original sentence. In other words, it will be ungrammatical, for example, if we raise the originally accusative marked argument to the nominative, as in (4).

- (4) **hari=a ii=nu hak-ida-ha-Ø*
 s/he=TOP drawing=NOM draw-PS-ADJV-NPST

Kageyama (2006) reported on phenomena in which a shift from an event describing sentence to a property describing sentence involves a decrease in valency at the same time. As is clear from the above discussion, this is not the case with *-ida-* in Kuroshima Ryukyuan. Thus, this phenomenon can add a new perspective to the research of property description, one of the long-argued and typologically interesting issues in Japanese linguistics.

Abbreviations (which are not mentioned in the text above)

ACC - accusative, NOM - nominative, NPST- non-past, PST - past, TOP - topic.

References

Kageyama, Taro. 2006. “Property description as a voice phenomenon”. In Tsunoda, T. and T. Kageyama (eds.), *Voice and grammatical relations*. 85-114. Amsterdam: John Benjamins.