THE CONTRASTIVE STUDY OF DEMONSTRATIVE SYSTEM
OF JAPANESE AND TAGALOG

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1. Introduction
The paradigm of Japanese demonstrative system is tripartite consisting of the stem-morphemes ko-/so-/a-, as the chart below (figure 1).
But there are also many languages that has demonstrative system with tripartite paradigm as Korean, Thai, Tamir. Tagalog is one of them.
It is said that there is a similarity in the function of demonstratives between Japanese and Tagalog. ko-/so-/a-, in Japanese, ito/iyan/iyon in Tagalog. So some says there is not special difficulty to understand the demonstrative system of Japanese for the Phillipino who study Japanese. And viceversa for the Japanese who study Tagalog. But is it true?
The object of the paper is to introduce the studies on the demonstrative system in Japanese (shijishi), and by contrasting with the usage of the demonstratives in Tagalog, try to make clear the usage of the demonstratives in Tagalog and clarify which part is similar each other and which part is not.

2. Methodology
2-1 What is demonstratives
“There are certain concept relevant to the investigation of all communication-system….A signal is transmitted from a sender to a receiver along a channel of communication. The signal will have a particular form and will convey a particular meaning.” John Lyons,(1981)
But the codes called demonstratives are a kind of signal which has a form but the meaning not. It is a empty signal, signifiien without signifie, a signifier without a signified. The demonstratives itself does not have the meaning but only the function. The function of referring to something. When a referent is confirmed, for the first time the content of the form is recognized.
Then how to describe the function of a demonstrative? I will take the method as follows. Collecting the samples of demonstratives from a text in which the con-text is clearly
confirmed. And then by confirming the referents, we can find a system in the functions of the demonstratives.

2-2 Deictic use and anaphoric use
First of all, the function of the demonstratives is a pointing. They are used for pointing visible objects. We call it a deictic use. “However, these demonstratives are used for actual pointing to objects but also for referring to something that the speaker or the hearer has just mentioned but that is not visible to either the speaker or the hearer at the time of speech.” (Kuno 1978) According to Kuno, we call it anaphoric use.

Deictic use
This is a book. That is a book.

Anaphoric use
A: Yesterday, I met a Japanese girl called Hanako.
B: Oh, I know that girl quite well.
(Kuno 1978)

3. Demonstrative system of Japanese
3-1 A series of the demonstratives in Japanese
As mentioned Japanese has a demonstrative system is tripartite consisting of the stem-morphemes ko-/so-/a- as shown in figure 1.

The usage of each series of ko-/so-/a- is as follows

<table>
<thead>
<tr>
<th></th>
<th>KO (I)</th>
<th>SO (II)</th>
<th>A (III)</th>
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<tr>
<td>noun</td>
<td>KO-re</td>
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</tr>
<tr>
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</tr>
<tr>
<td>locational</td>
<td>KO-ko</td>
<td>SO-ko</td>
<td>A-soko</td>
</tr>
<tr>
<td>adverb</td>
<td>KO-o</td>
<td>SO-o</td>
<td>A-a</td>
</tr>
<tr>
<td>direction</td>
<td>KO-chira</td>
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</table>

Figure 1.
**Ko-re (So-re, A-re):**
you can use it to point out the thing in front of the speaker.

*Kore wa hon desu.*
This TOP a book COPULA
This is a book.

**Ko-no(So-no,A-no):**
you can use to put it before the noun and modify it.

*Kono hon o kudasai.*
This book ACC give-me.
I take this book. (At the book store)

**Ko-ko(So-ko, A-soko):**
to indicate the place or location.

*Koko ni hon ga arimasu.*
Here LOC book NOM exist
There is a book here.

**Ko-u (So-u, A-a):**
to modify verbs or to demonstrate the manner by which something is done.

*Kou shite kudasai.*
This way do ask
Please do like this.

**Ko-chira(So-chira, A-chira):**
to demonstrate the direction

*Kochira e kite kudasai*
This way to come ask
Please come to this way.

### 3-2 Deictic use

As long as pointing objects you can see, or more precisely speaking pointing object you can sense, we can explain the defference of the function of each series of demonstratives
as follows.

**Ko-series:**
To cover the area near from the speaker or under the control of the speaker

*Kore wa hon desu.* (This is a book.)
Show the book in hand of the speaker. It is visible.

**So-series:**
To cover the area near from the hearer/listener or the area where the speaker recognize it is under the control of the hearer/listener.

*Sore wa *nan* desu ka?*
That TOP what copula INTER
What is that?
Ask the one in the hand of the hearer. It is visible.

**A-series:**
To point the object which is far from both the speaker and the hearer.

*Are wa Fuji-san desu.*
That TOP Mt.Fuji copula.
That is Mt.Fuji.
The speaker points the Mt.Fuji. Both the speaker and the hearer can see but far from both of them.

**3-2 Anaphoric use**

*Moshi kyuukou ressha ga areba sore ni norou.*
If express train NOM exist, that on ride
If there is a express train, let’s take it.

It is clear what *So-re* referred to is the express train from the context.

While in Deictic use, *Sore* indicates the thing belong to the hearer, it is clear the express train have no connection with the hearer, *So-re* is just simply referring to the word the speaker mentioned just before uttering *So-re.* As above in Anaphoric use So referred to the literary text mentioned before in the speech no matter who mentioned it( no need to be the one of the hearer). The referent should be in the speech as antecedent.

On the other hand A-series is used as follows.
Yamada san to iu hito o shitte imasuka.
Do you know the one called Yamada?

1. Ee sono hito nara kinou ai mashita.
   Yes that man in case yesterday meet PAST
   Yes. I met him yesterday.

2. Ee ano hito wa kawatta hito desuyo.
   Yes that man TOP strange person copula
   Yes. He is a very strange man.
1 so-no hito that man referred to the word mentioned before:”Yamada san to iu hito”.But
2 a-no hito (that man)referred to the image in the mind of the speaker.

Let’s take a look a case when the answer is “no”.
1’ iie so-no hito wa dare desu ka.
   No that man TOP who copula INTER
   No who is that man?
*2’ iie a-no hito wa dare desu ka.
   No that man TOP who copula INTER
   No, who is that man?

1’ there is no problem in using so-no, as in this case also so-no hito is simply referred to
the word mentioned before. But 2’ is not grammatical. We can not use a-no hito here.
Because as long as he does not know Mr. Yamada, there is no image in his mind. The
demonstrative doesn’t work if there is not referent, as demonstrative is a empty singe. So
in 2’A-no hito should be another person who is in his mind.

Anophoric use of Ko-series is a variation of deictic use. Ko-series is frequently used for
direct quotation.
Caesar wa ko-u itta “ Brutus yo omae mo ka”
   Top said “ E tu Brute”
Caesar said “ E tu Brute”

We can sum up the anaphoric use of demonstratives in Japanese as follows.
Ko-series: work as a variation of deictic use.
So-series: referred to the words mentioned before.
A-series : referred to the object or image in mind of the speaker.
4. Demonstratives in Tagalog

4-1 In Tagalog and Japanese

As mentioned the demonstrative system of Tagalog is also consisted by tripartite. *Kosoa* in Japanese will correspond to *ito/iyan/iyon* in Tagalog.

Tentatively made the corresponding chart of demonstratives in Japanese and Tagalog, it will be the one like figure 2.

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</tr>
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</tr>
<tr>
<td></td>
<td>(eto)</td>
<td>(hayan)</td>
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**Figure 2**

4-2 Methodology

In analysis on the demonstratives in Tagalog, we use the Tagalog text and collecting the samples of demonstratives in it and grouping them in deictic use and anaphoric use from the view point if it’s visible or not. We use a dialogue from the Radio show as follows.


4-3 Deictic use

To begin with, I’d like to see how Tagalog grammar book said.

According to “Basic Tagalog” Paraluman S. Aspillera, 8th revised editin 1985) it said as follows.

Ito is used to denote the thing very near or close to the person speaking.

Iyan is used to denote the thing near the person spoken to.
Iyon is used to denote the thing far from both the person speaking and spoken to.
As long as the grammar book said, it’s exactly same as in Japanese.
Then take a look on the sample.

Ito
1. Naku, anu-ano ho ba ito, Senyorita? (11 P11)
This dialogue is spoken by the maid called Teray, and she said holding the parcel and said what it is?

Dito
2. Ibaba mo rito … dito sa almohadon. Mukhang inaantok na e… (10 P4)
The heroin said to her financee to put down the dog to the place where she is standing or the sofa located near from her.

Iyan
3. Iyong nakatira sa bahay na iyan, o…kapit-bahay nila. (70 P17)

Dyan
4. E siya…. Diyan ka na muna…(57 p15)
These two can not recognized as typical example as the grammar book said.
3 iyan is visible but can not say it’s connected to the hearer.
4 is idiomatic useage.

Iyon
E, hindi ho ba tahol iyon ng aso, Senyorita? 5 p3
Is’nt that a bark of a dog, Miss?
Iyon indicate the sensible sound far from the speaker and the hearer.

As most deictic samples are concentrated on Ito-series, but
Generally we can say on the deictic uses of demonstratives in Japanese and Tagalog are similer each other.

4-4 Anaphoric use
ito-series
Aida: Huwag kang masyadong makikinig saiba, Vic….may sarili ka naming isip e…..
Ito referred to the next phrase as a kind quotation. Ito works as a forerunner of what he want to say. This is exactly same way as Japanese KO-series in anaphoric use.

**Iyan**

Bata pa tayo… bata pa tayo…piruming iyan ang sinasabi mo. (P5)

“bata pa tayo” is the phrase spoken by Aida. Iyan referred to this phrase.

In that sense it can be the example of iyan referred to the word mentioned before as Japanese So-series did. But number of the sample is not good enough.

**Iyon**

As the chart said the demonstratives most frequently used was iyon series. And the usage of iyon is quite different. In case it correspond to the Japanese usage.

Pepe : Ang totoo, Vic , hanggang ngayon ay hindi ako makapaniwalang dinobol-kros ka ni Aida… mabait si Aida, a.

Vic : *Iyon(1)* din ang akala ko… pero ngayon… hindi na!

Pepe : Dahil lang bas a nagpunta sa probinsya nang hindi nagsabi?

Vic : Isa lang iyon(2), Pepe… at ang sinabi pa ni Aling Angge!

Pepe : Aling Ange? Sinong Angge *iyon(3)*?

Vic : *Iyong(4)* nakatira sa bahay na iyan(5) o,…kapat-bahay nila. (P17)

This is the conversation between Pepe and Vic. Jalousie man Vic is watching on the lover, Aida , as she double-crosser, in front of her house in the dark with his friend Pepe who is suspect with Vic’s worry.

Iyon(1): referred to what Pepe said. Especially “Mabait si Aida”

In Japanese we should use So-series as it referred to the words mentioned before.

Never being able to exchange A-series even though this is the thing both of them know.

Iyon(2): it also referred to what Pepe said. In Japanese we should use So-series.

Never being exchanged to A-series.
Iyon(3): it referred to Aling Angge. In Japanese we never use A-series. As the example of 3-2, Pepe can not refer to Angge with A-series as Pepe didn’t know her actually. Pepe can not make image in his mind. In Japanese we use So-series as

\textit{So-no hito (Aling Angge) dare? (Who is that Aling Angge?)}

Iyan(4): this also referred to Aling Angge. As long as Pepe cannot make image of her, Pepe cannot refer to her by using A-series in Japanese.

Another scene in the conversation between Teray the maid and Angge the neighborhood.

Angge: Sino'ng mapapagasawa, ha? Guwapo ba? Mutso ba?
Teray: Ang lagay ho e…empleyado. At guwapo ho…\textit{iyon primi ryan sa amin.}
Angge: Sino \textit{room}? Marami akong nakikitang umaakyat diyan ng ligaw e.
Teray: \textit{Iyon} hong matankad… guwapo at…. (p8)

In this scene Teray keeps on using \textit{iyon-series}, even though Angge did’nt know him.
Even Angge used iyon-series.
In Japanese, A-series referred to the image in the mind , we can not use A-series in this kind of situation.

But in other case

Vic: Sino pala? Sino pa…di si Juancho!
Aida: Hu!
Vic: Alam ko…sige pa ang ligaw sa iyo ng Juanchong \textit{iyon}…
Maski alam nang engaged na tayo.

In this case Vic talking with the image of Juancho in his mind and Aida also know him. In Japanese too, we use A-series as \textit{A-no Juancho}.
As we see, in the usage of iyon-series there is clearly defference between in Japanese and Tagalog. At least under the understanding of Japanese demonstratives we misunderstand or can not use Tagalog demonstratives correctly.

\textbf{4-5 idiomatic usage}

we found there is the defference of usage of demonstratives especially in the anaphoric use of \textit{Iyon-series}. But we found some striking correspondence of usage to Japanese in
some idiomatic usage of Tagalog demonstratives.

Aida: Panay kang sabi ni ganoon….sabi ni ganito e, panay iba… Ikaw, wala ka bang masasabi?(P5)

Here in Tagalog they express all kind or all direction by using a set of *ito*-series and *iyon*-series. In Japanese also have expression exactly same as Tagalog. Even the order, *iyon*-series first and then *ito*-series, is same.

*A-re ko-re kangaeru.*
That this think.
To think on many things
*A-chi(ra) ko-chi(ra) sagashita ga mitsukaranakatta.*
That way this way searched but not found
I searched everywhere in vain.

Another example
When you go out and you met your neighbors and being asked where you go.
Saan ka pupunta? (Where you go?)
Diyang lang! (Just there)
In Japanese also we use So-series.
Odekake desu ka.
Go-out copula INTER
Chotto soko made.
A little there to
This So-ko does not look like neither deictic nor anaphoric. It means just a place where not far from here. This So-ko is one of a theme still discussing in Japanese Linguistics.

5. Conclusion

In deictic use
There is similarity between the languages. As long as analysis we can not find any deference of usage in demonstratives of two languages.

In anaphoric use
We could not reach the conclusion to describe the clear characteristics of Tagalog demonstratives. But in contrast with Japanese we could not adopt the usage of Japanese demonstratives on Tagalog. Especially on the use of Iyon-series.

References
Aspillera, Paraluman “Basic Tagalog” (1956, M&L Licudine Enterprises)
Weissenborn and Lein(ed.) “Here and There” (1982, John Benjamins Publishing Co.)