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## Phrasal alternation in Kerinci

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Stellingen  
behorende bij het proefschrift

Phrasal Alternation in Kerinci

Ernanda

1. Phrasal alternation is the alpha and omega of Kerinci grammar.
2. Phrasal alternation in Kerinci is not restricted to a single lexical category. That makes the phenomenon typologically unique, both from a regional and cross-linguistic perspective.
3. Historically the absolute-oblique opposition may have been a process of phonological alternation conditioned by intonational properties, yet nowadays semantic and morphosyntactic aspects dominate.
4. The patterns of phrasal alternation in Kerinci provide unexpected insights into the syntax and semantics of present-day Standard Malay/Indonesian.
5. The appropriate referents of an oblique form in Kerinci are more restricted than those of its absolute counterpart (Chapter 5-9).
6. Historically petrified words – frozen absolute-like and frozen oblique-like – can be tricky. One might think they alternate. In fact, they do not.
7. The absolute-oblique alternation in Kerinci has made all suffixes redundant.
8. Kerinci is sharply marked off from its relatives by a number of remarkable changes: extensive diphthongisation of high vowels in final syllables, and further differentiation in the same area of words containing a G-class phoneme from those which do not (Prentice and Usman 1978).
9. With its extreme linguistic diversity and unique dynamics, Indonesia is a Mecca for linguists and linguistics. Nevertheless, for the majority of linguists, Indonesia is *terra incognita* and its linguistic treasures are unknown. Time is running out; what is needed is a ‘Visit Indonesia Decade’ campaign for linguists, with active support from academic institutions and organizations both in Indonesia and abroad, resulting in a special linguistic library or at least an encyclopaedia of Indonesian languages (Steinhauer 1994).
10. Don’t be like a schwa! It’s weak.
11. Never explain yourself to anyone, because the one who likes you wouldn’t need it and the one dislikes you wouldn’t believe it. (Ali ibn Abi Thalib).
12. Badminton goes beyond guiding the shuttlecock, reading the play, and commanding the rally. It is a reflection of life off court.
13. Beauty is relative. It depends on camera angles, light intensity, and editing software.