THE LEXICAL - SEMANTIC REPRESENTATION OF BREAK VERBS IN XITSONGA

by

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Submitted in partial fulfilment of the requirements for the degree of

MASTER OF ARTS

in

AFRICAN LANGUAGES

in the

FACULTY OF HUMANITIES, UNIVERSITY OF THE NORTH

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DATE SUBMITTED : DECEMBER 2001
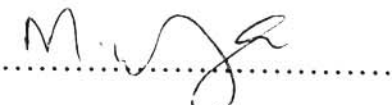
DECLARATION

I, the undersigned, hereby declare that the work contained in this study project is my own original work and not previously in its entirety or its part, been submitted at any University for a degree.

....

M.M. USINGA

12.12.2001
....

DATE

DEDICATION

This dissertation is dedicated to my two children, namely:

Rirhandzu   Shareen

Nkosinathi Njabulo

ACKNOWLEDGEMENTS

ABSTRACT

This study explores the lexical semantic representation of break verbs in Xitsonga.

Chapter One is the introduction of this study. It describes the statement of the problem. The main aim of this study is described which in brief is to investigate the form, structure and interpretation of break verbs in Xitsonga. The significance of this study, which is to highlight the semantic value of break verbs in Xitsonga is discussed. The methodology, literature review as well as the theta - theory and its properties have been examined.

Chapter Two explores the predicate argument structure. The difference between two lexical representations, which are lexical-syntactic and lexical-semantic representations was investigated. A brief definition of break verbs as well as the six categories of the verbs of change of state have also been discussed. This chapter also analyses the lexical features of break verbs. Various sub - classes of external arguments and of internal argument are observed.

Chapter Three presents the lexical - semantic representation of break verbs where focus is on argument structure, event structure, qualia structure and lexical inheritance structure.

Chapter Four deals with the syntactic alternation and selection restriction of break verbs. The difference between transitive and intransitive alternations was also highlighted.

This chapter also explores some of the different types of verbal alternations, such as 'instrument subject alternation', 'locative alternation' and the 'with / against alternation'.

Chapter Five gives the main conclusion of this study.

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CHAPTER ONE

1. INTRODUCTION

The underlying word order in Xitsonga syntax should have the following structure : Subject- verb-Object (SVO).The structure shows that the verb's presence in a sentence cannot be over emphasised.

Verbs are divided into various types, taking into cognisance their lexical semantic characteristics, for example, break verbs, get verbs , etc. However, up to now there is hardly any study in this area in Xitsonga.

Break verbs are regarded as verbs of change of state. These verbs refer to actions that bring about change in the material integrity of some entity. The instrument by which the change of state has come about, may also appear as the subject of the sentence. In a nutshell, these verbs are called break verbs because one is breaking something. In Xitsonga, as the study will reveal later , the breaking act is not only physical , but is also psychological (Mendu, 1997).

1.1. STATEMENT OF THE PROBLEM

The linguistic material that is available in Xitsonga concentrates on the listing of word categories. The word categories that are common in the literature are nouns, verbs, pronouns, adverbs, ideophones, adjectives and exclamations. This type of analysis highlights the morphology of the

aforementioned words. While such an analysis is correct, it however leaves vital issues unexplained. For example as far as verbs are concerned, insufficient attention is given to their semantic characteristics.

In Xitsonga, verbs have been examined by several scholars such as Marhanele (1981), Nkondo (1986), Mushwana (1988), Golele (1992), Shabangu (1996), to mention but a few. All these scholars focus on the pho- nological and morphological aspects of the verbs and do not give attention to the different semantic categories of verbs such as break verbs, give verbs, bend verbs, future having verbs, etc.

The situation as adumbrated above, means that a student of linguistics in Xi- tsonga cannot know under which semantic component such verbs should be classified. Ultimately, one may end up using verbs out of context. Such a situation often leads to incomprehension. This study will therefore, endea- vour to demonstrate that semantic features of verbs in Xitsonga need indepth analysis.

1.2. AIMS AND OBJECTIVES

The main aim of this study is to investigate the form, structure and inter- pretation of break verbs in Xitsonga. The lexical semantic representation of break verbs may be achieved by focussing on the following aspects: Argument structure, event structure, qualia structure and lexical inheritance structure.

This study will also address the following :

- Meanings associated with break verbs .
- Are break verbs common in Xitsonga ?
- Are there any other break verbs adopted
  from other languages?
- The syntactic characteristics displayed by
  break verbs.
- The morphological value.
- The argument structure.
- The event structure.
- What is the qualia structure of break verbs?
- What is the lexical inheritance structure of
  break verbs?

1.3.   THE SIGNIFICANCE OF THE STUDY

The significance of this study is to highlight the semantic value of break verbs in Xitsonga. Although the focus of the study will be on break verbs, other categories of verbs such as give verbs, future having verbs, fulfilling verbs, get verbs and contribute verbs will also receive attention.

This study is the first of its kind in Xitsonga and it can therefore serve as research material for scholars in this field. Verbs form one of the cores of the day- to- day discourse in Xitsonga. Once a verb is misunderstood, the

discourse as a whole may end up being unsuccessful. The study will in a way help to bring about proper discourse mechanisms. It is a fact that conflict, squabbles and fights are often caused by misuse of language. The study will attempt to show how break verbs can be used to avoid these negative situations.

1.4. THE METHODOLOGY

As most of the Xitsonga break verbs have not as yet been recorded, the researcher will use the primary research method. With regard to this method, data will be sought through consultation with professional people, such as lecturers, teachers and language specialists (Nemapate, 1999). The reseacher will also use the secondary research method. The purpose of using this method is to establish as accurately as possible, the significance and the relevance of the information already written by some scholars. Information is collected from library books, magazines, newspapers, journals and dissertations.

Since break verbs in Xitsonga are also imbued with cultural attributes of the Vatsonga, this study will also employ the sociological research method. Cultural knowledge will thus also be applied to interpret and examine text appropriately (Nemapate, 1999).

1.5. LITERATURE REVIEW

Relevant literature on verbs will be utilised. There are several scholars who have examined verbs in African languages, such as the following:

1.5.1. Mphigalele (1997)

Mphigalele analysed the verbs of change of possession in Venda, where he focussed on '<u>give verbs</u>'. Give verbs are verbs which denote that something is given to someone. Hereunder are a few of the examples he used:

(1) a. [Musadzi] o nea [vhana] [zwiḽiwa].
         (The woman gave the children food).

     b. Malume vha nea [muduhulu] [musadzi].
         (The uncle gave the nephew the wife).

     c. Malume vha nea [musadzi] [muḓuhulu].
         (The uncle gave the wife to the nephew).

Example (1a) above demonstrates that in Venda give verbs are ditransitive, i.e. they assign three arguments to the sentence. The first argument will be assigned to [musadzi], the second argument to [vhana] and the third argument to [zwiḽiwa].

In example sentence (1b) [muḓuhulu] is the recipient and in (1c) [musadzi] is the direct internal argument and in (1c) [muḓuhulu]is the indirect internal argument.

'Future having verbs' were also treated. These verbs refer to a change of possession that will take place in the future, for example:

(2)   [Mudededzi] o <u>kovha</u> [mushumo] [matshudeni].
      (The teacher allocated the work to the students).

Future having verbs also have three arguments. In (2a)the first argument will be assigned to [mudededzi], the second argument to [mushumo] and the third one to [matshudeni].

Mphigalele also examined 'exchange verbs',which refer to the exchange of one thing for another. All exchange verbs in Tshivenda also assign three arguments, and the 'nga- phrases' are used to express the object which is part of the exchange, for example:

(3)   a.   [Munna] o <u>thivha</u>[tshifhiwa] [nga watshi].
           (The man substituted the gift for a watch).

      b.   [Munna] o <u>thivha</u> [nga watshi][tshifhiwa].
           (The man substituted the gift for a watch).

The above examples indicate that in Tshivenda the word order of the internal argument may interchange without any difference in meaning.

'Get verbs' also form part and parcel of Mphigalele's research on verbs of change of possession in Venda. These are types of verbs denoting that some-one or something gets something . Get verbs in Tshivenda assign two arguments:

(4) a. [Maduka] o <u>wana</u> [goloi].
         (Maduka found a car).

The first argument is assigned to [Maduka] and the second argument to [goloi].

1.5.2.   Lithole (1999)

Lithole examined verbs with predicative complements in Venda. He men-tioned three possible subcategories of verbs with predicative complements in Venda, which are ' <u>appoint verbs</u> ' , ' <u>characterize verbs</u> ' and '<u>name verbs</u>'. These verbs are used to characterize or describe properties of entities and they may all appear with predicative complements, for example:

1.5.2.1   Appoint verbs

(5) a. [Vhabebi] vho-<u>nanga</u> [mudzulatshidulo].
         (The parents have nominated a chairperson).

     b. [N̈anga] yo- <u>ta</u> [vhaloi].
         (The witch-doctor has indicated the witches).

     c. [Feme] yo-<u>hira</u> [vhashumi].
         (The factory has hired workers).

1.5.2.2. Characterize verbs

(6) a. [Vhathu) vho-ţanganedza [mudzulatshidulo].
       (People accepted the chairperson).

     b. [Murendi] u- renda [mahosi].
       (The poet praises chiefs).

     c. [Vhatshimbili-nga milendzhe] vha-ţalutshedza[vhanameli].
       (Pedestrians describe the passengers).

1.5.2.3. Name verbs

(7) a. [Vhakegulu] vha-ḓo-ira/rina [vhutshetshe].
       (The aged woman will name the siblings).

     b. [Vhafunzi] vho-ro- lovhedza [phiranawe].
       (The priest has wasted his time in baptising a promiscuous girl).

In the predicate argument structure of these three categories of verbs with predicative complements in Venda, one will notice that these verbs all assign an external argument to the NP in the subject position and an internal argument to the NP in the object position. The external argument is assigned the theta- role of agent and the internal argument is assigned the theta-role of theme.

1.5.3. Maudu (1997)

Maudu treated the syntax of predicate denoting change of state in Venda, wherein he gave examples of verbs of change of state such as break verbs;

bend verbs ; cook verbs ; alternating verbs of change of state; verbs of entity - specific change of state and verbs of calibratabel change of state .

In addition, Maudu mentioned that these different types of verbs are called verbs of change because when something is broken, cooked, bent and the like, the result or state after the process differs from its original status.

Maudu further stated that break verbs, bend verbs, cook verbs and alternating verbs of change are monotransitive, i.e. they each assign two arguments; while verbs of entity- specific change of state and verbs of calibratable change of state are intransitive, i.e. they assign one argument. He cited examples such as the following:

1.5.3.1. Break verbs

(8)   a.   [Mutukana] o- <u>pwasha</u> [ngilazi].
           (The boy broke the glass).

      b.   [Munna] o- <u>vunda</u> [thanda].
           (The man broke the pole).

1.5.3.2. Bend verbs

(9)   a.   [Munna] o-<u>khota</u> [daraţa].
           (The man bent the wire).

      b.   [Musidzana]o-<u>peta</u> [rokho].
           (The girl folded the dress).

1.5.3.3. Cook verbs

(10) a.   [Musadzi] o- <u>kanga</u> [ŋama].

(The woman fried the meat).

b.   [Musidzana] o-<u>baga</u> [vhurotho].
     (The girl baked the bread).

1.5.3.4.   Alternating verbs of change of state

(11) a.   [Mutukana] o- <u>dadza</u> [saga].
        (The boy filled the sack).

      b.   [Munna] o- <u>funga</u> [luvhone].
        (The man lit the lamp).

1.5.3.5.   Verbs of entity - specific change of state

(12) a.   [Munna] o-<u>swa.</u>
        (The man burned).

      b.   [Ňwana]o- <u>noka.</u>
        (The child died of hunger/thirst).

1.5.3.6.   Verbs of calibrateble change of state

(13)   [Mutengo wa pitirolo] wo- <u>gonya.</u>
      (The price of petrol rose).

1.6.   THETA THEORY

Amongst the major sub - theories of Government and Binding (GB), this study will concentrate on <u>Theta - theory</u>, because it deals mainly with lexical semantic relation between heads and their complements, i.e. the relations between the verb and its NP arguments and between the preposition and its NP arguments. Theta - theory is the process whereby there is an

assignment of thematic roles. Lexical elements are associated with a number of arguments being selected. Lexical heads directly theta - mark their complements and indirectly theta - mark the subject.

The term thematic role may also indicate a particular semantic connection which an argument may bear to its predicate. Such a lexical presentation refers to a lexical - semantic representation. Amongst a variety of theories developed to describe the semantic content of Θ - roles, Jackendoff (1990) refers to the lexical - semantic representation as lexical conceptual structure (LCS).

In the lexical- syntactic representation, the PAS of a verb determines the number of arguments it takes (Du Plessis 1999). According to the number of arguments which a predicate may take, it will be described as a one-place, two place or three - place predicate. Each argument will possess a specific variable corresponding to such an argument.

1.6.1. One - place predicates

The obvious way is to distinguish the PAS of intransitive verbs as one-place predicate that assign one theta-role to a noun phrase or a clause. The PAS structure of these verbs show only one argument which appears as a subject argument (Du Plessis, et. al, 1995 : 21):

(14)   Mudyondzisi u hlundzukile.
         (The teacher is angry).

Mudyondzisi : Experiencer (a semantic label).

Hlundzuka : X (a variable).

In (14) above, the predicate hlundzuka assigns only one argument which appears in the subject position, i.e. mudyondzisi as an experiencer.

1.6.2. Two - place predicates

Two-place predicates are subcategorized to appear with noun phrases. These NPs have the function of subject and object. Their predicate argument structure has two arguments, which appear as external argument and internal argument respectively:

(15)   Vafana va dya malekere.
         (The boys eat sweets).

    Vafana : Agent (a semantic label).

    Malekere : Patient (a semantic label).

    Dya : X (Y) (variables).

In (15), vafana (boys) appears as an agent and malekere (sweets) as patient.

1.6.3. Three- place predicates

Ditransitive verbs have one external argument and two internal arguments. The two internal arguments appear as indirect and direct objects as part of their grammatical function:

(16) <u>Ndzi nyika vafana malekere.</u>
(I give boys sweets).

<u>Mina</u> : Agent (a semantic label).

<u>Vafana</u> : Recipient (a semantic label).

<u>Malekere :</u> Theme (a semantic label).

<u>Nyika</u> : X (Y, Z) (variables).

In the above sentence, the subject has the theta-role of agent, while the noun with the feature [+animate] has the theta- role of recipient, that is '<u>vafana</u>' (boys). If the objects are both animate, they cannot be exchanged without the meaning being changed, i.e :

(17) a. <u>Ndzi nyika vafana vanhwanyana.</u>

(I give boys girls) .

<u>Mina</u> : Agent (a semantic label).

<u>Vafana</u> : Recipient (a semantic label).

<u>Vanhwanyana</u> : Theme (a semantic label).

<u>Nyika</u> : X (Y,Z) (variables).

b. <u>Ndzi nyika vanhwanyana vafana.</u>
(I give girls boys).

<u>Mina</u> : Agent (a semantic label).

<u>Vanhwanyana</u> : Recipient (a semantic label).

<u>Vafana</u> : Theme (a semantic label).

<u>Nyika</u> : X (Y,Z) (variables).

In sentence (17a) the boys are the recipients and in (17b) the girls are the recipients. This clearly shows the semantic shift that is brought about by the employment of animate objects. These objects can only be exchanged if they have the features of animate / inanimate.

A verb has a semantic relationship with its arguments. An argument is an expression which bears a theta- role. According to Haegeman (1994), theta - roles are the relationships between the verb and its respective arguments. The theta-roles assigned to base - generated subjects are called external theta - roles or external arguments; while the theta- roles assigned to complements or sisters of the verbs are referred to as internal theta-roles or internal arguments.

Taking into account that Θ- roles (semantic labels) are still used in the literature to explain the argument structure of verbs, it is therefore necessary to discuss them. The class of semantic labels (Θ- roles) assumed may vary because there is no agreement reached on their correct number and what their names are. Nevertheless, the following semantic labels seem to be more common:

1.6.4. Semantic labels (Θ - roles)

1.6.4.1. Agent

Du Plessis, et al, (1995: 23) describe an agent as :

> The intender of the action denoted by the verb.
> Thus the subject argument in this instance is the

willing agent of the action that participates inten-
tionally in the action expressed by the predicate.
As such, the property of will or intention is attribu-
ted to the agent.

Cowper (1992:48) agrees with Du Plessis , et. al's description of an agent when he states that an agent is the initiator, doer of action and must be able to have control over this action.

These explanations mean that an agent is an argument which intentionally initiates the action expressed by the predicate. In most cases, an agent will be a human being. It is however possible for animals endowed with some form of intelligence to become agents, for example: dogs, horses, etc. Since an agent is someone who initiates the action, it means that an agent usually occupies the subject position:

(18) a. [Thoko] u rima masimu.
(Thoko ploughs the field).

b. [Mbyana] yi tsema ntambhu.
(The dog cuts the string).

In the above sentences, the NPs Thoko and mbyana are arguments assigned the theta-role of agent. They are in the subject position and have the role of doing something. In this case, the verbs rima (plough) and tsema (cut) expre-ss the actions to be done by agents, i.e. Thoko and mbyana.

1.6.4.2. Patient

A patient is defined as an argument which is suffering a disadvantage of actions expressed by the predicate. This description is in agreement with Cowper's (1992), Haegeman's (1994) and Du Plessis, et. al's (1995) definition of a patient. They all concur that a patient is the entity that undergoes the effect of some action expressed by the predicate. Unlike an agent, a patient may occupy the subject position or object position:

(19) a. [Rivanti] ri tshoviwile.
          (The door is broken).

      b. [Tihlo] rakwe ri vavisekile.
          (His eye is hurt).

      c. [Voko] rakwe ri pfimbile.
          (Her arm is swollen).

In (19a) an event verb tshoviwile has been utilised to bring to the fore an interpretation of patient on the NP rivanti. The same interpretation is realised when the verbs vavisekile and pfimbile appear with body parts as reflected in sentences (19 b- c). The NPs rivanti ,tihlo and voko are external arguments that denote a semantic interpretation of patient. Patient may also be expressed by object arguments as follows:

(20) a. Manana u titshove [nenge].
          (Mother broke her leg).

      b. N'wana u handzule [phepha].
          (The kid broke a paper).

The internal noun phrase arguments nenge (leg) and phepha (paper) have the thematic- role of patient because they are undergoing the actions expressed by the predicate.

1.6.4.3. Theme

The thematic role of theme is the entity moved by the action expressed by the predicate. It also refers to a person or thing which is in a state or condition, or which changes its state or condition. Du Plessis, et. al (1995: 25) quoting Jackendoff (1972) agree with the above view when they state that:

> …a theme is a participant which is characterized as changing its position or condition, or as being in a state or position.

The following sentences denote a semantic role of theme:

(21) a. Khensani u sweka [nyama].
         (khensani cooks meat).

     b. Mudyondzisi u tsala [papila].
         (The teacher writes a letter).

In (21 a -b) the arguments nyama (meat) and papila (letter) are assigned theta - roles of theme because they are the entities which are moved by the actions expressed by the predicate and which change their state or condition.

1.6.4.4. Experiencer

The experiencer is the entity that experiences some psychological state expressed by the predicate. Such verbs that lead to an expression of a thematic role of experience are called psych verbs:

(22) a. [Manana] u hlundzukile.
          (Mother is angry).

      b. [Malume] u pyopyiwile.
          (My uncle is drunk).

Manana (mother) and malume (uncle) above are assigned the Ɵ-role of experiencer by the psych verbs hlundzukile (angry) and pyopyiwile (drunk).

1.6.4.5. Recipient

This is the entity that receives something which is expressed by the predicate:

(23) a. Manana u nyika [Thoko] swiambalo.
          (Mother gives Thoko the clothes).

      b. Tatana u nyika [mbyana] swakudya.
          (Father gives the dog food).

The NPs Thoko and mbyana in (23a-b) have a thematic role of recipient.

1.6.4.6. Instrument

An instrument is a means by which something comes about. In Xitsonga, the argument which is assigned the theta-role of an instrument, is characterized by 'hi' which is placed before the instrument:

(24) a. Ndzi tshova tihunyi [hi mavoko].
          (I break wood with hands).

      b. Manana u hirimuxa misava [hi xikomu].
          (Mother demolishes a heap of soil with a hoe).

In the sentences above, mavoko and xikomu are arguments which are assigned a theta-role of instrument because they are entities used in terms of the actions expresses by the predicate.

1.6.4.7. Location

Haegeman (1994: 50) defines a semantic role of location as "the place in which the action or state expressed by the predicate is situated". This argument assigns the location where the action takes place. It appears in the predicate argument structure as an internal argument:

(25) a. N'wana u nghena [endlwini].
          (The child gets in the house).

      b. Ndzi ya [ekaya].
          (I am going home).

The arguments endlwini and ekaya have been assigned a Ө - role of location.

1.6.4.8. Goal

Goal is the entity towards which the activity expressed by the verb is directed . Something is moved to an entity:

(26)   a.   Murimi u ya [ensin'wini].
            (The farmer went to the field).

       b.   Khensani u kongome [enambyeni].
            (Khensani went towards the river).

In (26 a-b) the arguments ensin'wini and enambyeni have a thematic role of goal.

1.6.4.9.   Source

Haegeman (1994:50) defines source as "the entity from which something is moved as a result of the activity expressed by the predicate". In short, source is an argument from which a motion proceeds:

(27)   a.   Thoko u teka mali [exipacini].
            (Thoko takes money from the purse).

       b.   Tomas u xava xinkwa [exitolo].
            (Tomas buys bread from the shop).

The NPLoc exipacini and exitolo do not only denote location, but have the Ө-role of source because they are the entities from which mali (money) and

xinkwa (bread) are moved as a result of the activity expressed by the predicate.

1.6.4.10.   Purpose

The purpose argument is the entity which is the purpose or reason of the action expressed by the predicate. A purpose argument is often introduced by the applicative suffix -el-:

(28) a. Tatana u tirhela [swiambalo].
          (Father works for clothes).

     b. N'wana u tsutsumela [bolo].
         (The child runs for the ball).

1.6.4.11.   Benefactive/ Beneficiary

The benefactive is an indirect internal NP argument that benefits from the action expressed by the applicative suffix -el- to the verb:

(29) a.   Tatana u xavela [manana] tintangu.
           (Father buys shoes for mother).

      b.   Malume u lovolela [n'wana wakwe] nsati.
           (Uncle marries a wife for his son).

The object NPs manana and n'wana wakwe in (29a-b) have a thematic role of benefactive, because both of them are benefitting by being given help.

1.6.4.12. Malefactive

The malefactive argument is the indirect internal NP argument that is chara-
cterized by the verb as the entity disadvantaged by the action expressed by
the predicate:

(30) a. Mufana u yivele [wansati] mali.
          (The boy stole the woman's money).

      b. Khensani u tekele [manana] mpahla.
          (Khensani took mother's clothes).

In sentences (30 a-b) above, wansati (woman) and manana (mother) have the
theta-role of malefactive because they are entities disadvantaged by the
actions expressed by the predicate.

1.6.5. Principles related to theta - theory (Θ - theory)

Sells (1985)discusses three principles related to Θ-theory, viz, the projection
principle; theta- marking (Θ- marking) and theta- criterion (Θ-criterion).

The projection principle ensures that a verb can only subcategorise for
complements that it Θ- marks; whereas theta- marking relates to subcatego-
rization and Θ-role assignment. It is when a head of a phrase assigns a the-
matic role to a particular position which it subcategorises.

Θ- marking ensures subcategorization of all argument positions before the
categories occupying these positions are theta - marked by the governing

head, i.e. subcategorization is for a position while Θ - marking is to the lexical content dominated by that position.

Sells (1985:37) defines theta - criterion as a situation in which each argument bears one and only one Θ-role, and each theta- role is assigned to one and only one argument.

Theta - criterion is regarded as the basic principle of theta - theory which requires each thematic role to be uniquely assigned. It follows that an argument cannot be assigned more than one Θ-role, otherwise it will violate the Θ- criterion principle and result in an ill-formed sentence . It is nevertheless important to give an example of a construction in order to show how Θ-criterion can be applied:

(31)   [Tomas] u xavela [vafana] [tintangu].
         (Tomas bought for boys shoes).

a.

```
  [  ——————————NP        NP ]
  |              |         |
  |              |         |
  |              |         |
  Θ              Θ         Θ
Agent       Benefactive  Patient
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b. *V [NP   NP]

Θ   Θ Patient

c. *V [NP   NP]

Θ   Θ   Θ   Θ

Agent   Benefactive
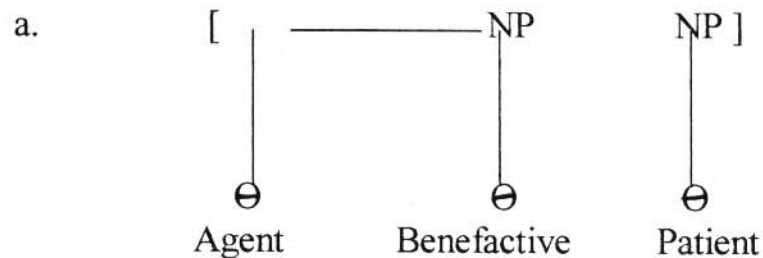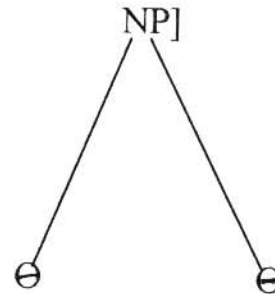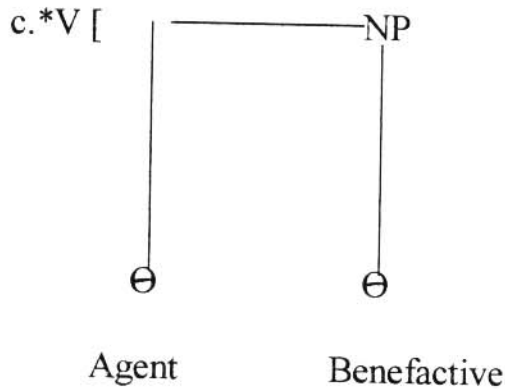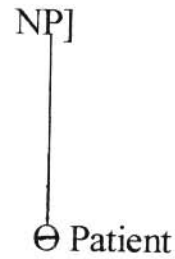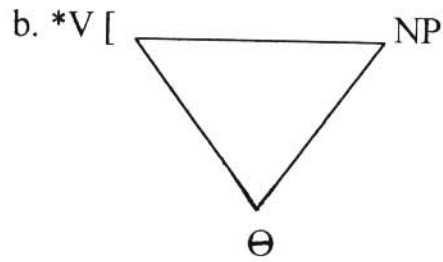
Example (31a) is correct because each argument bears one and only one Θ-role, and each Θ- role is assigned to one and only one argument. Example (31 b) is incorrect because an external argument and an internal argument should not be sharing one Θ- role. According to the Θ - criterion, example (31c) is also unacceptable because an argument NP <u>vafana</u> (boys) cannot have two Θ-roles.

Rappaport and Levin (1988: 14) discuss three modes of Θ-role assignment, viz, by <u>a verb</u>, <u>preposition</u> and a <u>VP via predication</u>.

The NP argument which is assigned a Θ- role by the VP via predication must be outside the maximal projection of the verb as determined by predication theory. The verb will end up assigning a theta- role to the NP argument in the subject position and this argument is called an external argument (Williams, 1981 as paraphrased by Du Plessis,et . al, 1995:3).

The remaining arguments are internal to the maximal projection of the verb. The position subcategorized by a V, i.e , the positions occupied by the complements of a V are called Θ- positions. The argument that appears in the position subcategorized by a verb is called the internal argument. External and internal arguments may be illustrated as follows:

(32)   [Tatana] u nyika   [Khensani]   [buku].

External argument   Internal argument   Internal argument.
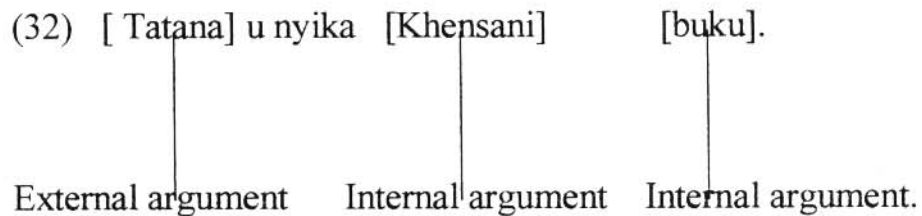
1.7.   ORGANIZATION OF THE STUDY

This study project has been organised as follows:

Chapter One constitutes the introduction, including the statement of the problem, aims and objectives, the significance of the study, the methodology literature review as well as the theta- theory (Θ - theory) and its properties.

The theta - roles by a verb, a preposition and by a VP via predication is examined. Rappaport and Levin (1988) mentioned that the NP argument which occupies the subject position, is assigned a theta - role by VP is called a external argument, while the verb NP argument that appears in the position subcategorized by a verb is the internal argument.

Chapter Two explores the predicate argument structure. Levin (1993) makes a distinction between two lexical representations, which are lexical-syntactic and lexical - semantic representations. He mentions that lexical - syntactic representation is characterized by variables which represent arguments in PAS, while lexical-semantic representation makes use of semantic labels assigned to an argument in PAS.

Section 2.2. gives a brief definition of break verbs. It also highlights the six categories of the verbs of change of state which are break verbs; bend verbs; cook verbs; alternating verbs of change of state; verbs of entity - specific change of state and verbs of calibratable change of state.

The first four categories of these verbs are monotransitive, i.e. they all assign two arguments, while the last two categories are intransitive, i.e. they assign one argument. Clarification of the explanation of break verbs using different break verbs in sentences is provided in section 2.2.1.

In section 2.2.2 the lexical features of break verbs are dealt with. Different classes are considered in order to determine the meanings of the different break verbs . The interprentation of arguments of break verbs is given in

section 2.2.3, where in section 2.2.3.1 various sub - classes of external argu-ments will be examined. The basic distinction between [+ANIMATE] and [-ANIMATE] will be observed. A table of the features of external argument will be drawn, while sub - classes together with their external arguments and their features, will be analysed.

Section 2.2.3.2. will focus on the various sub-classes of internal arguments. The basic distinction between [+ ANIMATE] and [- ANIMATE] will be observed. Also a table of the features of internal arguments will be drawn, the sub- classes together with their internal arguments and their features will be analysed.

Chapter Three presents the lexical-semantic representation of break verbs by focussing on argument structure, event structure, qualia structure and lexical inheritance structure. In section 3.2. a definition of an argument structure is given.

It is also mentioned that in Xitsonga break verbs may be used with argument that start sentences, which are called external arguments as well as with arguments found at the end of sentences, which are referred to as internal arguments. Sentences with different break verbs are given to clarify the explanation of break verbs.

It is furthermore mentioned that if it is possible for a break verb to appear with nouns denoting both an individual or group, the argument will only

be 'animate', but if a break verb appears with nouns denoting only an individual, the argument will be 'animate, individual'.

In sub - section 3.3 a brief discussion of the event structure will be looked at. The three types of events, which are 'process', 'state' and 'transition' are observed and it is mentioned that for break verbs only two types of events, which are process and state are going to be discussed.

Section 3.4. presents a definition of qualia structure, where the four essential aspects of a word's meaning, which are 'formal' ; 'constitutive'; 'telic' and 'agentive' are specified.

Sub-section 3.5. will focus on the lexical inheritance structure of break verbs and this structure referes to the summary of all the aspects discussed under the lexical- semantic representation of break verbs.

In Chapter Four the syntactic alternation and selection restriction of break verbs will be examined. Section 4.2.1.presents the definition of 'alternation', which according to Crystal (1997) and Richards, et. al. (1992) refers to the relationship existing between the different forms of a linguistic unit.

Section 4.2.2. presents the difference between transitive and intransitive alternation , wherein Fowler and Fowler define a transitive verb as a verb which is able take a direct object and an intransitive verb as a verb that does not take a direct object.

Section 4.2.3. explores the different types of verbal alternations such as 'instrument subject alternation'; 'locative alternation' and the 'with/ against alternation'.

A selection restriction of break verbs is dealt with in section 4.3 where sections on subjects and objects are examined.

Chapter Five is the main conclusion in which the work of the entire study project will be reviewed.

CHAPTER TWO

2. PREDICATE ARGUMENT STRUCTURE(PAS)

2.1. INTRODUCTION

The main aim of this chapter is to examine the Predicate Argument Structure (PAS) of break verbs in a range of example sentences from Xitsonga.

Levin (1993) makes a distinction between two lexical representations, which are lexical - syntactic and lexical - semantic representations. Although our focus in this study project is based mainly on the lexical - semantic representation of break verbs in African Languages, the differences between these two lexical representations will first be explored. The difference lies in the use of the term ' thematic role ', which is used differently in these representations. This term will be shown to have a double meaning in the discussion of these reprentations.

In the 'lexical - syntactic representation', there are noun phrases which are assigned theta - roles, which refer to persons, things and places. In this context , the term theta- role (Θ- role)is synonymous to the term argument. In lexical- syntactic representation the arguments are represented by variables, for example:

(1) a. [Mudyondzisi u nyika [vana] [tibuku]]
(The teacher gives the children books).

   b. <u>Nyika</u>: X (Y,Z) (variables).

The variable 'X' represents the external argument, and 'Y' and 'Z' represent the direct and indirect internal arguments, respectively.

i.e. External argument ⟶ <u>mudyondzisi</u> (teacher).
Direct internal argument ⟶ <u>tibuku</u> (books).
Indirect internal argument ⟶ <u>vana</u> (children).

'Lexical- semantic representation' is the representation in which the term 'thematic role' may name a specific semantic relationship which an argument may bear to its predicate. Jackendoff (1990) refers to the lexical-semantic representation as Lexical Conceptual Structure (LCS). The arguments in this representation are represented by <u>semantic labels</u> as mentioned earlier under 'theta theory', such as <u>agent</u>, <u>theme</u>, <u>patient</u>, etc. For example:

(2)   [Manana] u kume [bakiti].
       (Mother found the bucket).

In example (2) above, the NPs <u>manana</u> and <u>bakiti</u> are arguments which may be assigned theta- roles of agent and theme.

The discussion above is an evidence that lexical-syntactic representation and lexical-semantic representation are two different categories. Lexical-syntactic representation is characterized by variables which represent arguments in PAS, with no semantic relationship however, which an argument may bear to its predicate.

Lexical- semantic representation makes use of semantic labels assigned to an argument in PAS.

2.2. DEFINITION OF BREAK VERBS

Break verbs form part and parcel of verbs of change of state. Some of the different kinds of verbs of change of state are bend verbs, cook verbs ; alternating verbs of change ; verbs of entity-specific change of state and verbs of calibratable change of state.

Amongst these verbs, break verbs, bend verbs, cook verbs and alternating verbs of change of state are all 'monotransitive' in Xitsonga. They all assign two arguments, which are external argument to the NP in the subject position and an internal argument to the NP in the object position; while the other two verbs of change of state, i.e. verbs of entity - specific change of state and verbs of calibratable change of state, are 'intransitive' because they all assign one argument in Xitsonga, which is an external argument to the NP in the subject position.

Du Plessis (1999:46) mentions that break verbs refer to actions that bring about a change in the material integrity of some entity. The break verbs are pure verbs of change of state, and their meaning provides no information about how the change of state came about.

The instrument by which the change of state has come about, may also appear as the subject of the sentence. In short, these verbs are called break verbs because something is being broken.

2.2.1. Clarification of the explanation of break verbs using different break verbs in sentences.

(3) a. Thoko u <u>phema</u> xinkwa.
        (Thoko breaks off a piece of bread).

      b.   Mbyana yi <u>tseme</u> ntambhu.
          (The dog cut the string).

      c.   Manana u <u>tshova</u> tihunyi .
          (Mother breaks wood).

      d. N'wana u <u>handzule</u> phepha.
          (The child tore a paper).

      e. Tati u <u>pandzela</u> tihunyi .
          (My sister splits wood).

      f. Vatirhi va <u>hirimuxa</u> nhulu ya maribye.
          (The workers demolish a heap of stones).

      g. Vana va <u>damurhuta</u> xifaniso ebukwini.
          (The kids pull apart a picture from a book).

      h. Mufana u <u>gule</u> tinyo.
          (The boy extracted a tooth).

      i. Manana u <u>tlhantlha</u> rhoko.
          (Mother dismantles a dress).

      j. Kokwana u <u>tlhokola</u> mavele.

(Grandmother stamps maize).

k. Nhwanyana u <u>sila</u> timanga.
(The girl grinds peanuts).

l. Vatirhi va <u>tshetsha</u> masimu.
(The workers clear the field).

m. Manana u <u>tsumbula</u> mavele ya rihlaza.
(Mother stamps green mielies).

n. Tatana u <u>hahlula</u> lwangu ra yindlu.
(My father pulls down the roof of the house).

o. Thoko u <u>kundzumula</u> pende ekhumbini.
(Thoko scrapes off the paint from the wall).

p. Maria u <u>tlhokonyota</u> malahla endzilweni.
(Maria breaks up the coal in the fire).

q. Mukwana wu <u>khwaye</u> mbita.
(The knife scraped the clay pot).

r. Manana u <u>hala</u> nkamba lowukulu.
(Mother scrapes a large earthenware pot).

s. Tatana u <u>gwavule</u> jinela (fasitere).
(My father broke the window).

t. Khensani u <u>rima</u> exirhapeni.
(Khensani ploughs in the garden).

u. Tsakani u <u>faye</u> fasitere.
(Tsakani broke the window)

v. Ndzi <u>khatlule</u> tluka ra murhi.
(I broke the twig of the tree).

w. Tatana u <u>ava</u> tihomu eka vana va yena.
(Father splits/divides the cattle to his children).

2.2.2. Lexical features of break verbs

The following classes in this section will be considered in order to determine the differences in meaning of some of the break verbs:

2.2.2.1. Shatter (faya): This verb means to break in pieces, or to smash. This action of breaking may happen when an instrument like a stone or hammer is smashing against any breakable object, like a glass or a pot, for example:

(4) a. Tsakani u <u>faye</u> fasitere.
(Tsakani broke the window).

b. Manana u <u>faye</u> mbita hi ribye.
(Mother broke a pot with a stone).

2.2.2.2. Cut (tsema) : This verb means to cut something. One can cut a string, a rope or cut off something like a body part , for example : finger, leg, ear, etc.:

(5) a. Mbyana yi <u>tseme</u> ntambhu.
(The dog cut off a string).

b. Va n'wi <u>tseme</u> ndleve.
(They cut off his ear).

2.2.2.3. Break (phema): '<u>Phema</u>' means to break off a piece from a mass, as when breaking a loaf of bread into pieces, or taking a handful of stiff porridge or breaking a banana into two pieces.

The breaking processes denoted by '_faya_', '_tsema_' and '_phema_' are different, for example:

(6) a.   Thoko u _phema_ xinkwa.
(Thoko breaks off a piece of bread).

b.   Ndzi _phema_ banana.
(I am breaking a banana).

2.2.2.4. Tear (handzula): '_Handzula_' means to tear or to rend, as in cloth or paper:

(7) a.   N'wana u _handzula_ phepha.
(The child tears a paper).

b.   Darata ri _handzule_ rhoko ra mina.
(The fence tore my dress).

2.2.2.5.   Split (Pandzela) : This verb means to split or cut something open, or to cut an object in half. When the action of '_pandzela_' is applied, the instrument commonly used is an axe:

(8) a.   Ndzi _pandzela_ tihunyi.
(I split wood).

b.   Rihati ri _pandze_ murhi .
(The lightning split the tree).

2.2.2.6.   Stamp (tlhokola / tsumbula) : '_Tlhokola_' or '_tsumbula_' means to stamp something like maize. The breaking process in these verbs is brought about by using the instruments pestle and motar:

(9) a. Ndzi <u>tlhokola</u> mavele hi musi.
         (I stamp maize with a pestle).

     b. Manana u <u>tsumbula</u> mavele ya rihlaza etshurhini.
         (Mother stamps green mielies in a motar).

2.2.2.7. Break (tshova) : This verb means to break something like a stick. Unlike in the other verbs, 'tshova' happens with a stick, pole or any type of tree or tree branch:

(10) a. Manana u <u>tshova</u> tihunyi.
          (Mother breaks wood).

      b. Moya wu <u>tshove</u> mova.
          (The wind broke the sugarcane).

2.2.2.8 Scrape (kundzumula/ khwaya/ hala):
These three verbs mean to scrape off something like a surface layer, skin, plaster,paint, etc. When these verbs are applied, an instrument like a knife may be used:

(11) a. Mukwana wu <u>khwaye</u> mbita.
          (The knife scraped the clay pot).

      b. Manana u <u>hala</u> nkamba lowukulu.
          (Mother scrapes a large earthenware bowl).

      c. Thoko u <u>kundzumula</u> pende ekhumbini.
          (Thoko scrapes off the paint from the wall).

2.2.2.9. Demolish (hirimuxa): 'Hirimuxa' means to demolish something. It might be bricks from the top of the wall , a heap of stones, a

pile of boxes or shaking fruit from a tree. This verb means causing something to fall down :

(12) a. Vatirhi va <u>hirimuxa</u> nhulu ya misava.
          (The workers demolish a heap of soil).

      b. Xidzedze xi <u>hirimuxe</u> nhulu ya maribye.
          (The storm demolished a heap of stones).

2.2.3. Interprentation of arguments of break verbs

Break verbs have two types of arguments, which are 'external argument' and 'internal argument'.

2.2.3.1. External argument

This is the argument that is assigned to the subject of a sentence. In this section various types of external arguments are investigated. The basic distinction between [+animate] and [-animate] nouns is observed. According-ng to Fowler and Fowler (1964) 'animate' means living or lively.[+Animate] is divided into:

a. Human subject: [human beings/ persons].
b. Higher Animal Subject : [lion, elephant, bull, etc.].
c. Lower Animal subject: [hare ,ant , rat ,dog, etc.].

 [-Animate] is divided into:

a. Concrete subject: [any object that can be seen, heard and touched].

Fowler and Fowler (1964: 251) define concrete nouns as "denoting a thing as opposed to a quality , state , or action."

b. Abstract subject : [unseen, untouchable and unheard materials].

When a noun is referred to as being abstract according to Fowler and Fowler (1964) it means that it is "separated from matter, practice, or particular examples, not concrete ; ideal, not practical; abstruse".

The features of external argument may be tabulated as follows :

TABLE 1

VERBS	+ANIMATE			-ANIMATE	
	HUMAN	HIGHER ANIMAL	LOWER ANIMAL	CONCRETE	ABSTRACT
Phema	+	+	-	-	-
Tsema	+	+	+	+	+
Tshova	+	+	+	+	+
Handzula	+	+	+	+	-
Pandzela	+	-	-	+	-
Hirimuxa	+	-	-	+	-
Tlhokola	+	-	-	+	-
Khwaya	+	+	+	+	-
Hala	+	+	+	+	-
Ava	+	-	-	-	-
Faya	+	+	+	+	+

All break verbs in Xitsonga may appear with an external argument in the subject position which has the feature [+ HUMAN]. In the following sentences, the NPs in brackets are the external arguments and have the interprentation of <u>agent</u>:

(13) a. [Thoko] u <u>phema</u> xinkwa.
            (Thoko breaks off a piece of bread).

      b. [Wanuna] u <u>tseme ntambhu</u>.
            (The man cut the string).

      c. [Manana] u <u>tshova</u> tihunyi.
            (Mother breaks wood).

      d. [N'wana] u <u>handzula</u> phepha.
            (The child tears a paper).

      e. [Tati] u <u>pandzela</u> tihunyi.
            (My sister splits wood).

      f. [Vatirhi] va <u>hirimuxa</u> nhulu ya maribye.
            (The workers demolish a heap of stones).

      g. [Kokwana] u <u>tlhokola</u> mavele.
            (Grandmother stamps maize).

      h. [Grace] u <u>khwaya</u> mbita.
            (Grace scrapes the clay pot).

      i. [Manana] u <u>hala</u> nkamba.
            (Mother scrapes an earthenware bowl).

      j. [Tatana] u <u>ava </u>tihomu eka vana va yena.
            (Father splits/ divides the cattle to his children).

k. [Tsakani] u <u>faye</u> fasitere.

(Tsakani broke the window).

The examples below show that the external argument with the feature [+HI-GHER ANIMAL] has the interpretation of <u>agent</u>. In this case, most breaking verbs will accept this subject except for the verbs <u>pandzela</u> (split); <u>hirimuxa</u> (demolish) ; <u>tlhokola</u> (stamp) and <u>ava</u> (split).

(14) a. [Nghala] yi <u>pheme</u> nyama ya mhala.
(The lion took off the meat from the dead impala).

b. [Homu] yi <u>tseme</u> nketani.
(The cow broke the chain).

c. [Ndlopfu] yi <u>tshove</u> xihlahla.
(The elephant cracked the tree).

d. [Nghala] yi <u>handzule</u> mhala hi meno.
(The lion tore the impala with teeth).

e. [Nghala] yi <u>khwaye</u> mangwa hi minwala.
(The lion scraped the zebra with nails).

f. [Homu] yi <u>hale</u> nsinya hi timhondzo.
(The cow scraped a tree with horns).

g. [Ndlopfu] yi <u>faye</u> fasitere.
(The elelphant broke the window).

Most of the breaking verbs may appear with an external argument in the subject position which has the feature [+ LOWER ANIMAL] and will have

the interpretation of agent, except for the verbs phema; pandzela; hirimuxa; tlhokola and ava:

(15) a.   [Ximanga] xi tseme ntambhu.
        (The cat broke the string).

      b.   [Ximanga] xi tshove eriyali.
        (The cat broke the aerial).

      c.   [Ximanga] xi handzule kheteni.
        (The cat tore the curtain).

      d.   [Mbyana] yi hale ximanga hi minwala.
        (The dog scraped the cat with nails).

      e.   [Ximanga] xi khwaye n'wana hi minwala.
        (The cat scraped the child with nails).

      f.   [Mbyana] yi faye nghilazi.
        (The dog broke the glass).

Most break verbs in Xitsonga accept external arguments with the features [- ANIMATE, + CONCRETE], except for verbs such as phema and ava. In all cases, the external argument has the interpretation of instrument, i.e. the argument that is characterized by the verb as the entity that is used in terms of the actions expressed by the predicate :

(16) a. [Mukwana] wu tseme ntambhu.
        (The knife cut the string).

      b.   [Xipanere] xi tshove nsimbhi.
        (The spanner broke the iron).

    c. [Muntwa] wu <u>handzule</u> hambhe.
        (The thorn tore the shirt).

    d. [Xihloka] xi <u>pandzele</u> tihunyi.
        (The axe split the wood).

    e. [Xidzedze] xi <u>hirimuxe</u> nhulu ya maribye.
        (The storm demolished a heap of stones).

    f. [Musi] lowu wu <u>tlhokola</u> mavele kahle.
        (The pestel stamps the maize well).

    g. [Mukwana] wu <u>khwaye</u> kwembe.
        (The knife scraped the pumpkin).

    h. [Muntwa] wu ndzi <u>hale</u> nenge.
        (The thorn scrapedd my leg).

    i. [Ribye] ri <u>faye</u> mbita.
        (The stone broke the clay pot).

Only a few break verbs may appear with an external argument with the feature [-ANIMATE , + ABSTRACT] in the subject position in Xitsonga, i.e. <u>faya</u> (break) ; <u>tsema</u> (cut) and <u>tshova</u> (break). In this case the external argument has the interpretation of <u>cause</u>:

(17) a. [Vuoswi] byi <u>faya</u> miti.
        (Adultery breaks families).

    b. [Swivulavula] swi <u>tshova</u> matimba.
        (Talks break power).

    c. [Rifu] ra yena ri ndzi <u>tseme</u> nhlana.
        (His death cut my back, i.e. an idiom meaning: His death frightened me).

2.2.3.2. Internal argument

This is an argument which is internal to the maximal projection of the verb. This position is assigned a theta-role by a verb. The internal argument is the argument which appears in the position subcategorized by a verb. They are realized as objects.

Marantz (1984) distinguishes between two types of internal arguments, which are direct and indirect NP arguments. Direct NP argument is the NP argument which is assigned its O - role directly by the verb. The argument which is assigned a O - role by a preposition is the indirect NP argument.

In this sub - section, the following features of internal argument will be explored , where the basic distinction between [+ANIMATE] and [-ANIMATE] occurs:

(i)   [+ANIMATE]
a.   Human Objects: [human beings]

b.   Higher Animal Objects: [lion, cow, elephant, bull, etc.]

c.   Lower Animal Objects: [rat, ant, bird, hare, etc.]

d.   Plants.

(ii) [-ANIMATE]
a.   Concrete Objects : [Objects that can be seen, heard and touched].

b.   Abstract Objects: [Objects that cannot be seen, heard and touched].

c. Body parts.

These features may be tabulated in the following table:

TABLE II

VERBS		+ANIMATE			-ANIMATE		
	HUMAN	HIGHER ANIMAL	LOWER ANIMAL	PLANT	CONCRETE	BODY PARTS	ABSTRACT
Phema	-	-	-	-	+	-	-
Tsema	+	+	+	+	+	+	+
Tshova	-	+	-	+	+	+	+
Handzula	+	-	-	-	+	+	+
Pandzela	-	-	-	+	+	+	-
Hirimuxa	-	-	-	-	+	-	+
Tlhokola	-	-	-	-	+	-	-
Khwaya	-	-	-	-	+	+	-
Hala	+	-	-	-	+	+	-
Avanyisa	-	-	-	-	+	-	-
Faya	-	-	+	-	+	+	+

Some break verbs in Xitsonga can appear with an internal argument which has the feature [+HUMAN], which can be interpreted as patient , for example:

(18) a. Mukwana wu tseme [wanuna].
     (The knife cut the man).

   b. Darata ri handzule [Tomas].
      (The wire tore Tomas).

   c. Muntwa wu hale [n'wana].
      (The thorn scraped the child).

The break verbs tsema (cut) and tshova(break) may appear with an internal argument which has the feature [+ HIGHER ANIMAL] in the object position:

(19) a. Wanuna u tseme [homu].
          (The man cut the cow).

      b. Nhulu ya maribye yi wile yi tshova [nghala].
          (A heap of stones fell down and broke the lion).

Tsema (cut) and faya (break) may appear with an internal argument which has the feature [+LOWER ANIMAL], which can be interpreted as patient:

(20) a. Ntambhu yi tseme [xinyenyana].
          (The string cut the bird).

      b. Ribye ri faye [mpfundla].
          (The stone broke the hare).

The three break verbs, tsema, tshova and pandzela can appear with an internal argument which has the feature [+PLANT] in the object position and which can be interpreted as patient, for example:

(21) a. Tatana u tseme [murhi].
          (Father cut the tree).

    b.   Moya wu <u>tshove</u> [murhi].
        (The wind broke the tree).

    c.   Vavanuna va <u>pandzela</u> [murhi].
        (Men split the tree).

In Xitsonga, most break verbs may appear with internal arguments which have the feature [-ANIMATE, + CONCRETE] in the object position. These arguments have the interpretation of <u>patient</u>:

(22) a. Grace u <u>phema</u> [vuswa].
         (Grace broke porridge).

    b.   Ndzi <u>tsema</u> [ntambhu].
        (I cut the string).

    c.   Vavasati va <u>tshova</u> [tihunyi].
        (Women break wood).

    d.   N'wana u <u>handzule</u> [phepha].
        (The child tore the paper).

    e.   Tomas u <u>pandzela</u> [tihunyi].
        (Tomas splits wood).

    f.   Moya wu <u>hirimuxe</u> [nhulu ya misava].
        (The wind demolished / destroyed a heap of soil).

    g.   Kokwana u <u>tlhokola</u> [mavele].
        (Grandmother stamps maize).

    h.   Swiribyana swi <u>khwaye</u> [xitulu].

(The pieces of stones scraped the chair).

    i.   Manana u <u>hala</u> [nkamba].
        (Mother scrapes an earthenware bowl).

    j.   Tatana u <u>avanyisa</u> [tihomu].
        (Father splits the cattle).

    k.   Khensani u <u>faye</u> [bikiri].
        (Khensani broke the cup).

The following break verbs may appear with the feature [- ANIMATE, +BODY PARTS] in the object position and they have the interpretation of <u>patient</u> :

(23) a.   Va <u>tseme</u> [nkolo wa homu].
        (They cut off the cow's neck).

    b.   Homu yi <u>tshove</u> [nenge wa mbyana].
        (The cow broke the dog's leg).

    c.   Muntwa wu ndzi <u>handzule</u> [nenge].
        (The thorn tore my leg).

    d.   Xihloka xi <u>pandze</u> [ndleve ya Khensani].
        (An axe split Khensani's ear).

e.   Muntwa wu ndzi khwaye [katla].
     (The thorn scraped my shoulder).

f.   Mukwana wu ndzi hale [voko].
     (The knife scraped my arm).

g.   Ribye ri n'wi faye [tihlo].
     (The stone broke her eye).

In Xitsonga some break verbs may appear with internal arguments which
have the feature [-ANIMATE, + ABSTRACT] in the object position and
these arguments have the interpretation of patient, for example:

(24)   a.   Manana u tseme [vuxaka].
            (Mother cut off the relationship).

       b.   Mufana u tshove [nawu].
            (The boy broke the law).

       c.   Mhaka leyi yi ndzi handzula [ripfalo].
            (This news breaks my diaphragm, i.e. I am frightened).

       d.   Wansati u hirimuxe [rirhandzu ra nuna wa yena].
            (A woman destroyed her husband's love).

       e.   Khensani u faye [vunghana bya vona].
            (Khensani broke off their friendship).

2.3. SUMMARY

The discussion in this chapter demonstrated the differences between the two lexical representations, viz, the lexical - syntactic and the lexical-semantic representations.

It was mentioned that in the lexical - syntactic representation Θ-roles or arguments must be represented by variables, while in the lexical - semantic representation the Θ-roles or arguments are represented by semantic labels which are agent, patient, theme, experiencer, etc.

The difference between direct and indirect arguments was investigated. The direct internal NP arguments are the objects of a verb. The indirect internal NP arguments are the objects of the preposition or a locative.

The meaning of break verbs has been explored . Six categories of verbs of change, amongst which break verbs are one were examined. It was mentioned that form these six categories, four of them, viz, break verbs , bend verbs, cook verbs and alternating verbs of change of state are monotransitive verbs, i.e. they assign two arguments to the sentence, while the other two, which are verbs of entity - specific change of state and verbs of calibratable change of state, are intransitive verbs, i.e. they assign one external argument to the sentence.

In this chapter different break verbs have been mentioned and also used in different sentences. The lexical features of break verbs were examined and the difference in meaning of these verbs according to their respective categories were considered.

The interpretation of the arguments of break verbs was explored. The possible features of the external argument are [+ANIMATE] which is divided into: human, higher animal and lower animal, and [-ANIMATE] which divides into concrete and abstract subjects.

The features of internal argument are [+ANIMATE] which is divided into human, higher animal, lower animal and plant ; and [-ANIMATE] which is divided into body parts, concrete and abstract objects.

CHAPTER THREE

3. THE LEXICAL - SEMANTIC REPRESENTATION OF BREAK VERBS FOCUSSING OF ARGUMENT STRUCTURE, EVENT STRUCTURE, QUALIA STRUCTURE AND LEXICAL INHERITANCE STRUCTURE

3.1. INTRODUCTION

The aim of this section is to focus on the above mentioned aspects in order to achieve the lexical - semantic representation of different break verbs in Xitsonga.

3.2. ARGUMENT STRUCTURE

Crystal (1980: 26) mentions that an argument structure is a demonstrable discourse in a language for the use of a particular syntactic structure, for example, a tendency for lexical noun phrases to appear as the subject of an intransitive verb rather than of a transitive verb.

In Xitsonga, break verbs may be used in sentences with the first argument, i.e. arguments that start sentences which are called external arguments.

According to the predication theory, external arguments are NP arguments which are assigned a theta- role by the VP via predication and they are found outside the maximal projection of the verb, and they are in the subject position.

Furthermore, break verbs may be used in sentences with the second argume-nt, i.e. arguments found at the end of sentences, which are called <u>internal arguments</u>. These are NP arguments that appear in the position subcategori-zed by a verb, and they occupy the object position.

The following sentences with different break verbs may clarify the explana-tion of break verbs:

(1) a. [Manana] u <u>tshova</u> [tihunyi].
         (Mother breaks firewood).

     b. [Vavasati] va <u>tshova</u> [tihunyi].
         (The women break firewood).

     c. [Moya] wu <u>tshove</u> [mova].
         (The wind broke the sugarcane).

(2) a. [Vatirhi] va <u>hirimuxa</u> [nhulu ya maribye].
         (The workers demolish a heap of stones).

     b. [Manana] u <u>hirimuxa</u> [nhulu ya maribye].
         (Mother demolishes a heap of stones).

c. [Xidzedze]xi <u>hirimuxe</u> [nhulu ya maribye].
(The storm demolished a heap of stones).

(3) a. [Mbyana] yi <u>tseme</u> [ntambhu].
(The dog cut off the string).

b. [Timbyana] ti <u>tseme</u> [ntambhu].
(The dogs cut off the string).

c. [Mpfula] yi <u>tseme</u> [buloho].
(The rain cut off the bridge).

(4) a. [N'wana] u <u>handzula</u> [buku].
(The child tears a book).

b. [Vana] va <u>handzula</u> [buku].
(The children tear a book).

c. [Darata] ri <u>handzule</u> [phepha].
(The fence tore a paper).

(5) a. [Khensani] u <u>faye</u> [fasitere].
(Khensani broke the window).

b. [Vanhwanyana] va <u>faye</u> [fasitere].
(The girls broke the window).

c. [Ribye] ri <u>faye</u> [fasitere].
(The stone broke the window).

(6) a. [Homu] yi <u>khatlule</u> [mabyanyi].
(The cow broke off the grass).

b. [Tihomu] ti <u>khatlule</u> [mabyanyi].
(The cattle broke off the grass).

c. [Xikomu] xi <u>khatlule</u> [mabyanyi].
(The hoe broke off the grass).

(7)   a.   [Wanuna] u <u>hahlula</u> [lwangu ra yindlu].
           (The man pulls down the roof of the hut).

      b.   [Vavanuna] va <u>hahlula</u> [lwangu ra yindlu].
           (The men pull down the roof of the hut).

      c.   [Moya] wu <u>hahlula</u> [lwangu ra yindlu].
           (The wind pulls down the roof of the hut).

(8)   a.   [Manana] u <u>tlhantlhe</u> [rhoko].
           (Mother dismantled a dress).

      b.   [Vavasati] va <u>tlhantlhe</u> [rhoko].
           (The woman dismantled a dress).

      c.   [Darata] ri <u>tlhantlhe</u> [rhoko].
           (The fence dismantled a dress).

The break verbs 'tshova', 'hirimuxa', 'tsema', 'handzula', 'faya', 'khatlula', 'hahlula' and 'tlhantlha' may appear with an <u>external argument</u> denoting an agent (animate) or an instrument. In sentences (1a –c) the words 'manana', 'vavasati' and 'moya' are external arguments (subjects) .

'Manana' and 'vavasati' are nouns that denote an agent (animate) and would therefore be designated as [+ animate], their only difference is that 'manana' denotes an individual and 'vavasati' denotes more than one person.

If it is possible for a break verb to appear with nouns denoting both an individual or group, the argument will only be <u>animate</u>, but if a break verb appears with nouns denoting only an individual , the argument will be

animate, individual and as a matter of fact, this kind of an argument will operate in scarce situations.

In sentence (1c) 'tshova' appears with an external argument denoting an instrument.

In sentences (2a - c), the words 'vatirhi', 'manana' and 'xidzedze' are external arguments (subjects). 'Vatirhi' and 'manana' are nouns denoting an agent (animate) and would therefore be designated as [+ANIMATE], they only differ because 'vatirhi' denotes more than one person and 'manana' denotes an individual.

The break verb 'hirimuxa' is able to appear with nouns which denote both an individual or a group and the argument will be animate, but if 'hirimuxa' could appear with nouns denoting only an individual, the argument would be animate, individual. In sentence (2 c), ' hirimuxa ' appears with an external argument 'xidzedze' which denotes an instrument.

The break verb 'tsema' may appear with an external argument denoting an agent or an instrument. In sentences (3 a, b and c), the words 'mbyana', 'timbyana' and 'mpfula' are external arguments. 'Timbyana' and 'mbyana' would be designated as [+ANIMATE], they only differ because 'mbyana' denotes an individual and 'timbyana' denotes a group of dogs.

This shows that it is possible for a break verb to appear with nouns denoting both an individual or a group. In sentence (3c), 'tsema' appears with an external argument denoting an instrument, i.e. 'mpfula'.

The nouns ' n'wana', 'vana' and 'darata' in sentences under (4) are subjects (external arguments). 'N'wana' and 'vana' are nouns that denote an agent and would therefore be designated as [+ ANIMATE].

In sentence (4c), ' handzule' appears with an external argument 'darata' which denotes an instrument. It is therefore clear that it is possible for the break verb 'handzula' to appear with external arguments denoting an agent (animate) or an instrument.

The break verb 'faya in sentences (5 a , b and c), appears with the nouns 'Khensani' , ' vanhwanyana ' and ' ribye ' which are external arguments denoting an agent or an instrument. 'Khensani' and ' vanhwanyana' are nouns that denote an agent (animate) and would therefore be designated as [+ ANIMATE]. Their only difference is that ' Khensani ' denotes an individual and 'vanhwanyana' denotes more than one person.

As mentioned earlier, if it is possible for a break verb to appear with nouns denoting both an individual or group, the argument will only be animate, but if a break verb appears with nouns denoting only an individual, the argument will be animate, individual and this kind of an argument will operate in scarce situations.

In sentence (5c), 'faya' appears with an external argument 'ribye' which denotes an instrument.

In sentences (6 a-c), the nouns 'homu', 'tihomu' and 'xikomu' are external arguments. Sentence (6c) has a break verb 'khatlule' which appears with an external argument 'xikomu' which denotes an instrument. 'Homu' in (6a) and 'tihomu' in (6b) are nouns which denote an agent and would therefore be designated [+ANIMATE]. They only differ because 'homu' denotes one cow while 'tihomu' denotes more than one cows.

The nouns 'wanuna', 'vavanuna' and 'moya' in sentences under (7 a-c) are subjects (external arguments). 'Wanuna' and 'vavanuna' are nouns that denote an agent (animate), their only difference is that 'wanuna' denotes one person (an individual) and 'vavanuna' denotes more than one person.

These two nouns can be designated [+ANIMATE] and this shows that it is possible for the break verb 'hahlula' to appear with nouns denoting both an individual or a group, and in this case the argument will be animate. 'Hahlula' appears with an external argument 'moya' in (7c) which denotes an instrument.

The break verb 'tlhantlha' in sentences (8 a,b and c) appears with the external arguments 'manana', 'vavasati' and 'darata'. 'Manana' and ' vavasati' denote an agent (animate) and can be designated [+ ANIMATE], while 'darata' is an external argument which denotes an instrument. The first

arguments for 'tshova', 'hirimuxa', 'tsema', 'handzula', 'faya', 'khatlula', 'hahlula' and 'tlhantlha' would look like :

(9) a.
$$\begin{bmatrix} \text{Tshova} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate, instrument}] \end{bmatrix}$$

b.
$$\begin{bmatrix} \text{Hirimuxa} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate, instrument}] \end{bmatrix}$$

c.
$$\begin{bmatrix} \text{Tsema} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate, instrument}] \end{bmatrix}$$

d.
$$\begin{bmatrix} \text{Handzula} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate , instrument}] \end{bmatrix}$$

e.
$$\begin{bmatrix} \text{Faya} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate, instrument}] \end{bmatrix}$$

f.
$$\begin{bmatrix} \text{Khatlula} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate, instrument}] \end{bmatrix}$$

g.
$$\begin{bmatrix} \text{Hahlula} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate, instrument}] \end{bmatrix}$$

h.
$$\begin{bmatrix} \text{Tlhantlha} \\ [\text{ARG } 1 = \boxed{1} \quad \text{animate, instrument}] \end{bmatrix}$$

In Xitsonga, break verbs are mostly transitive in nature . They are able to take internal arguments (objects) as well. Internal arguments are arguments that appear in the position subcategorized by the verb.

The break verbs: 'tshova', 'hirimuxa', 'tsema', 'handzula', 'faya', 'khatlu-la', 'hahlula' and 'tlhantlha' may appear with internal arguments which are concrete (breakable physical objects), as well as with internal arguments which are abstract (non - physical objects), for example:

(10)   'Tshova' : (i) **CONCRETE ARGUMENTS**

   a.   Manana u tshova [tihunyi].
        (Mother breaks firewood).

   b.   Moya wu tshove [mova].
        (The wind broke the sugarcane).

   (ii) **ABSTRACT ARGUMENTS**

(11)   a.   Mufana u tshove [nawu].
            (The boy broke the law).

       b.   Thoko u tshove [ntwanano].
            (Thoko broke the agreement).

(12) 'Hirimuxa': (i) **CONCRETE ARGUMENTS**

   a.   Vatirhi va hirimuxa [nhulu ya maribye].
        (The workers demolish a heap of stones).

   b.   Xidzedze xi hirimuxe [ntshava].
        (The storm demolished /destroyed the mountain).

   (ii) **ABSTRACT ARGUMENTS**

(13)   Wansati u hirimuxe [rirhandzu ra nuna wa yena].
       (A woman destroyed her husband's love).

(14)   'Tsema': (i) **CONCRETE ARGUMENTS**

    a. Mbyana yi tseme [ntambhu].
       (The dog cut off the string).

    b. Mpfula yi tseme [buloho].
       (The rain cut off the bridge).

    (ii) **ABSTRACT ARGUMENTS**

(15)   a. Manana u tseme [vuxaka].
       (Mother cut off the relationship).

    b. Khensani u tseme [ntirhisano].
       (Khensani cut off the workmanship).

(16)   'Handzula': (i) **CONCRETE ARGUMENTS**

    a. N'wana u handzula [buku].
       (The child tears a book).

    b. Darata ri handzule [phepha].
       (The fence tore a paper).

    (ii) **ABSTRACT ARGUMENTS**

(17)   Mhaka leyi yi ndzi handzula [ripfalo].
      (This news breaks my diaphragm, i.e. I am frightened).

(18)   'Faya': (i) **CONCRETE ARGUMENTS**

    a. Khensani u faye [fasitere].
       (Khensani broke the window).

    b. Ribye ri faye [movha].
       (The stone broke the car).

(ii) **ABSTRACT ARGUMENTS**

(19) a. Khensani u <u>faye</u> [vunghana bya vona].
(Khensani broke off their friendship).

b. Swivulavula swi <u>faya</u> [ntwanano].
(Gossiping break agreement).

(20) 'Khatlula': (i) **CONCRETE ARGUMENTS**

a. Homu yi <u>khatlule</u> [mabyanyi].
(The cow broke off the grass).

b. Manana u <u>khatlule</u> [tluka].
(Mother broke off a leaf).

(ii) **ABSTRACT ARGUMENTS**

(21) a. Thoko u <u>khatlule</u> [rirhandzu ra vona].
(Thoko ended their love).

b. Maphorisa ma <u>khatlule</u> [rintiho ra yena].
(The police broke off his finger, i.e he is no longer a thief).

(22) 'Hahlula' : (i) **CONCRETE ARGUMENTS**

a. Wanuna u <u>hahlula</u> [lwangu ra yindlu].
(The man pulls down the roof of the hut).

b. Tomas u <u>hahlula</u> [bokisi ra tibuku].
(Tomas pulls down the books' box).

(ii) **ABSTRACT ARGUMENTS**

(23) Khensani u <u>hahlule</u> [rirhandzu ra Tomas na Thoko].
(Khensani destroyed Tomas and Thoko's love ,i.e. She separated them).

(24) 'Tlhantlha': (i) **CONCRETE ARGUMENTS**

    a.   Manana u <u>tlhantlha</u> [rhoko].
         (Mother dismantles a dress).

    b.   Thoko u <u>tlhantlhe</u> [xikete].
         (Thoko dismantled a skirt).

(ii) ABSTRACT ARGUMENTS

(25)   Khombo leri ri ndzi <u>tlhantlhe</u> [mapfalo].
       (This accident dismantled my diaphragm, i.e. it frightened me).

The second arguments for '<u>tshova</u>', '<u>hirimuxa</u>', '<u>tsema</u>', '<u>handzula</u>', '<u>faya</u>', '<u>khatlula</u>', '<u>hahlula</u>' and '<u>tlhantlha</u>' would be like this:

(26) a. ⎡ Tshova
         ⎣ [ARG 2 = ☐2 breakable objects] ⎤

      b. ⎡ Hirimuxa
           ⎣ [ARG 2 = ☐2 breakable objects] ⎤

      c. ⎡ Tsema
         ⎣ [ARG 2 = ☐2 breakable objects] ⎤

      d. ⎡ Handzula
          ⎣ [ARG 2 = ☐2 breakable objects] ⎤

      e. ⎡ Faya
         ⎣ [ARG 2 = ☐2 breakable objects] ⎤

      f. ⎡ Khatlula
         ⎣ [ARG 2 = ☐2 breakable objects] ⎤

g. $\begin{bmatrix} \text{Hahlula} \\ [\text{ARG } 2 = \boxed{2} \text{ breakable objects}] \end{bmatrix}$

h. $\begin{bmatrix} \text{Tlhantlha} \\ [\text{ARG } 2 = \boxed{2} \text{ breakable objects}] \end{bmatrix}$

Break verbs in Xitsonga can appear with <u>shadow arguments.</u> Shadow arguments are arguments which refer to semantic content that is not necessarily expressed in syntax. These arguments denote an instrument, i.e. a means by which something comes about. In Xitsonga, the argument which is assigned the role of instrument is characterized by '<u>hi</u>' which is placed before the instrument.

Since break verbs may appear with shadow arguments, it means that a sentence can have three types of arguments, i.e. external arguments, internal arguments and shadow arguments. The shadow arguments in the following sentences appear in brackets:

(27) a. Ndzi <u>tshova</u> tihunyi [hi mavoko].
        (I break firewood with hands).

    b. Manana u <u>hirimuxa</u> misava [hi xikomu].
        (Mother demolishes a heap of soil with a hoe).

    c. Ndzi <u>tsema</u> ntambhu [hi mukwana].
        (I break a string with a knife).

    d. Ndzi <u>handzule</u> buku [hi xikero].

(I tore a book with a pair of scissors).

e.   Khensani u <u>faye</u> fasitere [hi ribye].
     (Khensani broke the window with a stone).

f.   Homu yi <u>khatlule</u> mabyanyi [hi meno].
     (The cow broke off the grass with teeth).

g.   Wanuna u <u>hahlula</u> lwangu ra yindlu [hi mavoko].
     (The man pulls down the roof of the hut with hands).

h.   Manana u <u>tlhantlhe</u> rhoko [hi xikero].
     (Mother dismantled a dress with a pair of scissors).

Looking at the above sentences, one can conclude that the shadow arguments even if left out, the sentences still have sense. Shadow arguments are arguments which are not necessary, one can add them just for clarity sake. The shadow arguments in the above sentences denote instruments, and their structures would look like this:

(28) a.   ⎡ Tshova   ⎤
           ⎢ [S- ARG 1 =   3   instrument] ⎥
           ⎣   ⎦

      b.   ⎡ Hirimuxa   ⎤
           ⎢ [S-ARG 1   =   3   instrument] ⎥
           ⎣   ⎦

      c.   ⎡ Tsema   ⎤
           ⎢ [S –ARG 1 =   3   instrument] ⎥
           ⎣   ⎦

d.
$$\begin{bmatrix} \text{Handzula} \\ [\,\text{S} - \text{ARG 1} = \boxed{3} \;\; \text{instrument}\,] \end{bmatrix}$$

e.
$$\begin{bmatrix} \text{Faya} \\ [\,\text{S} - \text{ARG 1} = \boxed{3} \;\; \text{instrument}\,] \end{bmatrix}$$

f.
$$\begin{bmatrix} \text{Khatlula} \\ [\,\text{S} - \text{ARG 1} = \boxed{3} \;\; \text{instrument}\,] \end{bmatrix}$$

g.
$$\begin{bmatrix} \text{Hahlula} \\ [\,\text{S} - \text{ARG 1} = \boxed{3} \;\; \text{instrument}\,] \end{bmatrix}$$

h.
$$\begin{bmatrix} \text{Tlhantlha} \\ [\,\text{S} - \text{ARG 1} = \boxed{3} \;\; \text{instrument}\,] \end{bmatrix}$$

The fully-fledged argument- structures for 'tshova', 'hirimuxa', 'tsema', 'handzula', 'faya', 'khatlula', 'hahlula' and 'tlhantlha' may be represented as follows:

(29) a.
$$\begin{bmatrix} \text{Tshova} \\ \text{ARGSTR} = \begin{bmatrix} \text{ARG 1} & = & \boxed{1} & \text{animate ,instrument} \\ \text{ARG 2} & = & \boxed{2} & \text{breakable object} \\ \text{S-ARG 1} & = & \boxed{3} & \text{instrument} \end{bmatrix} \end{bmatrix}$$

b.
$$
\begin{bmatrix}
\text{Hirimuxa} \\
\text{ARGSTR} = \begin{bmatrix}
\text{ARG 1} & = & \boxed{1} & \text{animate, instrument} \\
\text{ARG 2} & = & \boxed{2} & \text{breakable object} \\
\text{S- ARG 1} & = & \boxed{3} & \text{instrument}
\end{bmatrix}
\end{bmatrix}
$$

c.
$$
\begin{bmatrix}
\text{Tsema} \\
\text{ARGSTR} = \begin{bmatrix}
\text{ARG 1} & = & \boxed{1} & \text{animate, instrument} \\
\text{ARG 2} & = & \boxed{2} & \text{breakable object} \\
\text{S- ARG 1} & = & \boxed{3} & \text{instrument}
\end{bmatrix}
\end{bmatrix}
$$

d.
$$
\begin{bmatrix}
\text{Handzula} \\
\text{ARGSTR} = \begin{bmatrix}
\text{ARG 1} & = & \boxed{1} & \text{animate, instrument} \\
\text{ARG 2} & = & \boxed{2} & \text{breakable object} \\
\text{S- ARG 1} & = & \boxed{3} & \text{instrument}
\end{bmatrix}
\end{bmatrix}
$$

e.
$$
\begin{bmatrix}
\text{Faya} \\
\text{ARGSTR} = \begin{bmatrix}
\text{ARG 1} & = & \boxed{1} & \text{animate, instrument} \\
\text{ARG 2} & = & \boxed{2} & \text{breakable object} \\
\text{S- ARG 1} & = & \boxed{3} & \text{instrument}
\end{bmatrix}
\end{bmatrix}
$$

f.
$$\begin{bmatrix} \text{Khatlula} \\ \text{ARGSTR} = \begin{bmatrix} \text{ARG 1} & = & \boxed{1} & \text{animate, instrument} \\ \text{ARG 2} & = & \boxed{2} & \text{breakable object} \\ \text{S- ARG 1} = & & \boxed{3} & \text{instrument} \end{bmatrix} \end{bmatrix}$$

g.
$$\begin{bmatrix} \text{Hahlula} \\ \text{ARGSTR} = \begin{bmatrix} \text{ARG 1} & = & \boxed{1} & \text{animate, instrument} \\ \text{ARG 2} & = & \boxed{2} & \text{breakable object} \\ \text{S- ARG 1} = & & \boxed{3} & \text{instrument} \end{bmatrix} \end{bmatrix}$$

h.
$$\begin{bmatrix} \text{Tlhantlha} \\ \text{ARGSTR} = \begin{bmatrix} \text{ARG 1} & = & \boxed{1} & \text{animate, instrument} \\ \text{ARG 2} & = & \boxed{2} & \text{breakable object} \\ \text{S- ARG 1} = & & \boxed{3} & \text{instrument} \end{bmatrix} \end{bmatrix}$$

3.3. THE EVENT STRUCTURE

This structure refers to the actions which are used when something is broken. Normally, there are three types of events, namely process, state and transition, but for break verbs we are only going to concentrate on two types, which are process and state , because when something is broken there must

be a breaking process and the result or shape in which that thing is in after breaking.

The event structures of different break verbs will be given as follows:

3.3.1. The event structure of 'tshova':

$$
\begin{bmatrix}
\text{Tshova (break)} \\
\text{EVENTSTR} = \begin{bmatrix} \text{E1} = \text{e 1 :} & \text{Process} \\ \text{E 2} = \text{e 2 :} & \text{State} \end{bmatrix}
\end{bmatrix}
$$

3.3.2. The event structure of 'hirimuxa':

$$
\begin{bmatrix}
\text{Hirimuxa (demolish)} \\
\text{EVENTSTR} = \begin{bmatrix} \text{E 1} = \text{e 1 : Process} \\ \text{E 2} = \text{e 2 : State} \end{bmatrix}
\end{bmatrix}
$$

3.3.3. The event structure of 'tsema' :

$$
\begin{bmatrix}
\text{Tsema (cut)} \\
\text{EVENTSTR} = \begin{bmatrix} \text{E 1} = \text{e 1 : Process} \\ \text{E 2} = \text{e 2 : State} \end{bmatrix}
\end{bmatrix}
$$

3.3.4. The event structure of 'handzula':

$$
\begin{bmatrix}
\text{Handzula (tear)} \\
\text{EVENTSTR=} \begin{bmatrix} \text{E 1} = \text{e 1 : Process} \\ \text{E 2} = \text{e 2 : State} \end{bmatrix}
\end{bmatrix}
$$

3.3.5. The event structure of 'faya':

$$
\begin{bmatrix}
\text{Faya (break)} \\
\text{EVENTSTR} = \begin{bmatrix} \text{E 1} = \text{e 1 : Process} \\ \text{E 2} = \text{e 1 : State} \end{bmatrix}
\end{bmatrix}
$$

3.3.6. The event structure of 'khatlula' :

$$
\begin{bmatrix}
\text{Khatlula (break)} \\
\text{EVENTSTR} = \begin{bmatrix} \text{E 1} = \text{e 1 : Process} \\ \text{E 2} = \text{e 2 : State} \end{bmatrix}
\end{bmatrix}
$$

3.3.7. The event structure of 'hahlula' :

$$
\begin{bmatrix}
\text{Hahlula (destroy)} \\
\text{EVENTSTR} = \begin{bmatrix} \text{E 1} = \text{e 1 : Process} \\ \text{E 2} = \text{e 2 : State} \end{bmatrix}
\end{bmatrix}
$$

3.3.8. The event structure of 'tlhantlha':

$$
\begin{bmatrix}
\text{Tlhantlha (dismantle)} \\
\text{EVENTSTR} = \begin{bmatrix} E\,1 = e\,1 : \text{Process} \\ E\,2 = e\,2 : \text{State} \end{bmatrix}
\end{bmatrix}
$$
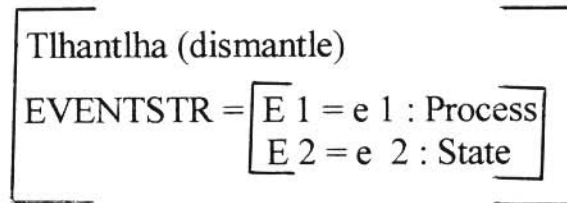
3.4. THE QUALIA STRUCTURE

Qualia structure refers to the meaning of a word. Crystal (1980: 317) defines a qualia structure as a mode of representation which builds on the logical connection between senses to arrive at a richer semantic representation for nouns and adjectives.

Four essential aspects of a word's meaning are specified as far as qualia structure is concerned, which are :

FORMAL   : That which distinguishes it with a larger domain.

CONSTITUTIVE :The relationship between an object and its consti-
                         tuent parts.

TELIC   : Its purpose and function

AGENTIVE   : Factors involved in its origin or bringing it about.

The following sentences can be used to apply the above mentioned aspects:

3.4.1. The qualia structure of the verb 'tshova':

(30) Wanuna u <u>tshova</u> mova hi banga.
    (A man breaks sugarcane with a hack - knife).

The qualia structure of '<u>mova</u>' will be as follows:

Mova (Sugarcane)

FORMAL	=	food
CONSTITUTIVE	=	- mass (countable)
TELIC	=	eat
AGENT	=	Man

The formal role of all break verbs will be '<u>change</u>' and therefore <u>break verbs</u>, <u>give verbs</u>, <u>bend verbs</u> and many more are called <u>verbs of change</u> because when something is <u>broken</u>, <u>cooked</u>, <u>bend</u> and the like the result or state after the process differs from its original status.

With 'tshova' the state will be '<u>broken</u>'. The agentive role will give the act in the verb. With '<u>tshova</u>' it will be 'break - act'. Verbs cannot have a <u>telic role</u> like nouns. The <u>lexical conceptual paradigm</u> gives the various meanings of the verb '<u>tshova</u>': <u>break</u> ; <u>separate</u>; <u>poke</u>.

The qualia structure for 'tshova' will be like this:

```
Tshova (break )
    break, separate, poke - LCP
    FORMAL          = change (e 2 , [2] )
    AGENTIVE        = break - act (e 1, [1] [3] )
    CONSTITUTIVE = broken  ( e 2,  [2]   )
```

3.4.2. The qualia structure of the verb 'hirimuxa':

As mentioned earlier, under this structure, the meaning of a verb is the main issue. There are four essential aspects of a word's meaning as far as qualia structure is concerned which are formal aspect, constitutive aspect, telic aspect and agentive aspect, e.g:

(31)   Thoko u hirimuxa nhulu ya mabanana hi xikomu.
       (Thoko demolishes a heap of bananas with a hoe).

The qualia structure of 'mabanana' will be as follows:

```
Mabanana  (bananas)
          FORMAL          =  food
          CONSTITUTIVE = - mass (countable)
          TELIC           =  eat
          AGENT           =  Thoko
```

Since the formal role of all break verbs is change, with 'hirimuxa' the state will be <u>demolish</u>. The agentive role will give the act in the verb. With 'hirimuxa' it will be <u>break- act</u>. The lexical conceptual paradigm gives the various meanings of the verb '<u>hirimuxa</u>' : <u>break</u>, <u>demolish</u>, <u>destroy</u>, <u>ruin</u>, <u>destruct</u>.

The qualia structure for '<u>hirimuxa</u>' will look like:

$$
\begin{bmatrix}
\text{Hirimuxa (demolish)} \\
\quad \begin{bmatrix}
\text{break, demolish, destroy, ruin, destruct - LCP} \\
\text{FORMAL} \quad = \text{Change (e 2, } \boxed{2} \text{)} \\
\text{AGENTIVE} \quad = \text{break- act (e 1, } \boxed{1} \; \boxed{3} \text{)} \\
\text{CONSTITUTIVE} = \text{broken (e 2, } \boxed{2} \text{)}
\end{bmatrix}
\end{bmatrix}
$$

3.4.3. The qualia structure of the verb 'tsema':

Qualia refers to the meaning of a word. Four essential aspects of a word's meaning are specified as far as qualia structure is concerned, namely: formal (that which distinguishes it within a larger domain) ; constitutive (the relationship between an object and its constituent parts) ; telic (its purpose and function) and agentive (factors involved in its origin or bringing it about); for example , the following sentence can be used to apply the above mentioned aspects:

(32) Wanuna u <u>tsema</u> lamula hi mukwana.
      (The man cuts an orange with a knife).

The qualia structure of '<u>lamula</u>' will be like :

$$
\begin{bmatrix}
\text{Lamula (orange)} \\
\begin{bmatrix}
\text{FORMAL} & = & \text{food} \\
\text{CONSTITUTIVE} & = & \text{- mass (countable)} \\
\text{TELIC} & = & \text{eat} \\
\text{AGENT} & = & \text{man}
\end{bmatrix}
\end{bmatrix}
$$
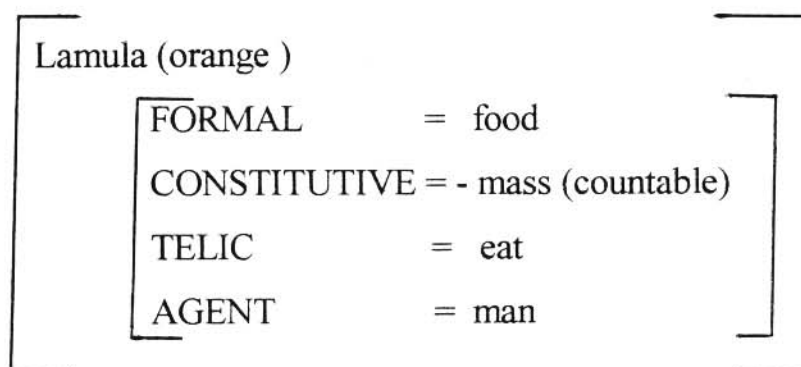
Since when something is cooked , bent , broken, and the like, the result of that thing after the process differs from its original shape. With ' tsema' the result will be 'broken'. The agentive role will give the act in the verb because it is an argument which is able to control its actions.

With 'tsema' it will be 'break - act'. Verbs cannot have telic role, only nouns can .The 'lexical conceptual paradigm' gives the various meanings of a verb '<u>tsema</u>': <u>break, cut, chop, to slice</u>.

The qualia structure for 'tsema' will look like this:

$$
\begin{bmatrix}
\text{Tsema (cut)} \\
\quad \begin{bmatrix}
\text{break, cut, chop, to slice - LCP} \\
\text{FORMAL} \qquad = \text{change (e 2, } \boxed{2} \text{)} \\
\text{AGENTIVE} \qquad = \text{break- act (e 1 } \boxed{1} \ \boxed{3} \text{)} \\
\text{CONSTITUTIVE} = \text{broken (e 2, } \boxed{2} \text{)}
\end{bmatrix}
\end{bmatrix}
$$
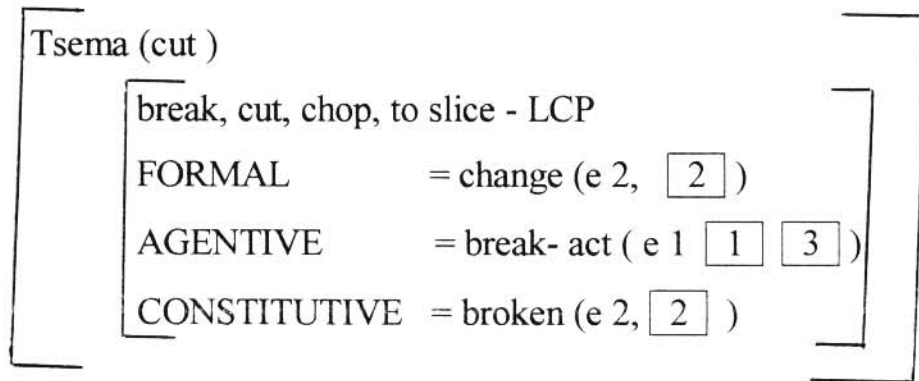
3.4.4. The qualia structure for the verb 'handzula':

Under this structure four essential aspects of a word's meaning are specified, i.e. constitutive, formal, telic and agentive, for example :

(33)   Ndzi <u>handzula</u> saka ra mugayo hi xikero.
        (I tear a mielie - bag with a pair of scissors).

The qualia structure for '<u>mugayo</u>' will be as follows:

$$
\begin{bmatrix}
\text{Mugayo (mealiemeal)} \\
\quad \begin{bmatrix}
\text{FORMAL} \qquad = \text{food} \\
\text{CONSTITUTIVE} = \text{mass} \\
\text{TELIC} \qquad = \text{eat} \\
\text{AGENT} \qquad = \text{myself}
\end{bmatrix}
\end{bmatrix}
$$
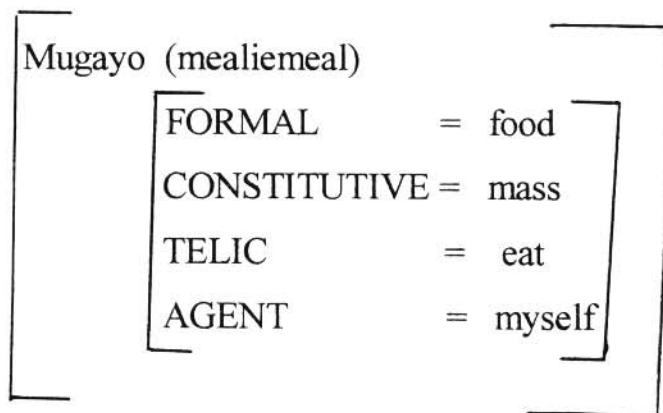
Since the formal role all break verbs is change, break verbs, bend verbs, give bends, cook verbs, etc, are called verbs of change because an entity involved in the action becomes different in form from its original status. The constitutive role of verbs will give the state if the event structure indicates a state event. With 'handzula' the state will be 'broken'.

The act given by the agentive role in the verb ' handzula ' will be ' break - act ' . The break verb ' handzula ' according to the lexical conceptual paradigm may have different meanings like : break , tear, rend, rip, destroy.

The qualia structure for 'handzula' will look like this:

```
Handzula (tear)
        break, tear, rend ,rip, destroy- LCP
        FORMAL          = change (e 2 , [2] )
        AGENTIVE        = break - act (e 1, [1] [3] )
        CONSTITUTIVE =broken (e 2 , [2] )
```
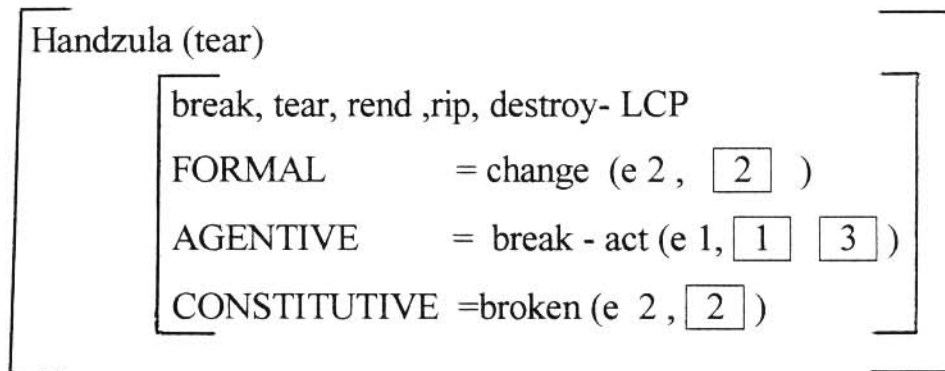
3.4.5. The qualia structure for the verb 'faya':

(34) Khensani u faya tandza hi foroko.
      (Khensani breaks an egg with a fork).

The qualia structure for 'tandza' will be as follows:

```
Tandza (egg)
    ┌ FORMAL          = food    ┐
    │ CONSTITUTIVE = -mass       │
    │ TELIC           = eat      │
    └ AGENT           = Khensani ┘
```

With 'faya' the state will be 'broken'. The agentive role will give the act in the verb, and with 'faya' it will be 'break - act'. Verbs cannot have a telic role like nouns. The lexical conceptual paradigm gives the various meanings of the verb 'faya' : break, smash, destroy, shatter.

The qualia structure for 'faya' will be like this :

```
Faya (break)
    ┌ break, smash, shatter, destroy-LCP      ┐
    │ FORMAL          = change (e 2,  2 )      │
    │ AGENTIVE        = break- act (e 1, 1  3 )│
    └ CONSTITUTIVE = broken (e 2,  2 )         ┘
```

3.4.6. The qualia structure for the verb 'khatlula':

As mentioned earlier, under this structure, the meaning of a verb is the main issue. There are four essential aspects of a word's meaning as far as qualia

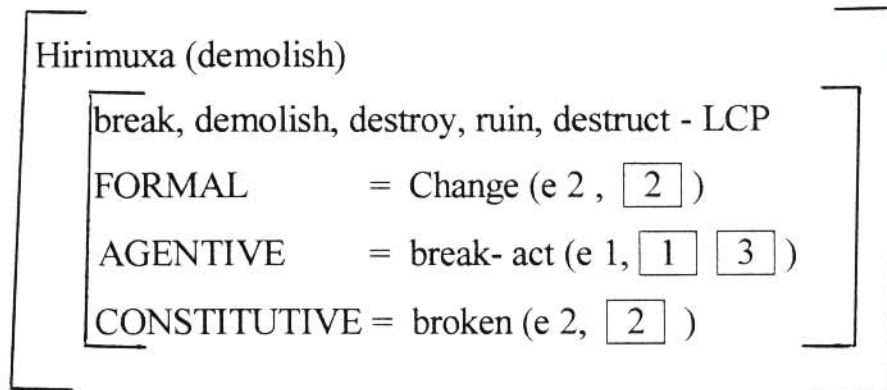structure is concerned which are formal aspect, constitutive aspect, telic aspect and agentive aspect , e.g :

(35)   Homu yi <u>khatlula</u> swifaki hi meno.
        (The cow breaks mielies with teeth).

The qualia structure for '<u>swifaki</u>' will be as follows:

```
Swifaki   (mealies )
            FORMAL          = food
            CONSTITUTIVE = - mass (countable )
            TELIC            = eat
            AGENT           = cow
```

The formal role of the break verb '<u>khatlula</u>' will be change. The state thereof will be 'broken'. The act given by the agentive role in the verb '<u>khatlula</u>' will be break - act . The break verb ' <u>khatlula</u> ' according to the lexical conceptual paradigm may have different meanings like : <u>break</u> , <u>tear</u>, <u>cut</u>, <u>strip</u>.

The qualia structure structure for '<u>khatlula</u>' will be like this:

```
Khatlula (break )
            break, tear, cut , strip - LCP
            FORMAL          = change (e 2,  2  )
            AGENTIVE       = break-act (e 1,  1    3  )
            CONSTITUTIVE= broken (e 2,  2  )
```

3.4.7. The qualia structure for the verb 'hahlula':

Qualia refers to the meaning of a word. As mentioned earlier, there are four aspects of a word's meaning as far as qualia structure is concerned, namely: formal(that which distinguishes it within a larger domain); constitutive (the relationship between an object and its constituent parts); telic (its purpose and function) and agentive (factors involved in its origin or bringing about). The following sentence can be used to apply the above mentioned aspects:

(36)   Tatana u <u>hahlula</u> nhulu ya tinsimbhi hi mavoko.
        (Father demolishes a heap of irons with hands).

The qualia structure for 'tinsimbhi' will be as follows:

$$
\begin{bmatrix}
\text{Tinsimbhi (irons)} \\
\quad \begin{bmatrix}
\text{FORMAL} & = & \text{material} \\
\text{CONSTITUTIVE} & = & \text{- mass (countable)} \\
\text{TELIC} & = & \text{build} \\
\text{AGENT} & = & \text{father}
\end{bmatrix}
\end{bmatrix}
$$

Since the formal role of all break verbs is change, break verbs, bend verbs, give verbs, cook verbs, etc, are called verbs of change because an entity involved in the action becomes different in form from its original status. The constitutive role of verbs will give the state if the event structure indicates a state event .

With 'hahlula' the state will be 'broken'. The act given by the agentive role in the verb 'hahlula' will be break- act. The lexical conceptual paradigm gives the various meanings of the verb 'hahlula': break , demolish, destroy, destruct.

The qualia structure for 'hahlula' will look like this:

$$
\begin{bmatrix}
\text{Hahlula (destroy)} \\
\quad \begin{bmatrix}
\text{break, demolish, destroy, destruct} \\
\text{FORMAL} \qquad = \text{change (e 2, } \boxed{2}\text{)} \\
\text{AGENTIVE} \qquad = \text{break- act (e 1, } \boxed{1}\ \boxed{3}\text{)} \\
\text{CONSTITUTIVE} = \text{broken (e 2 , } \boxed{2}\text{)}
\end{bmatrix}
\end{bmatrix}
$$
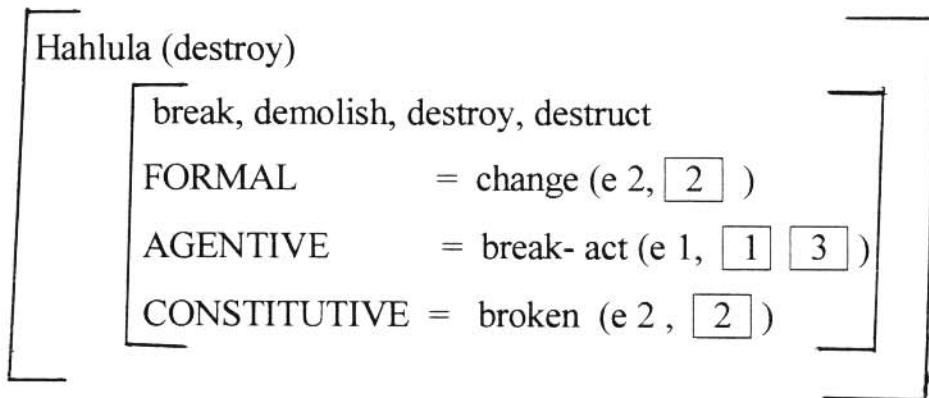
3.4.8. The qualia structure for the verb 'tlhantlha':

Under this structure four essential aspects of a word's meaning are specified, i.e. constitutive, formal,telic and agentive, for example:

(37) Manana u tlhantlha harhani hi mavoko.
      (Mother dismantles a sewing thread with hands).

The qualia structure for 'harhani' will be like this:

Harhani (thread)

FORMAL	=	material
CONSTITUTIVE	=	- mass (countable)
TELIC	=	sew
AGENT	=	mother

The formal role of all break verbs will be change. Since when something is cooked, broken, bent and the like, the result or state after the process differs from its original status, break verbs, give verbs, cook verbs, bend verbs and many more are therefore called verbs of change.

With 'tlhantlha' the state will be 'broken' and the act will be 'break- act'. Verbs cannot have a telic role like nouns. The lexical conceptual paradigm gives the various meanings of the verb 'tlhantlha': break, dismantle, destroy, unravel.

The qualia structure for 'tlhantlha' will look like this :

Tlhantlha (dismantle)

Break, dismantle, destroy, unravel- LCP

FORMAL	=	change (e 2, $\boxed{2}$)
AGENTIVE	=	break - act (e 1, $\boxed{1}$ $\boxed{3}$)
CONSTITUTIVE	=	broken (e 2, $\boxed{2}$)

3.5. THE LEXICAL INHERITANCE STRUCTURE

This structure means the summary of all the aspects discussed under the lexical semantic representation of verbs.

3.5.1. The lexical inheritance structure of the verb 'tshova':

'Tshova's' lexical inheritance structure will be as follows: [break, change].
The lexical semantic representation of 'tshova' will be as follows :

$$
\begin{bmatrix}
\text{Tshova (break)} \\
\text{ARGSTR} = \begin{bmatrix} \text{ARG 1} & = & \boxed{1} & \text{animate , instrument} \\ \text{ARG 2} & = & \boxed{2} & \text{breakable object} \\ \text{S- ARG 1} = & \boxed{3} & \text{instrument} \end{bmatrix} \\[2em]
\text{EVENTSTR} = \begin{bmatrix} \text{E 1} = \text{e 1 : Process} \\ \text{E 2} = \text{e 2 : State} \end{bmatrix} \\[2em]
\text{QUALIA} = \begin{bmatrix} \text{break, separate, poke - LCP} \\ \text{FORMAL} & = \text{change (e 2 , 2)} \\ \text{AGENTIVE} & = \text{break- act (e 1 , 1 , 3)} \\ \text{CONSTITUTIVE} = \text{broken (e 2, 2)} \end{bmatrix} \\[2em]
\begin{bmatrix} \text{LEXICAL INHERI-} \\ \text{TANCE STRUCTURE : [break, change]} \end{bmatrix}
\end{bmatrix}
$$
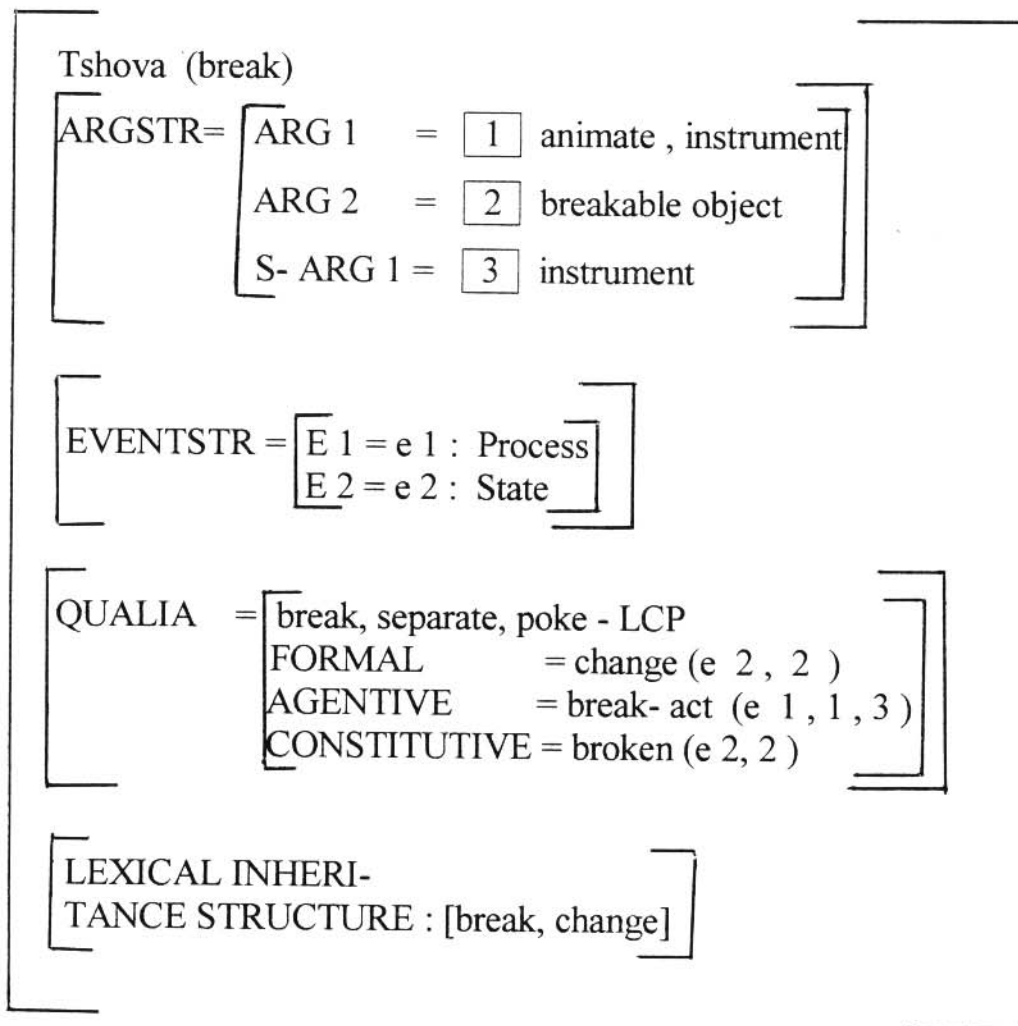
3.5.2. The lexical inheritance structure of 'hirimuxa':

The lexical inheritance structure of 'hirimuxa' will be : [break, change]. The lexical semantic representation of 'hirimuxa' will be as follows:

$$
\begin{bmatrix}
\text{Hirimuxa (demolish)} \\[2pt]
\text{ARGSTR} = \begin{bmatrix}
\text{ARG 1} & = & \boxed{1} & \text{animate , instrument} \\
\text{ARG 2} & = & \boxed{2} & \text{breakable object} \\
\text{S- ARG 1} & = & \boxed{3} & \text{instrument}
\end{bmatrix} \\[20pt]
\text{EVENTSTR} = \begin{bmatrix}
\text{E 1} = \text{e 1: Process} \\
\text{E 2} = \text{e 2: State}
\end{bmatrix} \\[20pt]
\text{QUALIA} = \begin{bmatrix}
\text{break, demolish, destroy, ruin, destruct - } \overline{\text{LCP}} \\
\text{FORMAL} & = \text{change (e 2 , 2)} \\
\text{AGENTIVE} & = \text{break - act (e 1, 1 , 3)} \\
\text{CONSTITUTIVE} & = \text{broken (e 2, 2)}
\end{bmatrix} \\[20pt]
\begin{bmatrix}
\text{LEXICAL} \\
\text{INHERITANCE} \\
\text{STRUCTURE: [break , change]}
\end{bmatrix}
\end{bmatrix}
$$

3.5.3. The lexical inheritance structure of the verb 'tsema':

Like in the above break verbs, the lexical inheritance structure of 'tsema' will be as follows: [break, change]. The lexical semantic representation of 'tsema' will look like:

Tsema (cut)

ARGSTR = ARG 1 = $\boxed{1}$ animate, instrument

ARG 2 = $\boxed{2}$ breakable object

S- ARG1 = $\boxed{3}$ instrument

EVENTSTR = E 1 = e 1 : Process
E 2 = e 2 : State

QUALIA = break, cut, chop, to slice - LCP

FORMAL = change (e 2, 2)

AGENTIVE = break - act (e 1, 1 , 3)

CONSTITUTIVE = broken (e 2, 2)

LEXICAL
INHERITANCE
STRUCTURE : [break ,change]

3.5.4. The lexical inheritance structure of 'handzula':

This structure refers to the summary of all the aspects discussed under the lexical semantic representatiion of verbs. For the break verb 'handzula' the lexical inheritance structure will be as follows:[break, change].

The lexical semantic representation of the break verb 'handzula' will be like:

Handzula (tear)

$ARGSTR = \begin{bmatrix} ARG\ 1 & = & \boxed{1} & \text{animate , instrument} \\ ARG\ 2 & = & \boxed{2} & \text{breakable object} \\ S\text{-}ARG\ 1 & = & \boxed{3} & \text{instrument} \end{bmatrix}$

$EVENTSTR = \begin{bmatrix} E\ 1 = e\ 1 : \text{Process} \\ E\ 2 = e\ 2 : \text{State} \end{bmatrix}$

$QUALIASTR = \begin{bmatrix} \text{break, tear, rend, rip, destroy - LCP} \\ FORMAL & = & \text{change (e 2 , 2)} \\ AGENTIVE & = & \text{break - act (e 1, 1, 3)} \\ CONSTITUTIVE & = & \text{broken (e 2, 2)} \end{bmatrix}$

$\begin{bmatrix} \text{LEXICAL} \\ \text{INHERITANCE} \\ \text{STRUCTURE} : \text{[break , change]} \end{bmatrix}$

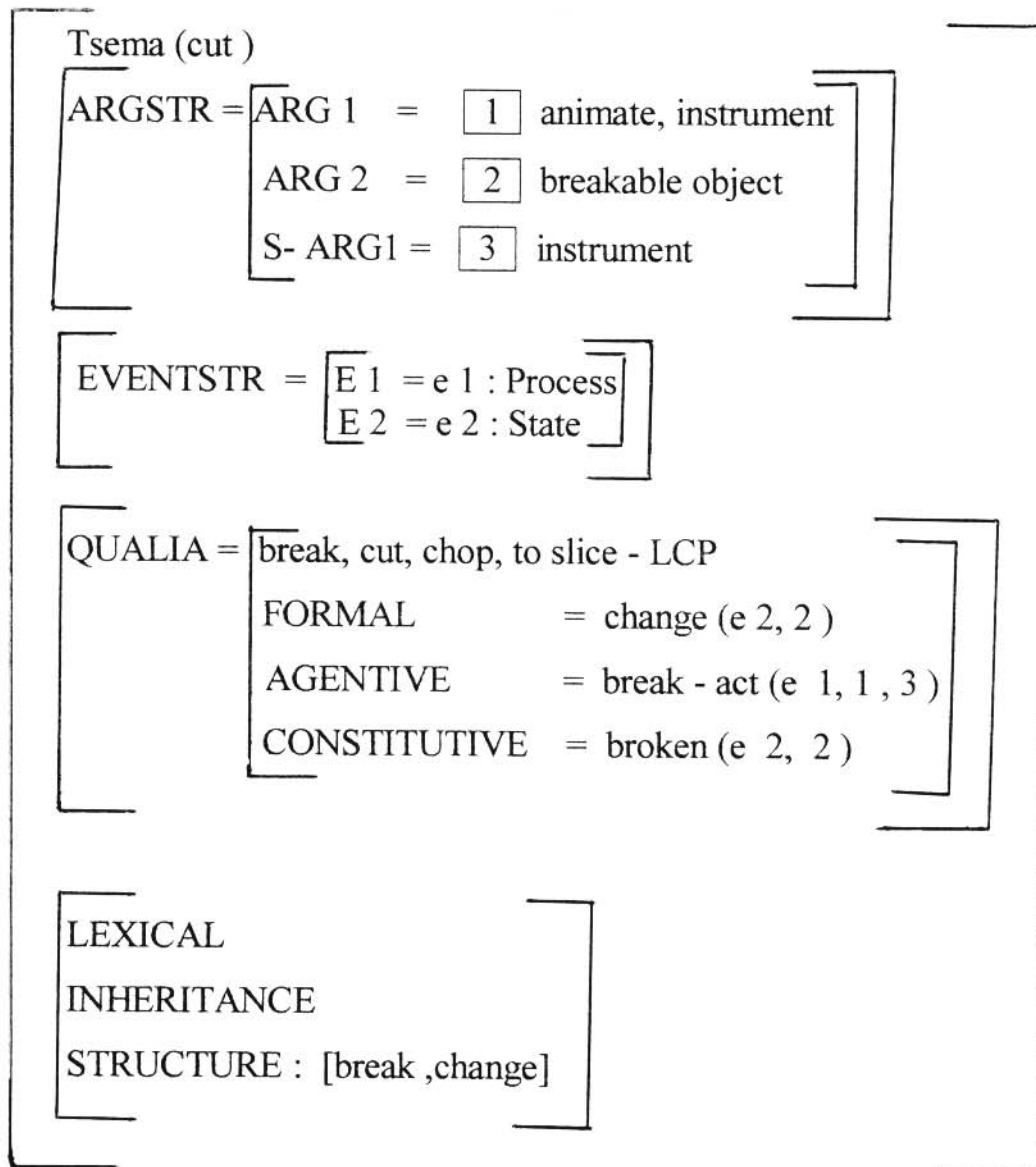### 3.5.5. The lexical inheritance structure of the break verb 'faya':

The lexical inheritance structure of 'faya' will be : [break, change]. The lexical semantic representation of the break verb 'faya' will be as follows:

Faya (break)

$$
ARGSTR = \begin{bmatrix} ARG\ 1 = \boxed{1}\ \text{animate, instrument} \\ ARG\ 2 = \boxed{2}\ \text{breakable object} \\ S\text{-}ARG = \boxed{3}\ \text{instrument} \end{bmatrix}
$$

$$
EVENTSTR = \begin{bmatrix} E\ 1 = e\ 1\ :\ Process \\ E\ 2 = e\ 2\ :\ State \end{bmatrix}
$$

$$
QUALIASTR = \begin{bmatrix} \text{break, smash , shatter, destroy- LCP} \\ FORMAL \qquad = change\ (e\ 2,\ 2\ ) \\ AGENTIVE \qquad = break\text{-}act\ (e\ 1\ ,1\ ,\ 3\ ) \\ CONSTITUTIVE = broken\ (e\ 2\ ,\ 2\ \ ) \end{bmatrix}
$$

$$
\begin{bmatrix} LEXICAL \\ INHERITANCE \\ STRUCTURE\ \ :\ [break\ ,\ change\ ] \end{bmatrix}
$$

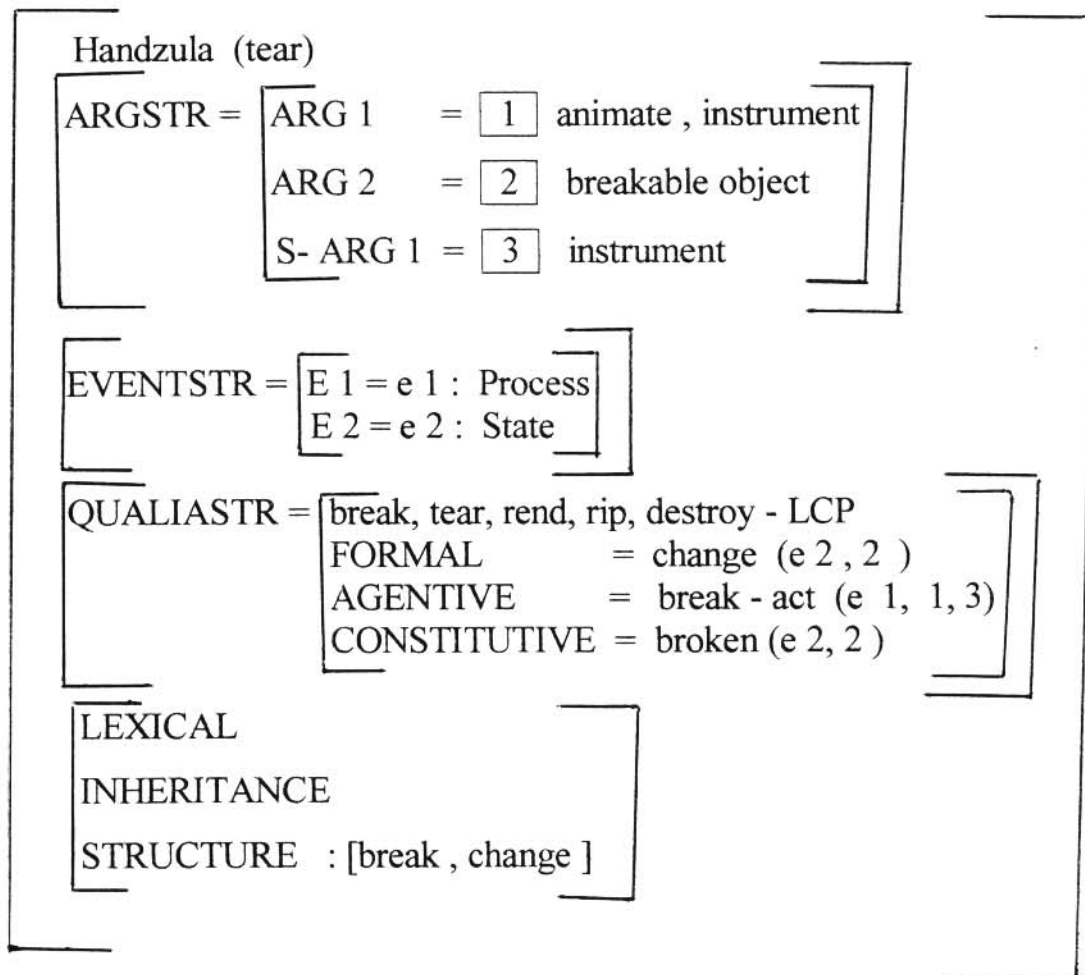### 3.5.6. The lexical inheritance structure of 'khatlula':

Like in the above break verbs, the lexical inheritance structure of the verb 'khatlula' will be like : [break, change]. The lexical semantic representation of 'khatlula' will look like :

Khatlula (break)

ARGSTR = ARG 1 = $\boxed{1}$ animate, instrument
ARG 2 = $\boxed{2}$ breakable object
S- ARG 1 = $\boxed{3}$ instrument

EVENTSTR = E 1 = e 1 : Process
E 2 = e 2 : State

QUALIASTR = break, tear , cut , strip - LCP
FORMAL = change (e 2 , 2)
AGENTIVE = break - act (e 1 , 1 , 3)
CONSTITUTIVE = broken (e 2 , 2)

LEXICAL

INHERITANCE

STRUCTURE : [break, change]

3.5.7. The lexical inheritance structure of 'hahlula':

The lexical inheritance structure of 'hahlula' will be : [break, change]. The lexical semantic representation of 'hahlula' will be as follows :

$$
\begin{bmatrix}
\text{Hahlula (destroy)} \\[4pt]
\text{ARGSTR} = \begin{bmatrix} \text{ARG 1} &= \boxed{1} & \text{animate, instrument} \\ \text{ARG 2} &= \boxed{2} & \text{breakable object} \\ \text{S-ARG} &= \boxed{3} & \text{instrument} \end{bmatrix} \\[20pt]
\text{EVENTSTR} = \begin{bmatrix} \text{E 1} = \text{e 1} & : \text{Process} \\ \text{E 2} = \text{e 2} & : \text{State} \end{bmatrix} \\[20pt]
\text{QUALIASTR} = \begin{bmatrix} \text{break, demolish, destroy, destruct- LCP} \\ \text{FORMAL} = \text{change (e 2 , 2)} \\ \text{AGENTIVE} = \text{break - act (e 1 , 1 , 3)} \\ \text{CONSITUTIVE} = \text{(e 2 , 2)} \end{bmatrix} \\[20pt]
\begin{matrix} \text{LEXICAL} \\ \text{INHERITANCE} \\ \text{STRUCTURE} : \quad [\text{break , change}] \end{matrix}
\end{bmatrix}
$$

3.5.8. The lexical inheritance structure of the break verb 'tlhantlha':
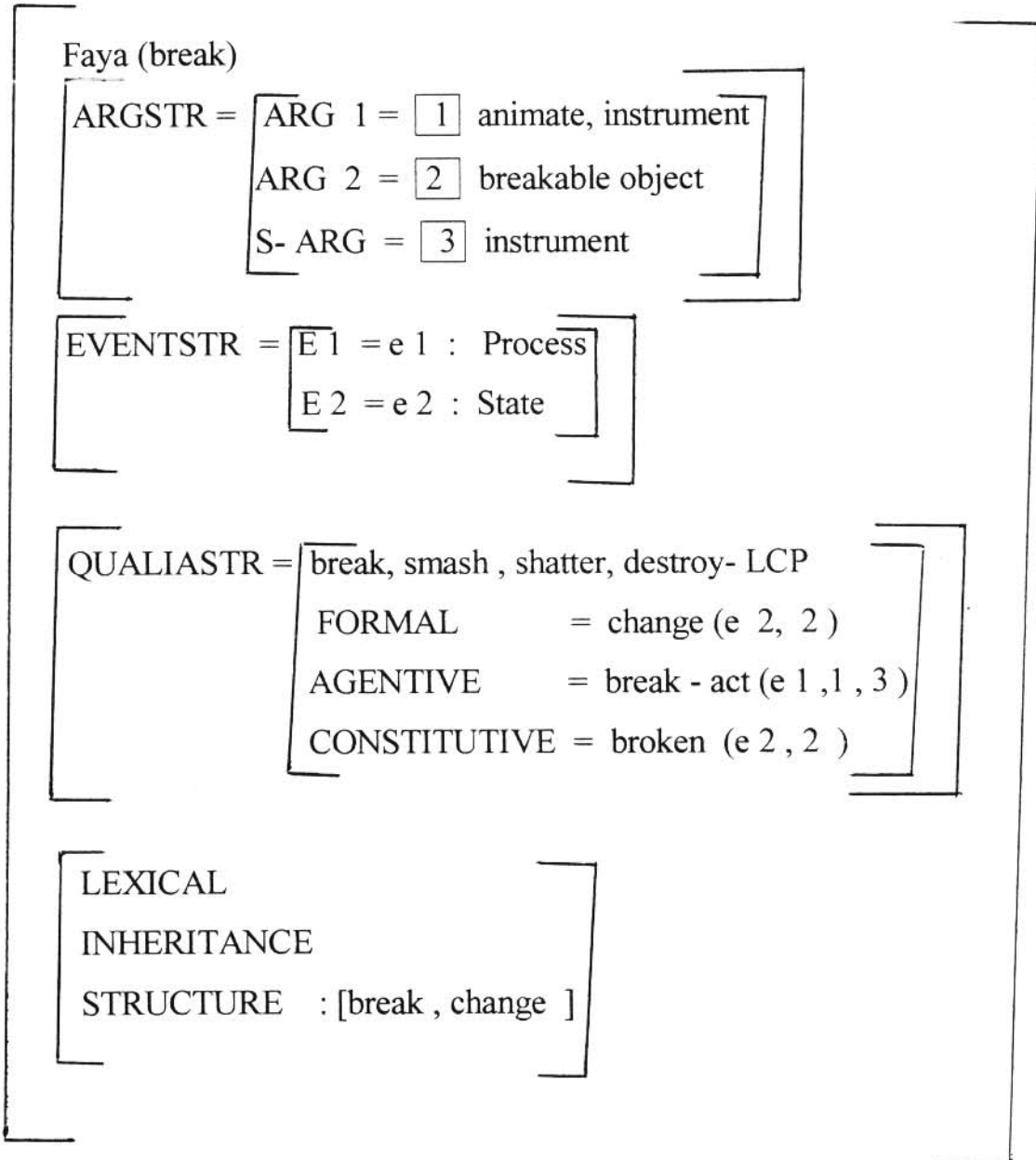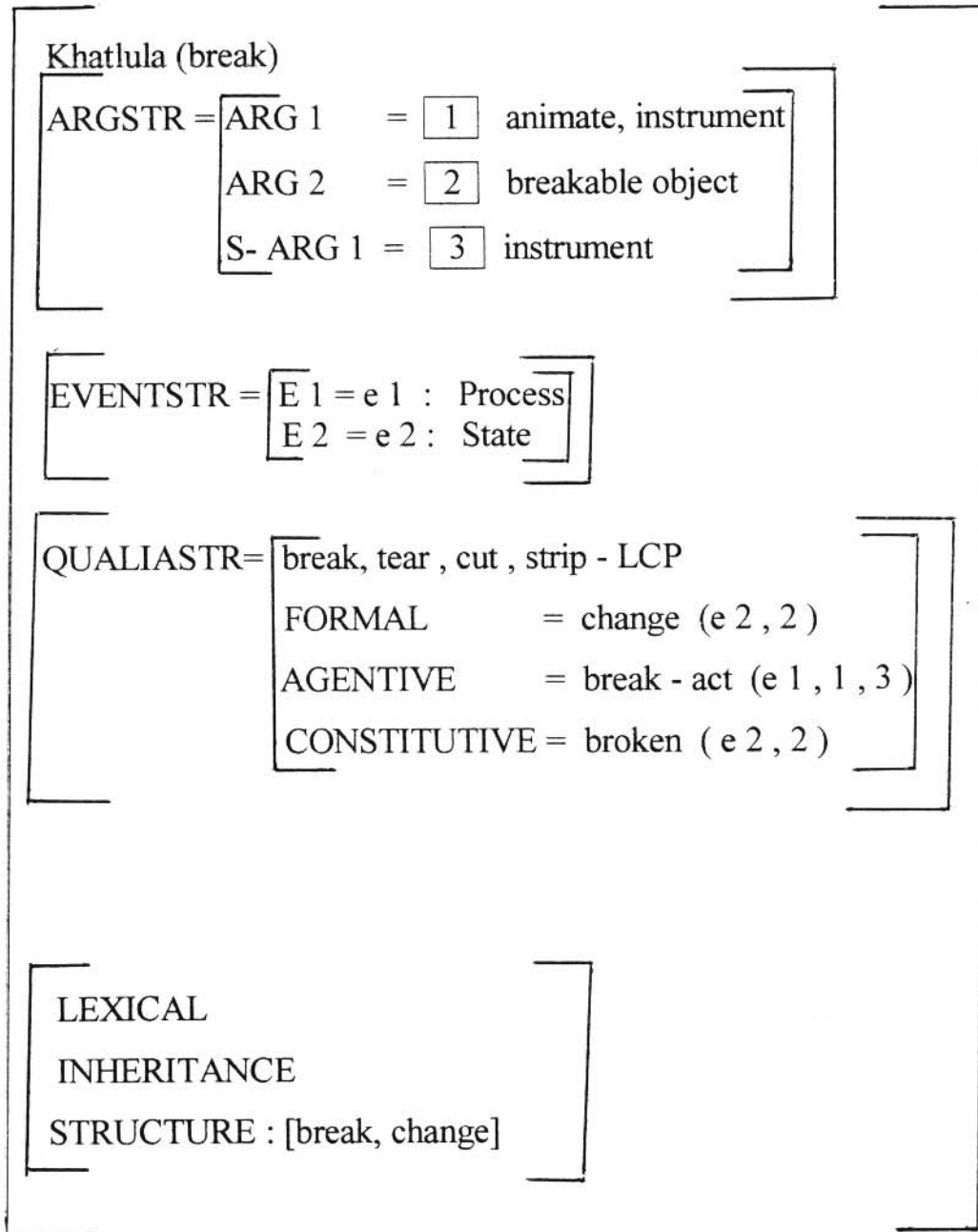
Lexical inheritance structure refers to the summary of all the aspects discussed under the lexical semantic representation of break verbs. For the break verb 'tlhantlha', the lexical inheritance structure will be as follows: [break, change]. The lexical semantic representation of 'tlhantlha' will look like :

Tlhantlha (dismantle)

ARGSTR = ARG 1 = [1] animate, instrument
ARG 2 = [2] breakable object
S-ARG 1 = [3] instrument

EVENTSTR = E 1 = e 1 : Process
E 2 = e 2 : State

QUALIASTR = break, dismantle, destroy, unravel - LCP
FORMAL = change (e 2 , 2)
AGENTIVE = break - act (e 1 , 1 , 3)
CONSTITUTIVE = broken (e 2 , 2)

LEXICAL
INHERITANCE
STRUCTURE : [break, change]
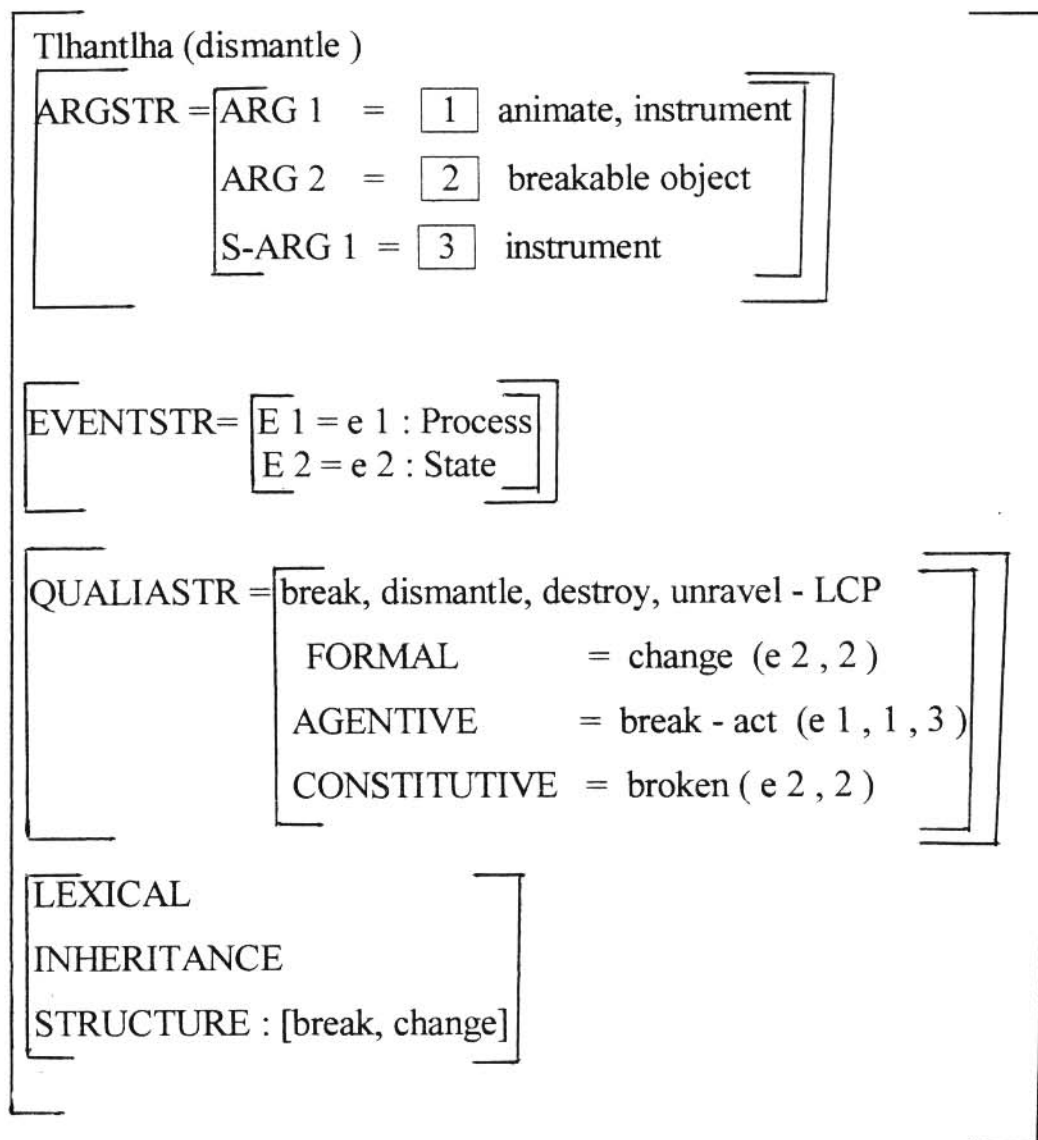
3.6. SUMMARY

This chapter examined the different aspects used in the lexical- semantic representation of break verbs. These aspects are : <u>Argument structure</u>, <u>event structure</u>, <u>qualia structure</u> and <u>lexical inheritance structure</u> .

<u>The argument structure</u>, which according to Crystal (1980) is a demonstrable discourse in a language for the use of a particular syntactic structure, has been examined. The NP argument which accupies the subject position, and assigned a role by VP, is called an <u>external argument</u> and according to the predicate theory, an external argument is found outside the maximal projection of the verb.

The NP argument that appears in the position subcategorized by a verb, is the <u>internal argument</u>. An internal argument is found at the end of sentences and it occupies the object position. Different sentences with different break verbs, where external and internal arguments are demonstrated have been explored.

In this chapter, these arguments of lexical representation are marked by semantic labels, such as agent, instrument, patient, theme, etc.

It was demonstrated that in Xitsonga, it is possible for a break verb to appear with nouns denoting both an individual or group and in this case the argument will only be <u>animate</u>, but if a break verb appears with nouns denoting only an individual, the argument will be <u>animate</u>, <u>individual</u>, and it was mentioned that this kind of an argument will operate in scarce situations.

The possibility of break verbs in Xitsonga to appear with internal arguments which are <u>concrete</u> as well as with internal arguments which are <u>abstract</u> was examined . Concrete arguments are those which can be seen, heard or touched, i.e. they are breakable physical objects. Abstract arguments are those which are unseen, untouchable or unheard, i.e. they are non-physical objects.

In this chapter it was mentioned that in Xitsonga, break verbs can appear with <u>shadow arguments</u> , which are arguments which refer to semantic content that is not necessarily expressed in syntax. They denote an instrument. Shadow arguments are arguments which are not necessary, even if left out, the sentences still have sense, one can use them just for clarity.

It was deduced that since break verbs may appear with shadow arguments, it means that a sentence can have three types of arguments, which are: external arguments, internal arguments and shadow arguments.

The fully- fledged argument-structures for different break verbs in Xitsonga, where the three types of arguments are included, are demonstrated.

The event structure of different break verbs has been explored. Three types of events, which are process, state and transition were indicated and it was further mentioned that for break verbs, only two types of events, i.e. process and state were going to be looked at , because when something is broken there must be a breaking process and the result or shape in which that thing is in after breaking .

The qualia structure, which refers to the meaning of a word, and which according to Crystal (1980) refers to a mode of representation which builds on the logical connection between senses to arrive at a richer semantic representation for nouns and adjectives, was investigated.

Four essential aspects of a word's meaning as far as qualia structure is concerned, which are formal, constitutive, telic and agentive, were specified.

The qualia structures of different break verbs, where it was demonstrated that one break verb according to the lexical conceptual paradigm, may have more than one meaning, were examined.

It was mentioned that the formal role of all break verbs will be <u>change</u>, because break verbs , cook verbs , give verbs , and the like, are called <u>verbs of change</u> because when something is broken, cooked , bent, etc.,the result or state after the process differs from its original status.

The <u>lexical inheritance structure</u> of the different break verbs, which refers to the summary of all the aspects dealt with under the lexical semantic representation of break verbs, was examined. In all break verbs dealt with, the lexical inheritance structure was represented as: [break, change].

CHAPTER FOUR

4. SYNTACTIC ALTERNATION AND SELECTION RESTRICTION OF BREAK VERBS

4.1. INTRODUCTION

The main purpose of this chapter is to examine the possibility of syntactic altenation and selection restriction of break verbs in Xitsonga. The use of transitive and intransitive verbs, as well as the different types of verbal alternations as far as break verbs are concerned will be explored. The selection restriction of break verbs with regards to the subjects and objects of sentences will be examined.

4.2. SYNTACTIC ALTERNATION OF BREAK VERBS

4.2.1. Definition of the term 'alternation'

There are several definitions of alternation in the literature. Crystal(1997:16) describes an alternation as :

> A term used in linguistics to refer to the relationship which exists between the alternative forms of a linguistic unit.

Richards, et al, (1992:14) agree with Crystal's description of an alternation when they state that alternation refers to the relationship between the different forms of a linguistic unit.

4.2.2. Transitive and intransitive alternations

This section is going to explore whether break verbs may appear as both transitive and intransitive verbs in Xitsonga. Fowler and Fowler (1964) refer to a transitive verb as a verb which is able to take a direct object expressed or understood, and an intransitive verb as a verb that does not take a direct object.

Du Plessis (1999) mentions that there are various categories of verbs, amongst which break verbs are one, which may alternatively appear as either transitive or intransitive verbs where the position of object plays a crucial role.

The object arguments will be [+ANIMATE] and [-ANIMATE] respectively. The following break verbs will be tested on whether they may appear with the neuter suffix -ek-:

(i)   Phema (break)
        Transitive

(1) a.   Khensani u phema [vuswa].
          (Khensani breaks the porridge).

b. Ndzi phema [xinkwa].
(I break the bread).

Intransitive

(2) a. [vuswa] bya phemeka.
(The porridge is broken).

b. [Xinkwa] xa phemeka.
(The bread is broken).

(ii) Faya (break).

Transitive

(3) a. Tomas u faya [lambhu].
(Tomas breaks the lamp).

b. Ndzi faya [huku].
(I break the chicken).

Intransitive

(4) a. [Lambhu] ra fayeka.
(The lamp is broken).

b. [Huku] ya fayeka.
(The chicken is broken).

(iii) Tsema (cut)

Transitive

(5) a. Mukwana wu tsema [mbyana].
(The knife cuts the dog).

    b. Mbyana yi <u>tsema</u> [ntambhu].
       (The dog cuts the string).

    <u>Intransitive</u>

(6)   a. [Mbyana] ya <u>tsemeka</u>.
        (The dog is broken).

      b. [Ntambhu] ya <u>tsemeka.</u>
        (The string is broken).

    (iv) <u>Handzula</u> (tear)

    <u>Transitive</u>

(7)   a. Thoko u <u>handzula</u> [phepha].
        (Thoko tears a paper).

      b. Darata ri <u>handzula</u> [homu].
        (The wire tears the cow).

    <u>Intransitive</u>

(8)   a. [Phepha] ra <u>handzuka.</u>
        (The paper is torn).

      b. [Homu] ya <u>handzuka.</u>
        (The cow is torn).

4.2.3. Types of verbal alternations

A few types of verbal alternations will be looked at to investigate the possibility of their operation in Xitsonga.

4.2.3.1. Instrument subject alternation

An instrument is a means by which something comes about. In Xitsonga, the argument which is assigned the Θ- role of an instrument is characterized by 'hi' which is placed before the instrument.

In this section it will be established whether the NP that appears as a complement of 'hi' may also appear as subject argument. In this case the movement of an instrument that appears as a complement of the preposition 'hi' to the subject position emphasizes the operation of instrument subject alternation.

Instrument subject alternation in Xitsonga may appear with the following types of break verbs:

FAYA (BREAK)

(9) a. (i) Khensani u faye nghilazi [hi ribye].
            (Khensani broke the glass with a stone).

     (ii) [Ribye] ri faye nghilazi .
            (The stone broke the glass).

     b. (i) Ndzi faya fasitere [hi xitina].
            (I break the window with a brick).

    (ii)   [Xitina] xi <u>faya</u> fasitere.
           (The brick breaks the window).

In sentences (9a (i) and b (i)) <u>ribye</u> (stone) and <u>xitina</u> (brick) are NPs which appear as compliments of 'hi' , since 'hi' denotes the instruments which are used, i.e. '<u>ribye</u>' and '<u>xitina</u>'. Therefore '<u>ribye</u>' and '<u>xitina</u>' may not be assigned Θ-roles by the verb '<u>faya</u>', but are assigned Θ-roles by the preposition 'hi' of which they appear as compliments . The verb '<u>faya</u>' assigns theta roles to '<u>nghilazi</u>' (glass) and '<u>fasitere</u>' (window) only.

In sentences (9a (ii) and b (ii)) above, 'ribye' and 'xitina' are subjects of the sentences and still have the interpretations of instrument. In most cases the NPs acting as instruments characterized by 'hi' are concrete NPs.

PHEMA (BREAK)

(10)   a.   (i)   Ndzi <u>phema</u> vuswa [hi foroko].
                (I break porridge with a fork).

           (ii)   [Foroko] yi <u>phema</u> vuswa.
                (The fork breaks porridge).

      b.   (i)   Thoko u <u>phema</u> nyama [hi mavoko].
                (Thoko breaks the meat with hands).

           (ii)   [Mavoko] ma <u>phema</u> nyama.
                (The hands break the meat).

'Foroko' and 'mavoko' in (10a (i) and b (i)) are NPs which appear as complements of 'hi'. These NPs may not be assigned Θ-roles by the verb 'phema', but are assigned Θ-roles by the preposition 'hi', since 'hi'denotes the instruments ' foroko ' and 'mavoko' which are used in the breaking actions.

The verb 'phema' assignes Θ-roles to 'vuswa' (porridge) and 'nyama'(meat) only. In (10 a (ii) and b (ii)) the NPs 'foroko' (fork) and 'mavoko' (hands) have the interpretations of instrument and also appear as the subjects of the sentences.

This kind of alternation may appear with the following types of verbs as well:

TSEMA (CUT)

(11) a.   (i)   Tomas u <u>tsema</u> xinkwa [hi mukwana].
                  (Tomas cuts the bread with a knife).

        (ii) [Mukwana] wu <u>tsema</u> xinkwa.
              (The knife cuts bread).

     b.   (i)   Ndzi <u>tsema</u> misisi [hi xikero].
                  (I cut hair with a pair of scisors).

        (ii) [Xikero] xi <u>tsema</u> misisi.
              (A pair of scisors cuts the hair).

TSHOVA (BREAK)

(12) a. (i) Manana u <u>tshova</u> tihunyi [hi mavoko].
               (Mother breaks wood with hands).

         (ii) [Mavoko] ma <u>tshova</u> tihunyi.
               (The hands break wood).

  b. (i) Ndzi <u>tshova</u> mhandzi [hi tsolo].
               (I break a stick with a knee).

         (ii) [Tsolo] ri <u>tshova</u> mhandzi.
               (The knee breaks a stick).

HANDZULA (TEAR)

(13) a. (i) N'wana u <u>handzula</u> phepha [hi xikero].
               (The child tears a paper with a pair of scisors).

         (ii) [Xikero] xi <u>handzula</u> phepha.
               (A pair of scisors tears a paper).

  b. (i) Ndzi <u>handzule</u> lapi [hi darata].
               (I tore the cloth with a wire).

         (ii) [Darata] ri <u>handzule</u> lapi.
               (A wire tore the cloth).

4.2.3.2. Locative alternation

This sub - section will investigate the operation of locative alternation of break verbs in Xitsonga. The position of the object and subject arguments as well as sentence interpretations will be investigated. The following sentences will be used to investigate the possibilities of locative alternation of break verbs in Xitsonga :

(14)   [Thoko] u <u>faya</u> [nghilazi] [eribyeni].
       (Thoko breaks the glass on the stone).

'Thoko' is an agent argument , while ' nghilazi ' is a patient argument . 'Thoko' breaks the glass on the stone, i.e. the <u>glass</u> is broken, but the <u>stone</u> is not broken. 'Eribyeni' has the interpretation of <u>location</u>.

Alternation:

(15) a. [Thoko] u <u>faya</u> [nghilazi] [eribyeni].

      b. [Thoko] u <u>faya</u> [ribye] [hi nghilazi].
          (Thoko breaks the stone with a glass).

'Thoko' in (15b) is an agent argument. 'Nghilazi' is now the complement of 'hi' not of the verb 'faya'. 'Nghilazi' then indicates the instrument argument. 'Ribye' (stone) has changed from locative to an object argument of the verb 'faya' and is now a <u>patient</u>.

Therefore in (14 a) and (15 a) above, the meaning is expressed that the glass is broken but not the stone. In (15 b) the stone is broken, not the glass.

(16) [Manana] u <u>tshove</u> [mhandzi] [emurhini].
       (Mother broke the stick on the tree).

' Manana ' is an agent argument, while ' mhandzi ' (stick) is a patient argument. 'Manana' broke the stick on the tree, i.e. the stick is broken, not the tree. 'Emurhini' has the interpretation of location.

Alternation:

(17) a. [Manana] u <u>tshove</u> [mhandzi] [emurhini].

      b. [Manana] u <u>tshove</u> [murhi] [hi mhandzi].
          (Mother broke the tree with the stick).

'Manana' in (17 b) is an agent argument . 'Mhandzi '(stick) is now the complement of 'hi' and not of the verb 'tshova'. 'Mhandzi' then indicates the instrument argument.

'Murhi' (tree) has changed from locative to an object argument of 'tshova ' and is now a patient. Thus in (16) and (17 a) the meaning is expressed that the stick is broken, but not the tree. In (17 b) the tree is broken , not the stick.

4.2.3.3. With / against alternation

This sub - section is going to establish whether the with /against alternation may operate with break verbs in Xitsonga . This type of alternation is characterized by three arguments , viz , agent , location and instrument. The instrument is interpreted as being moved by the agent into contact with the location, and in this way the instrument appears as the subject argument .

The following verb may be used as an example to investigate the possibility of 'with / against' alternation in Xitsonga:

(18)   Khensani u faye tandza [hi tafula].
         (Khensani smashed an egg against a table).

   (i)   [hi tafula] is the prepositional phrase [pp].

   (ii)   [hi] is a preposition , which is the head of [pp].

   (iii) [Tafula] is the complement of the preposition 'hi'.

   (iv) The pp [hi tafula] is an adjunct.

The interpretation of sentence (18) above is that 'hi' is a preposition of which 'tafula' (table) is the complement. The pp [hi tafula] signifies the location . The sentence means that Khensani put an egg on the table and started smashing it using a spoon or fork.

(19)   Khensani u <u>faye</u> tandza [etafuleni].
       (Khensani smashed an egg on the table).

(i)   [Locative prefix e- +- tafula- + locative suffix- eni >NPLoc etafuleni].

(ii) [Etafuleni] is the NPLoc.

(iii) [Etafuleni] is an adjunct.

The NPLoc [etafuleni] has the interpretation of location. Sentence (19) means that Khensani smashed an egg on the table.

In comparing sentences (18) and (19) above, it is clear that sentence (18) is characterized by the preposition 'hi' and its complement 'tafula' (table) which denotes the location.

Sentence (19) is characterized by affixing the locative prefix <u>e-</u> and locative suffix <u>-eni</u> to <u>tafula</u> which becomes NPLoc <u>etafuleni</u>, which signifies the location. Both [hi tafula] and [etafuleni] are adjuncts , indicating location.

4.3.   SELECTION RESTRICTION OF BREAK VERBS

The possibility of selection restriction in Xitsonga as far as break verbs are concerned is going to be explored in this sub-section, with special attention to <u>subjects</u> and <u>objects</u> in sentences.

Du Plessis, et. al. (1995 :8) mention the following as far as subjects and objects are concerned :

> There are structural position in sentences which have grammatical functions. The names of such grammatical functions are subjects and objects or complements. Verbs do not subcategorize for subjects but the object position must be subcategorized by the verb.

4.3.1. A section on subjects

Crystal (1997) defines a subject as a term used in the analysis of grammatical functions to refer to a major constituent of sentence or clause structure , traditionally associated with the 'doer' of an action.

The break verbs 'tsema' (cut), 'phema' (break) ; 'tshova' (break); 'handzula' (tear) and 'faya' (break) in Xitsonga can appear with subjects that denote human beings. The reason being that the actions denoted by the aforementioned verbs are characteristic of humans. These subjects have the feature [+HUMAN] and will have the interpretation of agent:

(20) a. [Khensani] u tsema ntambhu.
    (Khensani cuts the string).

b. [Thoko] u phema xinkwa.
   (Thoko breaks the bread).

c. [Manana] u tshova tihunyi.
   (Mother breaks wood).

d. [N'wana] u handzula phepha.
   (The child tears a paper).

e. [Tsakani] u faye fasitere.
   (Tsakani broke the window).

These break verbs may also appear with subjects denoting animals, because some animals, like cows, elephants, lions, birds, cats, etc., are capable of performing the same actions as humans, like to see, cut, tear, break, etc. These subjects will have the features of [+HIGHER ANIMAL] and the features of [+LOWER ANIMAL].

This will be with the exception of the break verb 'phema' because it denotes the actions which are characteristic of humans and not of animals, for example:

(21) a. [Homu] yi tseme nketani.
        (The cow cut the chain).

     b. [Ximanga] xi tseme ntambhu.
        (The cat cut the string).

(22) a. [Ndlopfu] yi tshove xihlahla.
        (An elephant broke a tree).

    b. [Ximanga] xi <u>tshove</u> eriyali.
       (The cat broke an aerial).

(23) a. [Nghala] yi <u>handzule</u> mhala hi meno.
         (The lion tore an impala with teeth).

      b. [Ximanga] xi <u>handzule </u>kheteni.
        (The cat tore a curtain).

(24) a. [Ndlopfu] yi <u>faye</u> fasitere hi nxakwa.
         (An elephant broke the window with its trunk).

      b. [Mbyana] yi <u>faye</u> nghilazi.
        (The dog broke the glass).

<u>Instruments</u> can also appear as subjects in sentences utilising break verbs where in most cases the instruments have the feature [+CONCRETE]. However this case will be different with the verb ' phema ' because it characterizes humans and not instruments:

(25) a. [Mukwana] wu <u>tseme</u> ntambhu.
         (The knife cut the string).

      b. [Xipanere]xi <u>tshove </u>nsimbhi.
        (The spanner broke the iron).

      c. [Muntwa] wu <u>handzule</u> hembe.
        (The thorn tore the shirt).

      d. [Ribye] ri <u>faye</u> mbita.
        (The stone broke a clay pot).

4.3.2. A section on objects

An object as defined by Crystal(1997) refers to a term used in the analysis of grammatical functions to refer to a major constituent of sentence or clause structure, traditionally associated with the 'receiver' or 'goal' of an action.

The following break verbs may appear with objects denoting human beings, where they will be having the feature [+HUMAN] and the interpretation thereof is patient:

(26) a. Mukwana wu tseme [wanuna].
          (The knife cut the man).

      b. Darata ri handzule [Tomas].
          (The wire tore Tomas).

      c. Nsimbhi yi faye [n'wana].
          (An iron broke the child).

The verbs 'tsema' (cut); 'handzula' (tear) and 'faya' (break) in Xitsonga may appear with objects denoting animals with the features [+HIGHER ANIMAL] and [+LOWER ANIMAL] and they have the interpretation of patient:

(27) a. Wanuna u tseme [homu].
          (The man cut the cow).

      b. Ntambhu yi tseme [Xinyenyana].
          (The string cut the bird).

(28) Darata ri <u>handzule</u> [homu].
      (The wire tore the cow).

(29) Ribye ri <u>faye</u> [mpfundla].
      (The stone broke the hare).

'<u>Tsema</u>' and '<u>tshova</u>' can be used with objects denoting <u>plants</u> and their feature will be [+ PLANT] with the interpretation of <u>patient</u>:

(30) a. Tatana u <u>tseme</u> [mubanana].
         (Father cut a banana tree).

      b. Moya wu <u>tseme</u> [murhi].
         (The wind broke a tree).

Some break verbs in Xitsonga can be used with physical objects which are inanimate. These objects will display the feature [+CONCRETE] and will be interpreted as <u>patients</u>:

(31) a. Ndzi <u>tsema</u> [ntambhu].
         (I cut a string).

      b. Vavasati va <u>tshova</u> [tihunyi].
         (Women break wood).

      c. N'wana u <u>handzule</u> [phepha].
         (The child tore the paper).

      d. Khensani u <u>faye</u> [bakiri].
         (Khensani broke the cup).

e. Khensani u _phema_ [xinkwa].
   (Khensani breaks the bread).

f. Ndzi _phema_ [nyama].
   (I break the meat).

g. Tatana u _phema_ [vuswa].
   (Father breaks porridge).

Sentences (31 e-g) emphasize the fact that the break verb 'phema' denotes the actions which are peculiar to humans, and can be used with physical objects which are inanimate. These objects are in most cases _food_, which is in a solid form and the instrument used in the breaking action is a hand .

The objects used with the break verb 'phema' have the feature [+ CONCRETE].

'Tsema' and '_faya_' can be used with physical objects which have the feature [+BODY PART] and the interpretation of _patient_:

(32) a. Va _tseme_ [nkolo wa homu].
        (They cut off the cow's neck).

   b. Ribye ri n'wi _faye_ [tihlo].
      (The stone broke her eye).

The verbs 'tsema' ; 'handzula'; 'faya' and 'tshova' can be used with objects which cannot be seen, heard or touched. These objects have the feature [+ABSTRACT], and the interpretation of patient:

(33) a. Manana u tseme [vuxaka].
         (Mother cut off the relationship).

 b. Mhaka leyi yi ndzi handzula [ripfalo].
     (This news tear my diaphragm, i.e. I am frightened).

 c. Khensani u faye [vuxaka bya vona].
     (Khensani broke their friendship).

 d. Mufana u tshove [nawu].
     (The boy broke the law).

4.4. SUMMARY

The discussion in this chapter demonstrated the possibility of syntactic alternation and selection restriction of different break verbs as applied in Xitsonga.

The possibility of break verbs to appear as transitive or intransitive verbs in Xitsonga was explored.

Types of verbal alternations such as instrument subject alternation, locative alternation and with / against alternation with special attention to break verbs were examined.

It was mentioned that in Xitsonga , regarding the instrument subject alternation , the argument which is assigned the O - role of an instrument is characterized by 'hi', which is placed before the instrument.

The locative alternation as mentioned, is characterized by affixing the locative prefix e- and locative suffix -eni or -ini to nouns in order to form the NPLoc, for example: [Locative prefix e- + - xikolo-+ locative suffix -eni > NPLoc exikolweni].

The possibility of selection restriction of break verbs with special attention to subjects and objects in sentences was also treated.

CHAPTER FIVE

5. CONCLUSION

The lexical semantic representation of break verbs in Xitsonga has been investigated in depth in this study. This chapter presents a summary of the whole study project by revisiting the preceding chapters so as to indicate the findings.

In chapter One the introduction of this study was stated, where it was mentioned that the underlying word order in Xitsonga syntax should have the structure: Subject - Verb - Object (SVO).

It was also mentioned that break verbs are regarded as verbs of change and they are called so because one is breaking something. This chapter also explored the statement of the problem and it was mentioned that most scholars focussed on the phonological and morphological aspects of the verbs and gave less attention to the different semantic categories of verbs such as break verbs, give verbs, bend verbs, future having verbs, etc.

The aim of this study was stated in 1.2, i.e. to investigate the form, structure and interpretation of break verbs in Xitsonga. The significance of this study was also examined, which is to highlight the semantic value of break verbs in Xitsonga and it was mentioned that since this study is the first of its kind in Xitsonga it will serve as research material for scholars in this field.

Primary research method, secondary research method as well as sociological research method were also explored in chapter one.

Several scholars who have examined verbs in African Languages, such as Mphigalele (1997); Lithole (1999) and Maudu (1997) were mentioned.

In order to achieve the aim of this study, theta - theory has been employed. This theory deals with the relations between the preposition and its noun phrase arguments. Three different types of predicates, i.e. one - place predicates; two-place predicates and three - place predicates were explored.

In 1.6.4. different semantic labels (Θ - roles) were discussed, i.e. agent, patient, theme, experiencer, recipient, instrument, location, goal, source, purpose, benefactive / beneficiary and malefactive.

The principles related to theta-theory have been explicated as the projection principle, theta-marking (Θ-marking) and theta-criterion (Θ-criterion).

Chapter Two explored the Predicate Argument Structure (PAS) of break verbs. The PAS has been discussed under two representation: the lexical-syntactic representation and the lexical - semantic representation. It was concluded that the term 'thematic role' brings about the difference in these two representations because it is used differently.

In lexical - syntactic representation the arguments are represented by variables ; while in lexical - semantic representation the arguments are represented by semantic labels.

Different kinds of verbs of change of state such as break verbs; bend verbs; cook verbs; alternating verbs of change; verbs of entity-specific change of state and verbs of calibratable change of state were briefly discussed .

It was mentioned that break verbs, bend verbs, cook verbs and alternating verbs of change of state all assign two arguments and they are therefore called 'monotransitive' in Xitsonga; while verbs of entity - specific change of state and verbs of calibratable change or state assign one argument in Xitsonga, and are therefore called 'intransitive'.

Different sentences with different break verbs are given in 2.2.1. to clarify the explanation of break verbs.

In 2.2.2. the lexical features of break verbs have been investigated in order to determine the differences in meaning of some of the break verbs.

The interpretation of arguments of break verbs has been examined where two types of arguments were mentioned, i.e. external argument and internal argument.

Under external argument the basic distinction between [+ animate] and [- animate] nouns is observed. [+ Animate] nouns are divided into: human

subject; higher animal subject; lower animal subject. [-Animate] is divided into ' concrete subject ' which are objects that can be seen, heard and touched; and also into 'abstract subjects' which are materials that are unseen , untouchable and unheard.

In 2.2.3.2. a distinction between two types of internal arguments according to Marantz (1984) was explored, viz: direct and indirect NP arguments. It was further mentioned that a direct NP argument is the NP argument which is assigned its Θ- role directly by the verb, while the indirect NP argument is assigned a Θ- role by a preposition.

The features of internal argument were examined as follows:

(i)   [+Animate]: human objects ; higher animal objects; lower animal objects and plant.

(ii)   [-Animate]: Concrete objects ; abstract objects and body parts.

Chapter Three examined the lexical - semantic representation of break verbs where the main aim was to focus on argument structure, event structure, qualia structure and lexical inheritance structure.

The argument structure has been examined as being divided into external arguments, which are arguments that occupy the subject position in

sentences ; internal arguments ,which occupy the object position. Break verbs may appear with external arguments which denote an agent (animate) or an instrument .

In this chapter it was observed that break verbs are able to take internal arguments which are concrete, as well as with internal arguments which are abstract. It was further observed that break verbs in Xitsonga can appear with arguments which are not necessarily expressed in syntax, which are called shadow arguments.

The different argument structures have been illustrated in sentences (1) to (8) and (10) to (20) in subsection 3.2.

The event structure has been investigated in this chapter, where three types of events were explored: process, state and transition and it was mentioned that for break verbs the only two events which are to be looked at are process and state.

Four essential aspects of a word's meaning under qualia structure were specified, which are : formal, constitutive, telic and agentive.

The lexical inheritance structure, which refers to the summary of all the aspects discussed under the lexical- semantic representation of break verbs was examined in this chapter.

Chapter Four dealt with the syntactic alternation and selection restriction of break verbs. Transitive and intransitive alternations were explored. It was mentioned that a transitive verb is a verb which can occur with a direct object and an intransitive verb is a verb that does not occur with direct object. This occurrence has been demonstrated by sentences (1) to (8) of subsection 4.2.1.

Different types of verbal alternations explored were : instrument subject alternation, locative alternation and with /against alternation. These types of alternations were used in sentences to investigate the possibility of their operation in Xitsonga.

The possibility of selection restriction in Xitsonga concerning break verbs was explored in this chapter. This possibility was examined under a section on subjects, as illustrated in sentences (20) to (25) of subsection 4.3.1. This possibility was also explored under a section on objects, as demonstrated by sentences (26) to (33) of subsection 4.3.2.

The discussion presented in this study project proves that it is possible to achieve the lexical semantic representation of break verbs in Xitsonga.

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