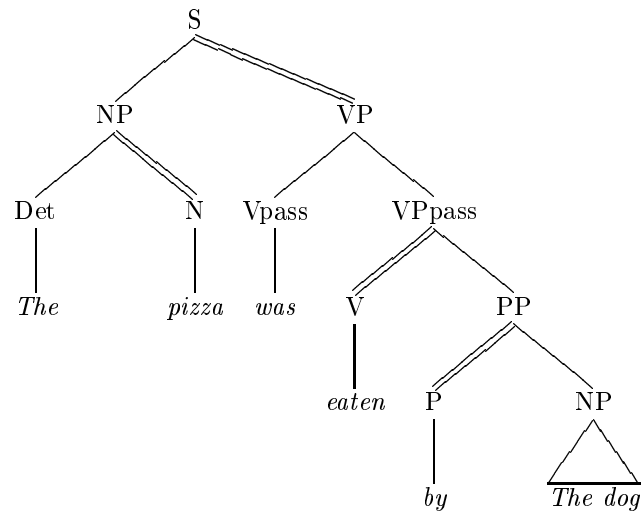


Syntactic Theory Assignment 5

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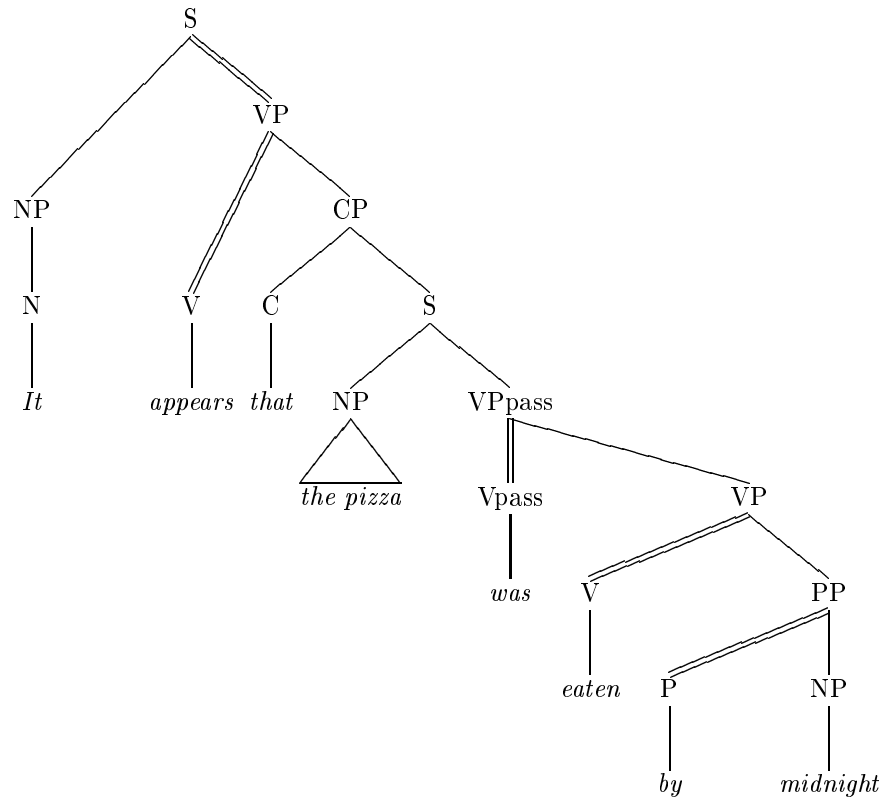
1 Syntax + CS diagram for sentences

1.1 *The pizza was eaten by the dog*



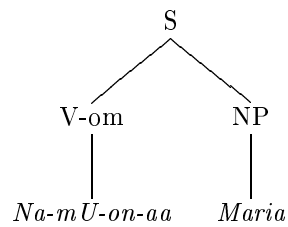
EAT(AGENT : DOG;THEME : PIZZA)

1.2 *It appears the pizza was eaten by midnight.*



APPEAR(THEME : *EAT*(AGENT : X;THEME : PIZZA))

1.3 *Na-mU-on-aa*



SEE(AGENT : I;THEME : MARIA[FEATURES])

2 Culicover exercise 6

2.1 Turkish

1. Hasan öl-dü.
2. Ali Hasan-i öl-dür-dü.
 - *dür* adds causation to the sentence, so here Ali caused Hasan to die rather than Hasan just dying normally.
 - *öl-dür* is the past tense of “to die”—we know this because both the first and second sentences are in the past, and they both contain this construction.
 - the *-i* suffix to Hasan is probably the accusative ending: Hasan is the subject in the first sentence, but he is the object in the second sentence, so the *-i* indicates accusative.

2.2 Swahili

1. Ni-me-lim-a shamba.
2. Ni-me-m lim-i-a Musa shamba.

The difference here is that sentence (2) has “*-m -i*”. What the second sentence has that the first does not is an oblique argument, and it also adds a “for”. So both of those are effected in some way by the *-m* and *-i*, but we cannot tell which does which.

2.3 Tukang-Besi

2.3.1 Example 1

1. No-lagu na mia.
2. No-pa-lagu='e na mia.
 - *-pa = 'e* adds causation, in (2) they *made* the people sing, rather than the people singing on their own.
 - *-pa = 'e* also marks “they”, the third person form of the verb to sing.
 - It seems from the following examples that *-pa* marks the additional object (the people making the people sing).
 - In addition, the *= 'e* is specifically the morphological mark here that adds causation.

2.3.2 Example 2

1. No-ja'o na bangka='u.
2. No-pa-ja'o=ke na bangka='u kene bailu.
 - *bailu* in the second sentence means “axes”.
 - *kene* in the second sentence means “with”.
 - Here the first piece of evidence to explain that *= 'u* and *= 'ke* mean “caused” comes into play (like *= 'e* in (2.3.1) above). The *=ke* attached to the verb and the *= 'u* attached to the boat both imply that the boat was *caused* to be wrecked, and the cause of the wrecking is also specified—with axes.
 - The *-pa*, like above, marks the additional object in the sentence: from “Your boat is wrecked” to “*They* wrecked your boat with axes”.

2.3.3 Example 3

1. Ku-manga te ika
 2. No-pa-manga=aku te ika.
- *Ku* in the first sentence is I, as there is no I in the second sentence.
 - As in the previous examples, =*aku* is now marked on the verb, and it adds causation—“She *made* me eat fish”.
 - Also as in previous examples, the *-pa* is required as there is now another object, the person who is making me eat fish.
 - *No*, we take to mean “She”, as it replaces *Ku* which we take to mean I.

2.3.4 Example 4

1. No-tu’o te kau kene baliu.
 2. No-tu’o=ako te baliu te kau.
- *te* is the determiner here, as we have seen above as well. Here it is present in both sentences and precedes the nouns (*the tree, the ax*).
 - The causative =*ako* is present in the second sentence but not in the first.
 - The second sentence is passive, and like in English, the order is inverted. In the first object position in (1) we have *the tree*, but in object position in (2) we have that which is doing the chopping—*the ax*, in first object position.

3 Beneficiary datives

There are various dative verbs and constructions that can take two arguments, and some that cannot. Some constructions that can follow:

I whistled a tune for Sandy
I whistled Sandy a tune
I sang a song for Sandy
I sang Sandy a song

However, there are also some *for* constructions that do not allow two objects (the [V NP NP] construction):

I fixed the sink for Sandy
*I fixed Sandy the sink

It is not even true that we can establish some rule that is based on the verb by itself, because in the case of drink:

I fixed a drink for Sandy
I fixed Sandy a drink.

So what establishes if this [V NP NP] construction is possible must be based on some semantic understanding of both the verb and the object in question—the whole transaction as a whole. It will help to look at a few more working and non-working examples to try to get a clearer picture of what works.

I fixed a house for Sandy.
*I fixed Sandy a house.
I create some art for my John.
*I create John some art.
I opened the door for Bill. [as in, I opened the door instead of Bill, to allow him to go through the doorway]
*I opened Bill the door.
I built the castle for Jimmy.
I built Jimmy the castle.

I built this game for Billy.

I built Billy this game.

I mixed a drink for Joan.

I mixed Joan a drink.

All the verbs that work, seem to involve “creation”, or “building”. Fixing (a drink), building, mixing, whistling, singing—all involve the creation of some object. There is some object that is being created that the recipient is able to *accept*, or *acknowledge* (in the case of singing, or whistling, the recipient accepts/acknowledges the created tune).

But this rule seems to only work one way. **I create John some art* seems to fit the above rule, however clearly it is ungrammatical. Furthermore, a verb such as “concoct” (a drink) does not work (*I concoct John a drink*) while “mixing” a drink—with a very similar meaning—seems to work fine.

So the rule is only enough to eliminate verbs—we know that if a verb does **not** imply creation of an object, an object that can be involved in some sort of transaction with the subject, then it can’t allow this [V NP NP] pattern. Opening a door, searching the web, fixing a house, all do not involve the creation of an object, so we can rule them out immediately as allowing this construction.

So the pattern here is enough to eliminate potential sentences from allowing this particular *for* construction, but is not enough to tell if it will work.