

## Ausdrucksmittel der Informationsstruktur im Englischen am Beispiel der kontrastiven Topiks

### 1 Die Informationsstruktur

- (1) Bitte \leise sprechen.
- (2) \Bitte \schnell \weiter gehen (hier gibt's nichts zu sehen).
- (3) Ich rufe Sie auf, \massvoll Alkohol zu trinken.
- (4) Ich rufe Sie auf, \massvoll \Alkohol zu trinken.
- (5) \Alle deine Geschenke haben mir nicht gefallen.
- (6) /Alle deine Geschenke haben mir \nicht gefallen.

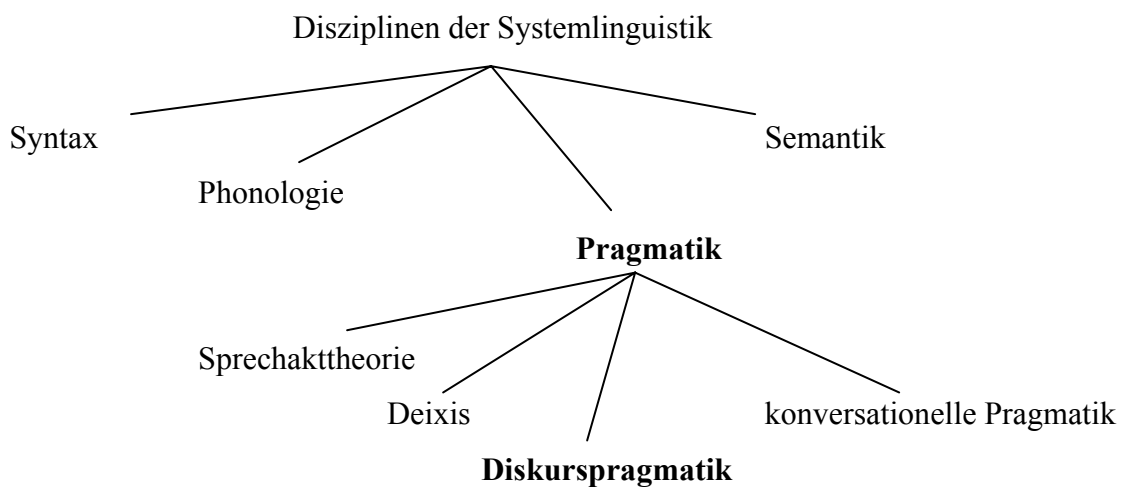


Abbildung 1: Disziplinen der Systemlinguistik

The statuses [of nouns, VG] to be discussed here have more to do with how the content is transmitted than with the content itself. Specifically, they all have to do with the speaker's assessment of how the addressee is able to process what he is saying against the background of a particular context (Chafe 1976: 27)

- (7) a. John lost the keys. (,canonical ordering')  
b. It was the keys that he lost. (,object cleft-sentence')  
c. It was John who lost the keys. (,subject cleft-sentence')  
d. The keys, he lost. (,object fronting')  
e. (...but) lose the keys, he did. (,VP fronting')  
f. That man, he lost the keys. (,left dislocation')  
g. He lost the keys, that man. (,right dislocation')
- (8) a. Two nurses were on board. (,canonical ordering')  
b. On board were two nurses. (,inversion')  
c. There were two nurses on board. (,existential')

## 2 Kategorien der Informationsstruktur

psychologisches Subjekt	psychologisches Prädikat	v.d. Gabelentz (1869), Paul (1880)
Thema	Rhema	Mathesius (1921)
<i>topic</i>	comment	Hockett (1958)
<i>presupposition</i>	<i>focus</i>	Jackendoff (1972)
<i>ground (link vs. tail)</i>	<i>focus</i>	Vallduví & Engdahl (1996)
Hintergrund	Fokus	Jacobs (1983)

Tabelle 1: Dichotomien der Informationsstruktur

## 3 Das Topik

- (9) “President Uribe is a very strong leader; he’s committed to justice; he believes in fairness and he’s a man who has proven he can get things done.”  
 (<http://news.scotsman.com/topics.cfm?tid=667&id=386972007>)

The most general characterization of predicative constructions is suggested by the terms “topic” and “comment” [...]: The speaker announces a topic and then says something about it. (Hockett 1958: 201)

- (10) A: Whatever happened to Radovan Karadzic?  
 B: The EU force in Bosnia and Herzegovina is still trying to find him in the remote mountains of north-west Montenegro.

## 4 Der Fokus

- (11) John writes poetry.  
 (12) Who writes poetry?  
 (13) Präsupposition: Jemand schreibt Gedichte.  
 Fokus: John  
 Assertion: John schreibt Gedichte.

The semantic component of a pragmatically structured proposition whereby the assertion differs from the presupposition. (Lambrecht 1994: 213)

Focus indicates the presence of alternatives that are relevant for the interpretation of linguistic expressions. (Krifka i.E.: 5)

- (14) Jack always drinks RED wine.  
 (15) Jack always drinks 

RED	wine.
WHITE	

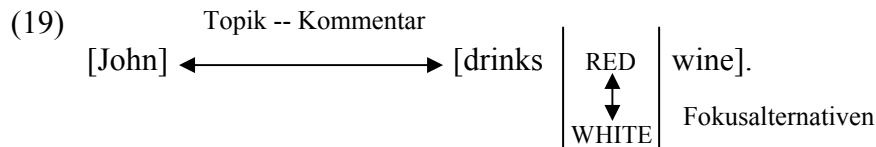
  
 (16) John always drink WINE.  
 (17) John always drinks 

WINE.	
BEER	
WATER	
VODKA	
etc.	

- (18) *Alternativenmenge*: {wine, beer, water, vodka, ...}  
*Fokusalternativen*: Elemente aus der Alternativenmenge  
*Fokuswert* (in (16)): ‚wine‘

## 5 Topik und Fokus: Ein Vergleich

- Die Relation zwischen Topik und Kommentar ist eine syntagmatische Relation. Fokus hingegen führt eine paradigmatische Relation ein, nämlich die zwischen einem Fokuswert und den Fokusalternativen.



- Topik und Kommentar sind relationale Antonyme; das gilt nicht für Fokus und Hintergrund. Es gibt keine direkte Relation zwischen Fokus und Hintergrund; eine Relation besteht lediglich zwischen dem Fokuswert eines Satzes und den jeweiligen Fokusalternativen.
- Der Kommentar enthält immer einen Fokus.

## 6 Das kontrastive Topik als informationsstrukturelle Kategorie

- Auch Topiks können einen Fokus enthalten.

- (20) Janes Freundin: „Who danced with whom?“  
 Jane: „Mary danced with John, and I (danced) with Fred.“  
 (21) John: „Fred danced with Jane, and I danced with Mary.“

	Topiks		Kommentare
„Mädchenperspektive“	Jane	↔	danced with [F Fred].
	↓		↓
	Mary	↔	danced with [F John].
„Jungenperspektive“	John	↔	danced with [F Mary].
	↓		↓
	Fred	↔	danced with [F Jane].

Tabelle 2: Kontrastive Topiks

- Typen von kontrastiven Topiks (vgl. Büring 1997):  
 (i) multiple W-Fragen,  
 (ii) ‚partielle Topiks‘, und  
 (iii) ‚purely implicational topics‘.

- (22) A: What do your siblings do?  
 B: My sister studies Medicine, and my brother is working on a freight ship.  
 (23) A: I heard your son was drunk yesterday?  
 B: √My son \doesn't drink!

## 7 Ausdrucksmöglichkeiten des kontrastiven Topiks im Englischen

### 7.1 Lexikalische Mittel

- as for, speaking of, talking of*

- (24) [As for external funding,] Smith has a grant application pending.  
 (Huddleston & Pullum 2002: 1371)

- (25) Any noise it made was lost in the wind. [Speaking of the wind,] it was getting stronger and I was getting colder. [BNC A6T]
- (26) [Regarding training,] the document said that food business operators must ensure that food handlers are fully trained or supervised... [BNC A0C]
- (27) As for your new pro/posal, I like it very much.
- (28) As for your \new pro/posal, I like it very much.
- Das Englische verfügt über keine lexikalischen Mittel für den Ausdruck von kontrastiven Topiks. Es gibt lediglich allgemeine Topikindikatoren.

## 7.2 Syntaktische Mittel

- Givón (2001): ‚contrastive topicalization‘; ‚preposing‘, ‚fronting‘
- (29) I saw John there. Mary I never saw.
- (30) I gave it all to Mary. To Joan I gave nothing. (Givón 2001: 263)
- (31) Customer: Can I get a bagel?  
Waitress: No, sorry. We’re out of bagels. A bran muffin I can give you.  
(Birner & Ward 1998: 33)
- (32) Humble they may be. But daft they ain’t. (Birner & Ward 1998: 46)
- (33) I’ll have to introduce two principles. One I’m going to introduce now and one I’m going to introduce later. (Birner & Ward 1998: 78)
- ‚Fronting‘ von nicht topikal oder nicht-kontrastiven Konstituenten:
- (34) Anything you don’t eat put back in the fridge. (nicht-kontrastives Topik)  
(Huddleston & Pullum 2002: 1372)
- (35) I had two really good friends. \Damon and \Jimmy their names were. (Fokus in Kommentar)  
(Huddleston & Pullum 2002: 1381)
- (36) Did you want tea? \Coffee I ordered. (Fokus in Kommentar)  
(Huddleston & Pullum 2002: 1381)
- Das vorangestellte Element muss ein ‚link‘ zwischen dem jeweiligen Satz und dem vorausgehenden Diskurs sein (vorerwähnt, evoziert).
- (37) He suggested I phone Emma, so phone her I did.
- (38) I’ve put Jones in the Green Room [and in the Green Room he stays].  
(Huddleston & Pullum 2002: 1381)
- ‚Linksversetzung‘ (‚left-dislocation‘)
- (39) That money I gave her, it must have disappeared. (‚left dislocation‘)  
(Huddleston & Pullum 2002: 1766)

## 7.3 Prosodische Mittel

- *fall-rise*-Akzent
- (40) A: Who came with whom?  
B: \Anna came with Manny.

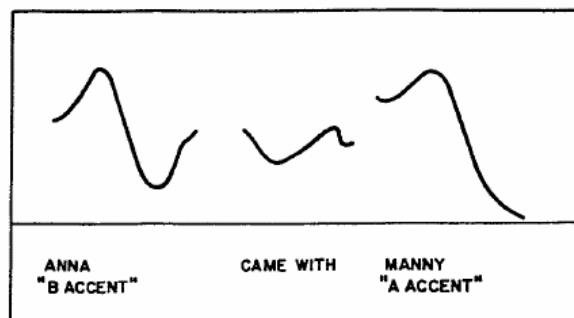
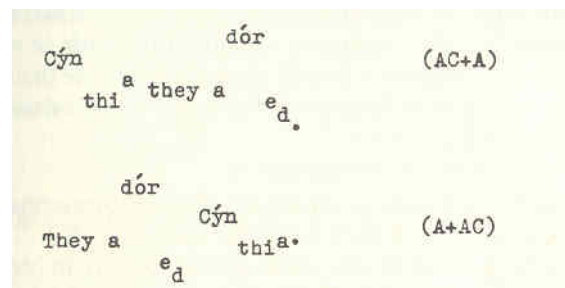


Abbildung 2: Der *fall-rise*-Akzent (Féry 1993: 146)

... in fact, AC [*fall-rise*, VG] becomes a pretty good theme-marker regardless of position. Note the reversal profiles in the following:



The likeliest interpretation either way is ‚As for Cynthia (theme) they adored her (rheme).‘ (Bolinger 1986: 321)

(41) A: Wer hat mit wem getanzt?



B: Also, Herr Meier hat mit Erna getanzt, und Herr Müller mit Emma.

- Adverbiale mit *fall-rise*-Akzent:

(42) Un\fortunately, | he can't \come.

(43) Un/fortunately, | he can't come. (Tench 1996: 83)

(44) He \can't \come, | unfortunately.

(45) It's \cheap. (reservation: ‚but that's not the only thing that's true about it'))

(46) It \looks expensive. (contrast: ‚but is it really?')

It is generally agreed that such uses of the fall-rise indicate some kind of **implication**. Halliday once glossed the meaning as ‚there is a *but* about it'... (Tench 1996: 84)

We claim that speaker's use of FR [*fall-rise*, VG] conveys uncertainty about the appropriateness of some utterance in a given context ... While uncertainty per se is certainly not incompatible with Bolinger's 'up-in-airness' or Halliday's 'reservation', FR involves a particular type of uncertainty. Intuitively, it seems to indicate that a speaker is uncertain about whether his utterance is relevant to the discourse. (Ward & Hirschberg 1985: 756)

(47) A: You have VW, don't you?

B: I've got an \O/pel. ( ‚You asked about foreign cars – is this close enough?')

- *rise*-Akzent für Topiks

(48) /Mary danced with \John, and /I danced with \Fred.

(49) /Dogs must be \carried.

## 8 Ist das kontrastive Topik formal im Sprachsystem des Englischen repräsentiert?

- Es gibt keine spezialisierten Indikatoren für kontrastive Topiks auf einer einzelnen der drei in Betracht gezogenen Beschreibungsebenen (Lexikon, Syntax, Prosodie).
- aber: grammatische Elemente sind generell polysem/polyfunktional.
- Kombination von ‚Strategien' der kontrastiven Topikmarkierung (lexikalisch/prosodisch, syntaktisch/prosodisch)

(50) As for your \new pro/posal, I like it very much.

(51) (I didn't like your \first proposal, but...)  
your \new pro/posal I like very much?

- Kontrastive Topiks sind durch formale Ausdrucksmittel im sprachlichen System des Englischen verankert.

## 9 Zusammenfassung

- Topik vs. Kommentar, Fokus vs. Hintergrund
- kontrastive Topiks als Topiks, die einen Fokus enthalten
- lexikalische, syntaktische und prosodische Ausdrucksmittel
- Kombinationen von Ausdrucksmitteln führen zu einer eindeutigen Markierung kontrastiver Topiks.

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