I

Introduction

This study is an attempt to present an analysis of thematic structure in Modern Japanese. Every clause which represents the speaker's organization of the utterance as a message is said to be realized as two parts, i.e., Theme and Rheme. This notion of Theme and Rheme, has been pursued by linguists in Europe and in America within several different frameworks. Amongst these different interpretations, Halliday's notion of theme is adhered to in this study; that is, the theme is interpreted as 'what I am talking about' and not to be confused with the notion of 'given' which is conventionally interpreted as 'previously mentioned'. Furthermore, for Halliday, the theme of the clause is what is being talked about; i.e., the point of departure for the message. The theme is therefore assigned initial position in the clause, and all that follows is the rheme. Halliday thus maintains that the themes in the following clauses (1) 1, 2, and 3, are John, yesterday, and the play, respectively.

(1) 1 John saw the play yesterday.
    2 Yesterday John saw the play.
    3 The play John saw yesterday.

According to Halliday, the clauses below (2) 1, 2, and 3 are declarative, polar interrogative, and non-polar interrogative clauses, classified according to mood.

(2) 1 John saw the play.
    2 Did John see the play?
3. Who saw the play? (What did John see?)

The selection of an element as the clause-initial, i.e., subject, finite element of the predicator, and WH-elements determines the above three clause types in the network of the mood. Since Halliday posits that the theme is assigned in the initial position of clause, each italic element which occurs in the first position indicates the natural theme of the clause. For instance, Sentence (2) 3 means that someone saw the play and the speaker wants to know the identity of that person; the theme of the message is that there is something the speaker does not know and that he or she wants to know. In this case, the interrogative who represents the fact that "there is something the speaker does not know and that he or she wants to know." Thus in a WH-interrogative the WH-element comes first, and in a polar interrogative the finite element, which is the one that carries the polarity, comes first. This claim of Halliday that the theme occurs in the initial position of the clause seems to be well-supported from the above English examples. Hence, the WH-items, such as when, where, who or polar interrogative auxiliaries, such as do, did which represent the natural theme of the clause are always placed in the initial position of the clause. Although this claim can be applied to most of the Indo-European languages, it is not always applicable to Japanese. Consider the following examples. (doko 'where', atta 'met', aishiteru 'love')

(3) 1 Haruko ga doko de Natsuo to atta ka.
   'Where did Haruko meet Natsuo?'
2 Akio wa Fuyuko o aishite iru ka
   'Does Akio love Fuyuo?'

In Sentence (3) 1 doko 'where' is not placed in the initial position; also the polar interrogative marker ka is placed in final position of the sentence. In Japanese sentences, such as (3) 1, the interrogative demonstrative pronoun can also occur in clause-initial position. However, the order in which the
subject precedes the WH-item seems more natural in a context-free utterance. If we are to take the WH-element as the natural theme as Halliday does for English, then the principle by which the theme is automatically assigned to the clause-initial constituent is compromised in the analysis of Japanese. Instead of insisting that the theme must always be the initial element, the analysis of Young⁶ is followed. Young introduces four different types of thematic structure: (1) **thematization**, (2) **preposed theme**, (3) **postposed theme** and (4) **it-theme**. The clauses below illustrate the four types of thematization in English, with *the fitter* of Sentence (4) 1 representing neutral theme (the thematic elements are in italic type).

(4) 1 *The fitter* sent these documents to the office.

2 *These documents* the fitter sent to the office.

3 *The fitter*, he sent these documents to the office.

4 He sent these documents to the office, *the fitter*.

5 *It was the fitter* that sent these documents to the office.

Accordingly, the position of the theme can be varied according to the operation of thematic structure, rather than Halliday's treatment in which the theme can be fixed in the initial position of the clause.

### II

#### Thematization

In Japanese, any sentence constituent can be selected with equal freedom for front positioning, while English does not allow the same freedom. Thus, any sentence constituent which is shifted into the initial position from the unmarked order S O V, can be regarded as having undergone thematization. For instance, in the S - Adv - O - V pattern, the following four basic thematizations, amongst which (5) 1 can be regarded as neutral, are considered possible in Japanese. (*kinoo 'yesterday', kono 'this', shashin 'picture', totta 'took') (The boldface elements indicate the primary accent of the
(5) 1 // Haruko ga / kinoo / kono shashin o tota //
   ‘Haruko took this picture yesterday.’
2 // kinoo / Haruko ga / kono shashin o tota //
3 // kono shashin o / Haruko ga / kinoo tota //
4 // tota // Haruko ga / kinoo kono shashin o //

Sentences (5) 2, 3 and 4 undergo thematization with a fronting of the sentence constituents, such as *kinoo, kono shashin o* and *totta*. Thematizations consisting of a mere fronting of the sentence constituents are referred to as **simple thematization** in this analysis.

With respect to information structure, simple fronting of any sentence constituent does not, in itself, necessitate restructuring the sentence into more than one information unit. As can be seen from the above examples, after simple thematization is applied to the unmarked structure, the primary accent still falls on the first constituent of the final accent phrase in the tone group, since the clause in the case of unmarked structure, co-extends with one information unit. Thus, the initial position of the clause is regarded as a natural theme of the clause. As stated above, although the thematized elements are readily realized as separate tone groups, this does not follow automatically from the process of thematization. However, the verb which undergoes simple thematization, is always realized as a separate tone group; thus giving rise to marked information structure, as shown in (5) 4. That is, whenever verb thematization is applied, a new tone group boundary between the initial verb and the rest of the clause is obligatory. Consequently, the verb thematization is applied, a new tone group boundary between the verb initial position can be also regarded as a marked case from the point of view of information structure.

As has been mentioned, theme in this analysis is interpreted as “what I am talking about”. Thus, Sentence (5) 2, 3, and 4 of which themes are *kinoo, kono*
shashin o, and totta, respectively are interpreted as follows:

(6) 2 'Speaking about what happened yesterday, Haruko took this picture.'
3 'Speaking about this picture, Haruko took it yesterday.'
4 'Speaking about that which was photographed, Haruko took this picture yesterday.'

III
Preposed theme.

As has been noted, the basic pattern of thematic structure can be regarded as theme-rheme. However, in some instances, a sentence constituent has the status of a theme which is separated from the original sentence structure caused by the fronting of a certain sentence constituent. The difference between thematization and preposed theme is that in the former, the fronted sentence constituent can be regarded as an internal theme in the original sentence structure whereas in the latter, the fronted element can be regarded as an external theme in the transformation of the original sentence structure. That is, two themes, i.e., internal and external themes, can be generated in preposed thematic formation. In the following three structures, (7) 2 and 3 illustrate the difference of the above two thematic structures.

(7) 1 Unmarked Sentence Structure.
   // NP_1 / NP_2 / NP_3 / VP //
2 Thematization.
   a // NP_2 / NP_1 / NP_3 / VP //
   b // NP_3 / NP_1 / NP_2 / VP //
   c // VP // NP_1 / NP_2 / NP_3 //
3 Preposed theme.
   a // NP_1i // PRO_1i / NP_2 / NP_3 / VP //
   b // NP_2i // NP_1 / PRO_2i / NP_3 / VP //
   Pre.T T R
As can be seen from the above, in the preposed thematic formation, two themes, i.e., the preposed or external theme and the original or internal theme can be seen in the structure. (7) 3a exemplifies subject-preposed thematic formation. That is, \( \text{NP}_1 = S \) (original theme) leaves its \( \text{PRO}_1 \) as an internal theme after its transformation to the initial position of a clause as an external theme, hence \( \text{NP}_1 \) and \( \text{PRO}_1 \) have identical referents (i). Thus, in the case of subject preposed theme, the original subject can be regarded as the external theme and its pronominal form is the internal theme. In the object-thematic formation which is exemplified by (7) 3b, however, although the object which undergoes preposed thematic formation leaves its \( \text{PRO} \) form in its original structure, its original or internal theme is not changed as in the case of subject thematic formation. That is, the internal theme is still the same, i.e., \( \text{NP}_1 = S \), and the \( \text{O} \) which undergoes proposed thematic formation can be regarded as a newly generated external theme.

Consider the following discourse regarding the subject-preposed theme in Japanese. (dare ‘who’, kono ‘this’, shashin ‘picture’, totta ‘took’, no ‘COMP’, desu ‘is’)

(8) 1 dare ga kono shashin o totta no desu ka.
‘Who took this picture?’

2 Haruko ga kono shashin o totta no desu.
‘Haruko took this picture.’

3 e? Haruko ga?
‘What?, did Haruko (take this picture)?’

4 (hai) Haruko, ano ko ga kono shashin o totta no desu.
‘(Yes,) Haruko, she took this picture.’

Haruko in the above example (8) 4 can be regarded as the subject-preposed theme, since this subject leaves its \( \text{PRO} \), ano ko ‘that child’ in the original clause. Haruko, an external theme and ano ko, an internal theme, are generated in the clause, hence Sentence (8) 4 can be regarded as an example of
subject-preposed thematic formation. The subject-preposed thematic structure can be illustrated as follows:

(9) 1

\[
\begin{array}{c}
\text{Haruko} \quad \text{ano ko ga} \\
\downarrow \\
\text{Haruko} \quad \text{kono shashin o totta no desu}
\end{array}
\]

2 // Haruko // ano ko ga / kono shashin o / totta no desu //

Next consider the object-preposed thematic formation.

(hoshii ‘want’, to ‘COMP’, itteita ‘was saying’, daroo ‘one said so, didn’t he/she’, aa ‘yeah’, sore de ‘and then’, katta ‘bought’, no ‘COMP’, kai ‘Part QUES’, un ‘yeah’, tsuini ‘finally’, are ‘that’) (COMP=complementizer, QUES=question)

(10) 1 Akio ga Ferrari o hoshii to itteita daroo.

‘Akio said that he wanted to have a Ferrari, didn’t he?’

2 aa, sore de katta no kai.

‘Yeah, and did he buy it?’

3 un, Ferrari o, Akio ga tsuini are o katta n da yo.

‘Yeah, Ferrari, Akio finally bought it.’

Ferrari o in Example (10) 3 can be regarded as the object-preposed theme, since this leaves its PRO form are o ‘that (accusative)’ as a substitution for Ferrari o in the original clause before this undergoes preposed thematic formation. As has been noted, the internal theme is still the same. That is, Akio ga is
the internal theme, whereas the preposed object \textit{Ferrari o} is considered to be an external theme. Observe the following object-preposed thematic structure.

(11) // \textit{Ferrari o} // \textit{Akio ga} / \textit{tsuini are o} / katta n da yo //

With respect to the information structure, it should be noted that a new tone group boundary must be created in the case of preposed thematic formation, effecting a change in the distribution of information units. There are no such requirements in the case of simple thematization unless the thematized element has information focus (see II). In other words, this tone group boundary of the preposed thematic formation makes the distinction between external and internal themes. Needless to say, however, in the case of simple thematization, a theme is always realized as one information unit.

As Young\textsuperscript{9} points out with reference to English, this preposed thematic structure is observed fairly in daily conversation. Similarly, in Japanese the preposed theme form appears to be mainly restricted to informal speech.

\section*{IV

Postposed theme.}

The analysis of postposed theme which follows Young\textsuperscript{10}, can be regarded as the mirror image of preposed theme in the previous section III. In Japanese, however, the subject postposed theme and the object postposed theme illustrate different structures, that is, in the former, the pronominal replacement is not admissible while in the latter, the pronominal replacement is optionally applied.

Consider the following examples with respect to the S postposed theme. 
\textit{(kono 'this', hon 'book', kaita 'wrote', no 'COMP').}

(12) 1 Akiko ga kono hon o kaita.

'Akiko wrote this book.'

2 kono hon o kaita Akiko ga.

'She wrote this book, Akiko.'
Sentence (12) 2 can be considered either (1) *Akiko ga* is postposed, or (2) *kono hon o kaita* is preposed. Consider the following schemata regarding this point. 
(13) 1 unmarked case. 

\[ \text{NP}_1 \text{ NP}_2 \text{ NP}_3 \text{ V} \]

2 preposed case. 

\[ (\text{NP}_2 \text{ NP}_3 \text{ V}) \text{ NP}_1 \]

3 postposed case. 

\[ \text{NP}_2 \text{ NP}_3 \text{ V} (\text{NP}_1) \]

As can be seen from the above, the result of structural descriptions of (13) 2 and 3 are the same, however, their structural changes are obviously different. That is, in (13) 2, it would be assumed that more than two elements including the verb undergo preposing whereas in (13) 3, only one element undergoes postposing. The shifting elements are illustrated in parentheses. Thus, basing the idea on the principle of economy, i.e., shifting one element is more economical than shifting more than one, whenever one element appears to the right of the verb, it is plausibly interpreted as postposed rather than more than one element being considered as preposed. In other words, the position of NP is always to be considered with respect to the verb, which is therefore regarded as the nucleus of the clause, so that any one element appearing to the right of the verb is considered to have been shifted from its unmarked position (i.e., S O V), rather than the verb or VP (i.e., *kono hon o kaita*) having shifted from its original position. Viewed in this way, the above (13) 2 and 3 can be both regarded as postposed cases, since in both cases, only one element appears to the right of the verb. Accordingly, such a case as 

\[ // \text{V} // \text{S} //, \text{as in kaita Akiko ga} \]

is also interpreted as the S, *Akiko ga*, being postposed rather than the verb having undergone simple thematicization. Sentence (12) 2 is thus analysed as having the S postposed which is illustrated below. 
(14) // *kono hon o kaita* // *Akiko ga* //
It is worth noticing that in subject postposing such as Sentence (14), a pronominal replacement does not normally occur. In English, pronominal replacement which was discussed in section III is obligatorily applied in the case of postposed thematic formation. Thus the following sentence (15) is highly unnatural. (ano ‘that’, hito ‘person’)

(15) ?? ano hito wa kono hon o kakimashita Akiko ga.

‘That person who wrote this book is Akiko.’

As has been observed, with respect to subject postposed theme, no pronominal replacement is required in its postposed thematic formation. However, the mirror image of the preposed theme, in which the pronominal replacement is required, is also commonly observed in instances of object-postposed theme.


(16) 1 Akiko ga kaita hon wa itsumo yoku ureru ne.

‘Books which Akiko writes always sell well.’

2 tsugi no wa itsu dekiru no ka na.

‘I wonder when her next book will come out?’

3 Akiko wa moo kore o kaita yo kono hon o.

‘Akiko has already written it, this is it.’

kono hon o ‘this book (accusative)’ in Sentence (16) 3 can be regarded as the object-postposed theme, and this lexical item leaves its pronominal form kore ‘this’ for its replacement in the original clause. Thus, kono hon o which appears in the final position of the sentence is the external theme which undergoes postposed thematic formation. Since the object-postposed thematic structure can be regarded as the mirror image of the preposed thematic structure, the structural description of this type can be illustrated as follows:
As can be seen from the above structure, although there is a structural difference between the subject and the object-postposed thematic formation, the main criterion of postposed theme is that it is limited to one element. This is summarized as follows:

(18) 1 // O V // S // (The S postposed theme)

2 // S V // O // (The O postposed theme)

In summary, three thematic formations (i.e., simple thematization, preposed theme, and postposed theme), have been considered thus far.

Simple thematization refers to the permutation of sentence constituents without leaving a trace through pronominal substitution. Preposed thematic formation, on the other hand, requires a trace of the S or the O. Interestingly enough, with respect to postposed thematic formation, whenever the O undergoes postposed theme, a trace is optional. The postposed S, however, does not leave a trace.

It follows that preposed and postposed thematic formation result in
creating internal and external themes within their thematic structures, i.e., the original theme is considered to be an internal theme whereas preposed or postposed elements are considered to be the external themes. Accordingly, whenever external themes are generated, a tone group boundary separates them from the remainder of the clause, thereby creating two information units and, hence, giving rise to a marked clause structure.

Furthermore, the difference between simple thematization and the postposed thematic formation can be seen in the light of the number of elements which appear to the right of the verb. That is, if more than one element appears to the right of the verb, the structure is regarded as simple or complex thematization, whereas when only one element appears to the right of the verb, it is regarded as postposed theme.

V

Complex verb and predicate thematization

In this section, the verb thematization will be re-considered. Observe Sentence (5) 4 again.

(5) 4 // totta // Haruko ga / kinoo / kono shashin o //

Although Sentence (5) 4 is not ungrammatical, it seems unnatural from the point of view of frequency of occurrence or appropriateness of usage. In other words, this sentence may be a 'text' example which would be difficult to attest in everyday situations. It should be noted that, as far as the Japanese sentence is concerned, in many cases, it is very difficult to define a certain sentence as clearly ungrammatical, because of great flexibility of word-order. A sentence may seem highly unnatural upon initial examination; but further reflection may reveal a situation in which it could be appropriate after all. Judging appropriateness is further complicated by the social registers characteristic of Japanese usage, so that a certain form might be unacceptable for one category of speakers or situations, but perfectly normal for
another. Simple thematization of the verb seems to be more or less restricted to very informal or familiar levels of speech. At other levels of speech, verb thematization takes the form of a nominalized predicate or the verb and complementizer. The examples below exemplify the above two operations.

(19) 1 // totta no desu // Haruko ga / kinoo / kono shashin o //
     2 // kinoo / kono shashin o totta nowa // Haruko desu //

In contrast to simple thematization, Sentence (19) 1 and 2, in which the verb undergoes thematization, cannot be regarded as cases of simple thematization as observed in Sentence (5) 2, 3 and 4. As has been mentioned, Sentences (19) 1 and 2 show that not only the verb undergoes thematization, but also nominalization. This type of verb thematization, is referred to as complex thematization since this involves two operations, i.e., (1) nominalization and subsequent (2) simple fronting as has been observed above. Sentence (19) 2 can thus be regarded as the typical complex thematization, since the nominalized verb phrase is realized with topic particle wa.

Regarding the information structure, complex thematization consists of two information units; the fronted element, which involves the verb thematization, constitutes a new information unit, thereby giving rise to a marked information structure (the same as in the case simple verb thematization). The interpretations of (19) 1 and 2 are as follows:

(20) 1 'Speaking about what Haruko did, she took a picture yesterday.'
    2 'Speaking about taking pictures, Haruko did it yesterday.'

VI
It-theme

According to Young\textsuperscript{11}, in English, the selection of it-theme is employed in such a case that where the subject receives special attention, hence the S is marked, since the S is also the unmarked choice in thematization. The verb phrase, however, cannot also be included as in complex thematization.
Although this type of thematic structure may not be very frequent, it does occur in Japanese. In fact, in written forms as well as in speech forms, the pronominal subject is realized with this structure. Because of its infrequency, this thematic structure can be regarded as highly marked. Although the reason for the selection of the S as the marked case may be different in English and Japanese, it is worth noticing that this structure is employed to signal the highly marked S in both languages. Sentence (21) is an example in which the subject Haruko undergoes the it-theme formation. The unmarked structure of the following sentences (21), (22) 1 and 2 is (5) 1, that is, /Haruko ga /kinoo /kono shashin o totta //. (sore ‘it’, datta ‘was’)

(21) // sore wa Haruko datta // kinoo / kono shashin o totta no wa //

'It was Haruko that took this picture yesterday.'

The following Sentences (22) 1 and 2 exemplify the adverb and object, respectively, being selected for the it-theme formation.

(22) 1 // sore wa kinoo datta // Haruko ga / kono shashin o totta no wa //

'It was yesterday that Haruko took this picture.'

2 // sore wa kono shashin datta // Haruko ga / kinoo totta no wa //

'It was this picture that Haruko took yesterday.'

Similar to English, the verb phrase is not included in the it-theme (However, the verb phrase as theme is discussed in section II). Accordingly the following sentence cannot be generated.

(23) * sore wa totta no datta Haruko ga kinoo kono shashin o.

* 'It was taken that yesterday Haruko this picture.'

The verb phrase or the predicate of Sentence (21), (22) 1 and 2 both represent predicate nominalizations with reference to (5) 1 with a complementizer no and topic particle wa. As in the case of complex verb phrase thematicization (see V), it-theme formation also involves predicate nominalization before thematicization (simple fronting) is applied. Otherwise, the structural change by which the subject of (5) 1 Haruko ga is replaced by sore
wa Haruko datta and the predicate left unchanged (as illustrated below) merely results in a sequence of two independent clauses without the cohesiveness required for continuous discourse. As such they are unacceptable in connected speech.

(24) * sore wa Haruko datta kinoo kono shashin o totta.
   * sore wa kinoo datta Haruko ga kono shashin o totta.
   * sore wa kono shashin datta Haruko ga kinoo totta.

The it-theme formation in Japanese can be considered in the following ways: (see (5) 1 as the underlying unmarked form.)

(25) 1 complex thematization applies to an unmarked structure.

1(a) Nominalize the verb phrase.
   // Haruko ga / kinoo / kono shashin o / totta no wa //

1(b) Simple thematization (fronting) applies to 1 (a).
   // kinoo / kono shashin o totta no wa // Haruko ga //

2 it-theme formation applies to Sentence (25) 1.

2(a) Prepose the element (X) contained in the second or final information unit of the structure resulting from complex thematization (25) 1.
   // Haruko ga // kinoo / kono shashin o totta no wa //

2(b) The pronominal substitute of the preposed element is thematized in the form PRO X Copula applies to 2 (a).
   // sore wa Haruko datta // kinoo / kono shashin o totta no wa //

As can be seen from the above, the it-theme formation cannot be simply generated by preposing the element. In other words, it can be considered to have a multi-complex thematic structure, that is, (1) complex thematization, (2) preposing the element selected for thematization and (3) embedding the thematic element in the PRO X Copula structure. The structural changes of (2) and (3) constitute the it-theme formation. Accordingly, the following sentences (26) 1, 2, and 3 which are regarded as the middle stage of it-theme
formation are all grammatical, since they can be regarded as having undergone complex thematization.

(26) 1 // kinoo / kono shashin o totta no wa // Haruko ga (desu) //
    2 // Haruko ga / kono shashin o totta no wa // kinoo (desu) //
    3 // Haruko ga / kinoo totta no wa // kono shashin (desu) //

Accordingly, if the it-theme formation applies to the above Sentences (26) 1, 2, and 3, the previously mentioned Sentence (21), (22) 1 and 2 will be respectively generated.

VII
Conclusion

Thus far, we have observed several thematic formations of Japanese within the framework of Young. In conclusion, I will consider these thematic formations from the point of view of the frequency of occurrence or the degree of markedness. As has been noted, thematization falls into two categories, (1) simple thematization and (2) complex thematization. However, compared to other thematic formations, such as preposed or postposed thematic formations, simple themes occur only once in a given clause, whereas others may have two themes, i.e., internal and external themes. Of preposed and postposed themes, the latter (especially the subject postposed theme) is more common in Japanese. This is due to the fact that the postposed subject requires only the shifting of the S, whereas preposed thematic formation requires pronominal substitutions. Furthermore, regarding it-theme formation, since this can be considered as having a multi-complex thematic structure, this structure can be regarded as the highest degree of markedness. Viewed in this way, the frequency of occurrence or degree of markedness can be said to be related to a principle of economy. Accordingly, within the above five thematic structures which have been analyzed in this paper, the following degrees of markedness (5 is the highest)
regarding the thematic formation in Japanese are suggested. (27) 1 simple thematization (except simple verb theme).  
2 complex verb and predicate thematization.  
3 postposed theme  
4 preposed theme  
5 it-theme

Related to the above, it is possible within thematization to consider the degree of markedness. That is, adverbials, such as time, place, and manner are most frequently thematized and thus these have the highest occurrence, and are hence least marked. Next in order of frequency of occurrence is the thematized object, // O S V //. This can be observed regularly, although less frequently than thematic adverbials, hence is more highly marked than in the case of adverbials. With respect to the verb, simple thematization is very rare, at least in other than familiar contexts. Thus, complex predicate thematization which is readily observed is placed next to simple object thematization, with complex verb thematization following next in order of frequency. Thus, similar to the above, the following degrees of markedness (5 is the highest) regarding thematization in Japanese are suggested. (28) 1 simple adverbial thematization. ( (5) 2)  
2 simple object thematization. ( (5) 3)  
3 complex predicate thematization. ( (19) 2)  
4 complex verb thematization. ( (19) 1)  
5 simple verb thematization. ( (5) 4)

As for categories (27) 3, 4, and 5, there are no obvious criteria by which to judge relative degrees of markedness.

In this paper, I have observed several thematic structures of Japanese employing the treatments of Young and Halliday. To conclude this paper, it is worth noting that whenever any variation from an unmarked word-order (S O V) is observed in the Japanese clause, this variation of word-order is
generated by one of the above considered thematic formations. In other words, based on the notion of Hallidayan theme, the relatively free word-order of Japanese or the permutation of word-order can be regarded as representing a system of options for the speaker's choice of theme, i.e., 'what I am talking about'. Viewed in this way, this study can be said to be an investigation into Japanese word-order from the point of thematic structure. Also, since the basic model of thematic formation is adopted from Young's English examples, I hope that this study will be of some help towards a contrastive study of thematic formation between English and Japanese.

Notes

1 The original study of this paper was pursued in my doctoral dissertation "Thematic Structure of Japanese With Reference to Two Theoretical Approaches", which was submitted to the Graduate Studies in University of Victoria.

2 The term 'clause' here adheres to Halliday's concept, that is, one clause consists of subject (S), a predicator (P) and a complement (C), hence is a more precise notion than 'sentence'.

3 This notion of Theme and Rheme was first advocated by the Prague linguist V. Mathesius and was succeeded by his followers, such as Firbas and Daneš under the English term of Functional Sentence Perspective. Also the same notion is widely known as 'psychological subject - psychological predicate', or 'topic-comment structure'.


7 // // double obliques indicate the tone group boundaries and // virgules indicate accent phrase boundaries. See note 8 for details.

8 Information structure which was first formulated by M.A.K. Halliday (op.cit.) consists of several information units, i.e., blocks of message organizing every discourse. An information unit thus may co-extend with a clause. This information unit is phonologically realized as a stretch of utterance bounded by major pauses which is referred to as a tone group by Halliday. In Japanese, the tone group consists of a series of accent phrases. (not feet, as in English).

9 Young, op.cit. p.150.
10 ibid. p.150.