

# Textual patterning and information flow (Theme^Rheme) in the generic evolution of 19<sup>th</sup> century Slovene newspaper advertisements

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## 1. INTRODUCTION

The article presents a part of a wider research project<sup>1</sup> on commercial advertisements in Slovene newspapers, which is concerned with understanding the stages of their development as a genre over time, through analysis of their main structural characteristics and choice of semiotic modes (verbal and pictorial). The paper focuses on the connection between the placement of information in the clause (Theme^Rheme) and textual patterning, and seeks to illustrate what I believe for the adverts to be the initial steps in the process of acquiring the defining characteristics of a genre.

The present analysis is based on the following theoretical assumptions. It adopts Hoey's (2001:11)<sup>2</sup> view of text as 'a site for interaction'. Thus, advertisements, being texts, are sites for interaction with their addressees, and as a genre, a type of text used for a special purpose<sup>3</sup> (Dular et al.,<sup>2</sup> 1992, 1983; Bešter, 1992). Also adopted is the consensus among most researchers in the field that as a genre the commercial advertisement is intentionally created to persuade the addressee to buy a product (Hoey, 2001; Cook, 2001; Bešter, 1992; Korošec, 1996, 2005; Jesenšek, 2003). Some researchers (e.g. Cook, 2001; Jesenšek, 2003) also recognize the entertainment function of advertisements, and some (e.g. Cook, 2001; Korošec, 1996, 2005), point out that advertisements aim primarily to attract the addressee's attention.

The analysis also adopts Michael Hoey's view that the typical structure of adverts is that of the Problem-Solution or Desire Arousal-Fulfilment text pattern (2001: 155).

I am dealing with adverts from the newspapers *Edinost* (Trieste) and *Slovenski narod* (Ljubljana). In early editions (1869-1915) the verbal texts of commercial adverts, i.e. those seeking to persuade the addressee to buy a product, can hardly be distinguished from texts advertising jobs, announcing different social events, marriage proposals, and so on. At this stage, the verbal text of the ads had not yet acquired any specific, distinguishing characteristics; the ads are titled and supposedly understood as announcements, recommendations, appeals etc. In this article I deal only with the adverts which can be recognized as such by the modern reader and attract his / her attention through their conspicuous layout, obtained through framing, and typographical salience.

## 2. TEXTUAL PATTERN AND INFORMATION FLOW IN A SAMPLE OF ADVERTISEMENTS

Considering that a commercial advert's function is to attract the addressee and to persuade him/her to buy the advertised product, the concern here is with how this is achieved. More particularly, the role played by the structuring of information in the text within the text pattern will be the focus of the analysis<sup>4</sup>. The presentation sequence of adverts mostly follows the chronological order of publication in the newspaper, in order to trace the development and changes in the advertisement structure over time.

In the early stages (1869-1915) the newspaper adverts in the sample tended to be rather long texts, also in the form of a story or a dialogue, though both structured along the lines of the Problem-Solution pattern or the Desire Arousal-Fulfilment pattern.

Michael Hoey (2001) states that text can be organized into all kinds of patterns, but some are very rare while others 'recur with great frequency'. Among these frequent patterns, which constitute the common cultural pattern of the text, one of the most popular is the Problem-Solution pattern, which leads the reader through different stages: Situation, out of which a Problem arises, explicitly marked by a lexical signal (e.g.: the problem is ...) or some negative evaluation items (e.g.: *illiteracy* 'evokes a negative evaluation and therefore a Problem'), and finally the Response and Solution with positive (or even negative) evaluation. (Hoey, 2001: 119-141) Another frequent organization of the text is the Desire Arousal-Fulfilment pattern (Hoey, 2001: 155-161) which presents an Object of Desire, usually with signals of positive Evaluation (e.g. *good, genuine* ...) which evokes in the reader the Desire (mainly connected to senses, e.g. taste) to be fulfilled, and Fulfilment of Desire at the end, usually represented by a person or commodity that can fulfil the desire.


In the analyses of text pattern in this chapter, the following annotations will be used:

Sit	Situation
P	Problem
R	Response
O-D	Object of Desire
F-D	Fulfilment of Desire
D-A	Desire Arousal
S	Solution

## 2.1 INTERPERSONAL THEME AS A SIGNAL OF PROBLEM AND RESPONSE

In advertisement 1 *Overheard conversation between two friends (Poslušan pogovor dveh prijateljev, Slovenski narod, 9 Dec 1869)*<sup>5</sup> the narrator presents a dialogue that he has supposedly overheard, in which M does not know where to buy nice but inexpensive Christmas presents: (1)<sup>6</sup> '(Hi) Nice,<sup>7</sup> my friend, for me to run into you.(2) You can immediately give me some good advice. (3) I would actually like to buy some presents for Christmas; it is not to cost too much money, but it still has to have some real value.' (Problem/P). His friend P gives him a straightforward answer: (4) 'Apparently, on this you can be helped. (Response/R) (5) Go ahead, go straight to **August Thiel** who has in "Gospoka ulica" (Herrengasse) a nice and elegant shop' (Solution/S). And then he continues by listing the items of excellent quality the shop sells: 'in which you'll find jewellery - gold and silver items, goods made of Chinese silver /.../<sup>8</sup> **His stock of silver is so rich and varied you can't imagine. /.../**' (positive Evaluation/pE). The first line '*Overheard...*' is typographically salient, printed in bold, and the Solution is placed in the middle of the text, made salient by being written in a bigger font, capital letters and bold. The text appears in an ornamental frame, thus marking it off from the other newspaper texts. The frame has an implication for the message of the text (Kress & Van Leeuwen, 2005), in that it gives salience to the advert as a whole and the opportunity for placing verbal signs within a framed space in a certain composition. In the advert we are dealing with, the frame and typographically salient Solution attract the reader's attention.

Advertisement 1

 <p><b>Poslušan pogovor dveh prijateljev.</b></p> <p><b>M:</b> Ravno prav je, prijatelj, da te doblim. Ti mi lahko precej daš dober svet. Jaz bi namreč rad kaj na darilo o božičnih praznikih kupil; ni da bi dosti denarja stalo, pa mora vendar nekaj prave vrednosti imeti.</p> <p><b>P:</b> No, tu ti je pač lahko pomagano. Kar naravnost pojdi k <b>AUGUST THIEL-U</b>, kteri ima v gosposkih ulicah (Herrengasse) lepo, elegantno varjeno štacuno, v kateri prodaja javele, zlato, srebrnino in blago iz kinskega srebra. Tam boš našel vse ko 4 dicata starih veržice po 30 do 150 gold., brez 250 srebrnih veržice po 3 do 20 gld.; vse ko 1000 starih prstanov najsvetlejša dela po 3 do 40 gld.; 2 diamantni ušesnice prstanje po 20 do 170 gold.; vse kakor 100 parov ušesnic; 66 60 garšnik (broš in bostons); 2 dicata broš za fotografije; krilice in veržice vsake vrste na izbiranje.</p> <p>Njegova zaloga srebrnine je tako bogata in mnogovrstna, da se ne dá naštevati. Tam boš gotovo kaj našel. Če ima štacuno v Paierjevi hiši v sredi gosposke ulice v Mariboru.</p>	<p><b>M:</b> '(Hi) Nice, my friend, for me to run into you. You can immediately give me some good advice. I would actually like to buy some presents for Christmas; it is not to cost too much money, but it still has to have some real value.'</p> <p><b>P:</b> 'Apparently, on this you can be helped. Go ahead, go straight to <b>August Thiel</b> who has in "Gosposka ulica" (Herrengasse) a nice and elegant shop in which you'll find jewellery - gold and silver items, goods made of Chinese silver /.../</p> <p><b>His stock of silver is so rich and varied you can't imagine. There you will certainly find something. He has the shop in Paier's house in the middle of Gosposka ulica in Maribor.'</b></p>
<p>Slovenski narod, 9 Dec 1869</p>	

In written Slovene, as in English, the information that is important, new or stressed is placed in the end position of the clause or sentence. Jože Toporišič (2000: 660) states that as a rule, information placed in Theme position, at the beginning of the sentence or clause, corresponds to already known information, and is followed by Transition (usually Predicate, in mid-position), and Rheme in the final position, which corresponds to new information. He adds that Transition is often joined to Rheme<sup>9</sup>. With reference to English, Halliday (Halliday & Matthiessen, 2004: 58) claims that 'the Theme is a point of departure for the message. It is the element the speaker selects for "grounding" what he is going on to say'. And he states that the message in the English clause is organized 'into two simultaneous message lines, one of Theme^Rheme, which is speaker oriented, and one of Given^New, which is listener oriented' (Halliday, 1998: 140; Halliday & Matthiessen, 2004: 93). The present analysis is concerned with the former, Theme^Rheme. If there are several new items of information, the writer will choose the most relevant one from his/her point of view (Kranjc, 2004); thus, focusing on how the writer organizes the clause as a message, and on his / her choices of Rheme, will reveal what information he/she considers to be new or important, compatibly with his / her communicative intention.

If we return to advertisement 1 and try to identify the relation between the textual structure and information flow, we notice that the dialogue starts with an interpersonal Theme (see Table 1), i.e. with a vocative ('Nice, my friend/Ravno

*prav je, prijatelj*) preceded by a clause ('You can immediately give me some good advice/ *Ti mi lahko precej daš dober svet.*'), which within the Slovene cultural context expresses the expectation and great probability of addressee cooperation with the speaker. Even before the reader peruses the second sentence he/she understands that speaker M has a problem which he wants to share with P, and that P will give him an answer, a solution. So the interpersonal Theme together with Rheme (sentence 1) realizes the stages of Problem and Response simultaneously, functioning as an evoking signal (Hoey, 2001), which stimulates the addressee to recognize the utterance's function. The interpersonal Theme ('*Ravno prav je, prijatelj*') is expanded by the topical Themes that follow ('*You/ Ti, I/Jaz, It is not/(To) ni, His stock of silver/Njegova zaloga srebrnine*') expressing the interaction, dialog between two friends, finding at the end the Solution ('*His stock of silver/Njegova zaloga srebrnine*'). The second sentence ('*Ti mi lahko precej daš dober svet.*'), very explicitly pleads for a response. Sentence (3) then specifies the Problem / Object of Desire in the Rheme ('*would like to buy some Christmas presents' /bi namreč rad kaj za darilo o božičnih praznikih kupil*'), which is extended by the following two embedded clauses that evaluate the Object of Desire ('*is not to cost too much money/ni da bi dosti denarja stalo*' and '*still has to have some real value/pa mora vendar nekaj prave vrednosti imeti*'). As we note, the Problem arises because of M's inability to obtain the Object of Desire. The 4<sup>th</sup> sentence giving P's Response begins like the first with an interpersonal Theme ('*Apparently/No*'), followed by the clause that explicitly assures M of P's help in solving the problem ('*tu ti je pač lahko pomagano*'). Despite the impersonal tone (in English: '*you can be helped*'), P's help is contextually implied. And in fact help, the Solution ('*August Thiel*'), is expressed in sentence (5) with an exhortatory mode ('*Kar naravnost/Go ahead*') and again with interpersonal Theme. The Solution is expressed in the Rheme, which is extended with nominal groups, listing the precious objects the shop has, implicitly adding to the explicit positive evaluation of the shop as 'nice' and 'elegant', and confirming it as a good solution.

In this dialogue the Situation is expressed in context and in the initial interpersonal Theme. The use of interpersonal Theme makes the text sound like an authentic spoken text, but also attracts the reader / potential consumer, whose 'problem' it purports to solve. The dialogue thus embodies the stages of the cultural text pattern, Problem-Solution, which overlaps partially with the Desire Arousal-Fulfilment pattern: the Problem is also the Object of Desire (*Christmas presents*), while the Solution functions also as the Entity which fulfils the desire (Fulfilment: *August Thiel's shop*), and is placed in Rheme position. The advert addresses the putative consumer through a dialogic text with two interpersonal Themes, the first functioning as Situation and Problem, the second as Response.

Theme	Signals for Text pattern	Rheme	Signals for Text pattern
(1) " Ravno prav je, prijatelj, (Hi) Nice, my friend,		da te dobim. to run into you.	
<b>(Interpersonal) Sit (+P+R)</b>			
(2) Ti You		mi lahko precej daš dober svet. can immediately give me some good advice.	
(3) Jaz I  (to) ni it		bi namreč rad kaj za darilo o božičnih praznikih kupil; would actually like to buy some presents for Christmas;  da bi dosti denarja stalo, is not to cost too much money,	
<b>(Topical)</b>			
Pa  yet		mora vendar nekaj prave vrednosti imeti.  has to have some real value." P (O-D)	
<b>(Textual + Topical)</b>			
(4) "No, tu ti  Apparently, on this		je pač lahko pomagano. you can be helped.	
<b>(Interpersonal + Topical)</b>		<b>(Rheme)</b>	
(5) Kar naravnost pojdi  Go		k <b>August Thiel-u</b> , kateri ima v gosposkih ulicah (Herrengasse) lepo, elegantno urejeno štacuno, v kateri prodaja juvele, zlatnino, srebrnino in blago iz kineškega srebra /.../ ahead, straight to <b>August Thiel</b> who has in „Gosposka ulica“ (Herrengasse) a nice and elegant shop in which you'll find jewellery - gold and silver items, goods made of Chinese silver /.../“	
<b>(Interpersonal + Topical, imperative cl.)</b>		<b>(Extended Rheme) S</b>	
Njegova zaloga srebrnine  His stock of silver		je tako bogata in mnogovrstna, da se ne da naštetiti." is so rich and varied you can't imagine." <b>pE</b>	
<b>(Topical)</b>		<b>(Rheme pE)</b>	

Table 1: Advertisement 1: Theme^Rheme structure and P-S Text Pattern

## 2.2 INDEPENDENT RHEME – AN OBJECT OF DESIRE OR/AND FULFILMENT

Advertisement 2 below shows the attainment of independence of Rheme, which happens very often within the evolution of the advertisement into the present form (Starc, 2007). In this case, within the Theme, the Rheme of the embedded clause<sup>12</sup> (1) [*who wants a good genuine wine [to taste]*], and the signature *Luka Piščanec* (see table 2) become exophoric ellipses (Halliday & Mathiessen, 2004: 100). The first sentence carries the Object of Desire in the Theme and the Fulfilment (*me*) in the Rheme.

Advertisement 2	
<p><b>Dobra domača kapljica!</b></p> <p>Kdor hoče dobre vinske kapljice pokusiti, naj pride k meni; v nedeljo 14. t. m. nastavim svoj pridelek doma pri Piščancih.</p> <p><b>Luka Piščanec.</b></p>	<p><i>A good genuine wine!</i></p> <p><i>He who wants a good genuine wine to taste, comes to me; on Sunday 14th of this month I am exhibiting my product at my house at Piščanci.</i></p> <p><i>Luka Piščanec.</i></p>
Edinost, 13 May 1876	

Theme + Signals for Text pattern	Rheme + Signals for Text pattern
<p><i>Kdor hoče dobre vinske kapljice pokusiti,</i></p> <p>(1) <i>He who wants a good genuine wine to taste, O-D</i></p>	<p><i>naj pride k meni;</i></p> <p><i>comes to me; F-D</i></p>
<p><i>v nedeljo 14. t. m.</i></p> <p><i>on Sunday 14th of this month</i></p>	<p><i>nastavim' svoj pridelek doma pri Piščancih.</i></p> <p><i>I am exhibiting my product at my house in Piščanci.</i></p>
<p>(Gostitelj in razstavljalec)</p> <p>(The host and the exhibitor)</p>	<p>(bo) <i>Luka Piščanec.</i></p> <p>(will be) <i>Luka Piščanec. F-D</i></p>


Table 2: Advertisement 2: Theme^Rheme structure and Text Pattern O-D F-D.

The nominal group *a good genuine wine*<sup>14</sup> placed at the top of the text, as a title, also functions as an exophoric ellipsis, and constitutes the Rheme in a thematic structure analysis: the Theme 'Do you want ..?' is inferable from the rhetorical situation. In the text pattern it functions as an Object of Desire, and in the embedded clause within the Theme, as already mentioned, it is also a Rheme: *He who wants a good, genuine wine to taste*. The layout helps to enhance its striking, independent position, through typographical salience (much bigger letters and bold type) and placement at the top, also giving prominence to its meaning (Kress & Van Leeuwen, 2005). The Rheme of the first clause and sentence, the cataphoric

me, reappears in the Theme of the second clause and sentence as *I* (Actor of the process *exhibiting*, and Subject), but as Rheme and exophoric ellipsis at the end of the advert: *Luka Piščanec*. In this way, the person who will fulfil the desire for good wine *Luka Piščanec*, has been named, and also made typographically salient. Indeed, if the reader reads only the salient information, i.e. the typographically prominent exophoric ellipses (*A good, genuine wine!*, *Luka Piščanec*), he / she can infer that they are tokens of the Desire Arousal-Fulfilment text pattern (Hoey, 2001: 155). The Object of Desire (O-D) *wine* carries a positive evaluation, *genuine*, i.e. 'pleasing to the taste', evoking the reader's desire to be fulfilled, and this fulfilment will be achieved by *Luka Piščanec* (F-D).

### 2.3 ELLIPSIS IN THE ADVERTISEMENT

Advertisement 3 consists of ellipses only. At the time this advertisement was produced I presume the text pattern of the advertisement genre had already become familiar to both writers and readers. The newspapers published the adverts regularly, so readers became acquainted with them, with the products they advertised, and with their inherent structure, which was such as to point out a Problem or an Object of Desire with which the reader could identify – or through which she/he could recognize the similarities with his own problem /object of desire and that in the adverts – and the Solution/Fulfilment of Desire. Once the pattern becomes generally known, in successive texts some of its stages can even be omitted. Thus ellipsis can occur. The advertisement had by this time acquired a new, condensed form in verbal expressions compositionally placed within a frame.

Advertisement 3	
	<p>A. DREHER</p> <p>THE BREWERY</p> <p>IN</p> <p>TRIESTE</p> <p>Bottles and barrels.</p>
Edinost, 6 Oct. 1880	




As mentioned above, the information value in the advert is determined also by typographical salience and the placement of the elements (Kress & Van Leeuwen, 2005). In this case, the placement is a hierarchical – vertical placement. The element at the top, which is the name of the brewery *A. Dreher*, is the most important. It can be understood as the Subject of the elliptical clause: *A. Dreher (je) pivovarnica v Trstu./A. Dreher (is) the brewery in Trieste*. Thus, *A. Dreher*, at the top of the composition, functions as Theme.

Drawing on general and local knowledge, the Theme is understood by the reader as a thematic equative, i.e. the Theme equals the Rheme. The entity *pivovarnica v Trstu / the brewery in Trieste* is used as the Identifier of the entity *A. Dreher*<sup>15</sup>. The beer (*pivo* in Slovene) is not mentioned at all, but the meaning of it is implicitly present because of the noun *brewery*. In Slovene *pivovarnica*<sup>16</sup> (*brewery*), and *pivo* (*beer*) may function as partial recurrence. Furthermore 'brewery' is the metonym for beer, but because of thematic equative the new metonym for beer becomes *Dreher*, and it can be used as such (e.g.: *What are you drinking? A Dreher.*). The nominal phrase *bottles and barrels* is the Rheme of the elliptical clause with the omitted Theme: *Available (are)*.

The advertisement's layout shows a new structure of the Desire Arousal-Fulfilment pattern, with only the fulfilment (*A. Dreher -) the brewery, and Bottles and barrels* - expressed. It seems clear that the missing part (beer – the Object of Desire) of the pattern can be understood from the cultural context and the metonym *brewery* (*pivovarnica*). Furthermore, the thematic equative can induce the reader to understand *A. Dreher* also as an Object of Desire. This interpretation may be justified also by the pattern itself that has developed over time in the newspaper (see advertisement 2), and which we may suppose became typical of advertisements, namely, the presentation of the Object of Desire and the entity to fulfil the desire.

#### 2.4 MODIFICATION OF THE ADVERT'S TEXT AND LAYOUT

The following adverts 4, 5 and 6, all for the same product of wax candles, show the modification of structure and layout of the text over almost a decade (1879-1888). The examples illustrate the process of contraction of the advertising text.

Advertisement 4	
 <p><b>PRIPOROČILO.</b></p> <p>Častiti duhovščini priporočava najine voščene sveče  katere so izdelane iz čistega, najlepše beljenega čebelskega voska,  za čigar popolno čistost in izvirnost trpežnost v goraji sva poroka  in že pristaviva da najine sveče se ne odkaejo, nikedar ne kadé in gori  z mirnim, lepim plamenom, ter imajo to veliko prednost da jih ni treba  nikedar sukarati. Ker sva stajaj sva pogori.</p> <p>Imava smiselj veliko zalogo dobrih celestih cerkvenih sveč, — tudi  „sveč“ in druzih voščenih izdelkov.</p> <p>Cena najinih voščenih sveč je — gledé tega, da je nepokazeno  blago — najnižje cene, in pošiljeva sveče na dan najinih častitih prejema-  lar, in je na njihovo, izlesniško postajo ali pošto franco in prosto vsake  večnine.</p> <p>Prostira sva kmalu si čerajsem strošičem ali upravljanjem polastiti in  se priporočava.</p> <p style="text-align: center;">v odličnim opreteranjem  <b>P. &amp; R. Seemann.</b>  Ljubljana, gradsko, regera ulica št. 3.</p>	<p style="text-align: center;"><b>RECOMMENDATION.</b></p> <p style="text-align: center;"><i>To the honourable clergy we recommend  our wax candles</i>  which are made of pure and the best  whitened bee wax, of whose absolute purity  and excellent durability we are the warrantors,  and furthermore we add that our candles do  not drip, never smoulder, and they burn with a  slow and pleasant flame, and they have a great  advantage that they don't require trimming of  the wick, because all the wick burns out by itself.</p> <p style="text-align: center;">/.../</p> <p style="text-align: center;">We beg you to honor us with your  appreciated order or query, and we recommend  (ourselves)</p> <p style="text-align: center;">with excellent respect  <b>P. &amp; R. Seemann.</b></p>
Edinost, 25 Oct. 1879	

The reader's attention is attracted by the frame and the salient words: the title *RECOMMENDATION*, the main clause *To the honourable clergy we recommend our wax candles*, some modifiers expounding the quality of the candles, and at the end the name of the producers and shop owners *P. & R. Seemann*.

This advert starts with a clause that functions as a directive (Cutting, 2002: 17), inviting the addressee (*Častiti duhovščini/the honourable clergy*) to buy the candles. In this first, typographically salient clause, we have a marked Theme, *To the honourable clergy* (Complement in the clause). The Predicate is thus textually salient and has a cohesive function as partial recurrence (*priporočilo/recommendation, priporočava/(we) recommend*), as well as lexical recurrence (*priporočava/(we) recommend, (se) priporočava<sup>18</sup>/(we) recommend (ourselves)*). The recommended object (*our wax candles*) – the Object of Desire – is typographically salient and placed in the Rheme position, stressing its great importance. The nominal group *our wax candles* is semantically expanded and enriched further on in the text. The pre-modifier *our* is semantically sustained by the Actor of the clauses, which is cataphoric through the body of the text, expressed by the personal form of the verbs only (*priporočava, sva, pristaviva, prosiva, se priporočava<sup>19</sup>*), and becomes explicit at the end in the signature (*P. and R. Seemann*). The format of the advert is akin to a visiting card, with polite forms expressed throughout, and stressed at the close ‘with excellent respect’ before the signature at the bottom right. This might explain the cataphoric treatment of Actor-writer, which is here not a device to create suspense, but a typical way of expressing Actor-writer in letters, as seen in the shorter advert 2 above.


Analysis of the information flow (Theme^Rheme position) at clause level, shows how the recommended object (*wax candles*, Object of Desire / O-D) is not only consistently Rheme-positioned (see Table 3); it is also extended by embedded clauses which within their Rhemes express positive evaluations of the Object of Desire, which are supported by the guarantee.

Theme + Signals for Text pattern	Rheme + Signals for Text pattern
<p><i>Častiti duhovščini</i></p> <p><i>To the honourable clergy</i></p>	<p><i>priporočava najine sveče</i>  <i>ketere (Textual Th.) + so izdelane iz čistega, najlepše beljenega čebeljega voska,</i>  <i>za čigar (Textual Th.) + popolno čistost in izvrstno trpežnost v gorenji</i>  <i>+ sva<sup>20</sup> (Th. – morph.) poroka</i></p> <p><i>we recommend our wax candles</i>  <i>which (Textual Th.) + are made of pure and the best whitened bee wax,</i>  <i>of whose (Textual Th.) + absolute purity and excellent durability</i>  <i>we (Topical Th.) + are the warrantors,</i></p>
(Marked Theme)	(Extended Rheme – O-D + pE)
<p>in še</p> <p>and furthermore</p>	<p><i>pristaviva<sup>21</sup> da najina sveče (Topical Th.) + se ne odkapujo, + nikedar ne kade in gore z mirnim, lepim plamenom,</i>  <i>ter (Textual Th.) + imajo<sup>22</sup> to veliko prednost da jih (Textual Th. – Top. Th.) + ni treba nikedar vsekovati,</i>  <i>ker ves stenj (Textual + Top. Th.) + sam pogori. /.../</i></p> <p><i>we add that our candles (Topical Th.) + do not drip,+ never smoulder,</i>  <i>and they (Textual + Topical Th.) + burn with a slow and pleasant flame,</i>  <i>and they (Textual + Topical Th.) + have a great advantage</i>  <i>that they (Textual + Topical Th.) + don't require trimming of the wick,</i>  <i>because all the wick (Textual + Topical Th.) + burns out by itself. /.../</i></p>
(Textual Theme)	(extended Rheme - pE)
<p>(Midva<sup>23</sup>)</p> <p>We</p>	<p><i>Prosiva<sup>24</sup> naju kmalu se cenjenim naročilom ali uprašanjem počastiti</i></p> <p><i>plead to honour us with your appreciated order or query</i></p>
(Theme)	((in Slo. – Th.-morph.) Rheme)
<p>In</p> <p>And</p>	<p><i>se priporočava<sup>25</sup> z odličnim spoštovanjem</i></p> <p><i>recommend (ourselves) with excellent respect</i></p>
	<b>P. &amp; R. Seemann.</b>
(Textual Theme)	(Rheme - F)

Table 3: Advertisement 4: Theme^Rheme structure and Text Pattern D A-F.

All the extended Rhemes give positive Evaluation (pE) of the product *wax candles*, which functions as the Object of Desire in the Desire Arousal-Fulfilment pattern of the text. The person to fulfil the desire is *P. & R. Seemann*, the cataphoric Actor through the text. However, the textual pattern is recognizable from the typographically salient information in the first and final clause Rhemes.

In the advert for the same product published some months later we note that the single-sentence text redistributes the Rhemes from the previous advert Recommendation in a clear Desire Arousal-Fulfilment structure, which represents a consolidation /compression of the previous pattern of adverts.

Advertisement 5	
	<p><i>Good, durable wax candles, for which they guarantee, from the purest <b>bee wax</b>, that burn excellently and slowly, they sell for <b>the lowest price</b>.</i></p> <p><i>P. &amp; R. Seemann in Ljubljana.</i></p>
Edinost, 7 Jan. 1880	

Now, the standard, unmarked word order in Slovene would be either:

*They sell for the lowest price good, durable wax candles, which they guarantee are from the purest **bee wax**, which burn excellently and slowly.*

or:

*They sell good, durable wax candles which they guarantee are from the purest **bee wax**, which burn excellently and slowly, for the lowest price.*

However, here a marked word order is used: the Object of Desire *Good, durable, wax candles* – the Complement – is ‘fronted’ in a marked Theme, thus creating a pattern in which the Actor *they (sell)* is cataphoric, and recurs cataphorically also in the embedded clause (*they (guarantee)*), in the Rheme position. This use of marked Theme for the Object of Desire serves to stress the product. The entity that fulfils the desire – *P. & R. Seemann* – is placed at the end of the text as independent information, resolving the cataphora in the previous clauses. *P. & R. Seemann in Ljubljana* also constitutes an exophoric ellipsis (a technique we saw in advertisement 2).

The two stages of the text pattern, Object of Desire and Fulfilment of Desire, are also typographically salient, emphasising their structural role.

However, if advert 4 recalls a visiting card, we can’t claim this for advert 5 because it has become more impersonal and factual, with no politeness expressed. Unlike ads 2 and 4, which use the 1<sup>st</sup> person singular (I) and plural (we) respectively, here a certain distance obtains with the use of a 3<sup>rd</sup> person plural Actor. The

text structure does not involve explicit courteous interaction with the addressee, but has recourse to patterns involving more implicit interaction with the reader, so as to disguise its persuasive force.

Further on in time, the advert for Seemanns' wax candles (see advert 6 below) becomes even shorter and more compressed, as if the two previous typographically salient items were conflated. The Theme and Rheme remain, the positive Evaluation has been omitted as if the quality of the product had been widely known, and is now represented by the name of the product itself.

Advertisement 6

Edinost, 7 Jan. 1888

Theme + Signals for Text pattern	Rheme	+ Signals for Text pattern
Wax candles	makes	Seemann in Ljubljana.
<b>(Marked Theme O-D)</b>		<b>(Rheme F)</b>


Table 4: Advertisement 6: Theme^Rheme structure and Text Pattern DA-F.

The words are placed level, we read them from left to right as a clause. In this case the important information, placed in the Rheme position, is the Actor who fulfils the Desire – *Seemann in Ljubljana*. But the Object of Desire has also achieved prominence by appearing as a Marked Theme, and by its typographical salience.

## 2.5 EXTENDED RHEMES IN THE MULTIMODAL TEXT

In advertisements 1 (for the silver goods shop) and 4 (wax candles) we dealt with extended Rhemes whose main function was to give a positive evaluation. They consisted of verbal text.

In multimodal text, the verbal and pictorial interact in making meaning (Kress & Van Leeuwen, 2005). It can happen, as in the case of advertisement 7 below, that instead of extending the Rheme with nominal groups listing the different examples of products (as in advertisement 1), there are pictures or drawings of different kinds of product, e.g. portable stoves, in advertisement 7:

Advertisement 7	
 <p><b>R. Ditmar</b> DUNAJ Petrolejske svetilke in lestenci vsakovrstnih cen. Največja izber objektov (2081-3) modernem slogu. Prenosilne petrolejske peči za kurjavo in kuho.</p>	<p><b>R. Ditmar</b> <b>VIENNA</b> Oil lamps and chandeliers at any price.</p> <p>The biggest choice of items in <b>modern style.</b></p> <p>[images]</p> <p>Portable oil stoves for heating and cooking.</p>
Slovenski narod, 8 Dec. 1900	

The verbal part of the advertisement consists of ellipses that are construed predominantly only by the Rhemes (which appeared also in a previously published version of the advert for the same product, see advertisement 8 below).

For the moment our attention is drawn to the last ellipsis in ad 7, the nominal phrase *Portable oil stoves for heating and cooking*, which functions as a Rheme in the clause: R. Ditmar offers *portable oil stoves for heating and cooking*. Yet the information about the Object of Desire in the advert does not end here, but is extended by means of the pictorial. Drawings are used to give information about different sorts of portable oil stoves: a small portable oil-stove with a low burner and a small pot, a big portable oil-stove with a higher burner and a big pot, and a portable oil-stove with a high burner and a large cooking surface for several small pots<sup>26</sup>. The Rheme, the Object of Desire, has been extended by the pictorial mode, placed below the verbal. The images can perform the functions both of offering further information about the product and persuading the addressee to buy it; functions which are enhanced by their placement in the Rheme. The products might be new not only for the shop, but a new invention in general. In this case the pictorial gives the reader a more detailed and objective image of the Object of Desire, especially when the object is new, and people do not know about it, and expresses the illustrative interaction with verbal (Kress & Van Leeuwen, 2006). Thus the pictorial here illustrates the information expressed with the words in the Rheme, and extends the Rheme itself.

The pictorial in this advertisement gives salience to the verbal (ellipsis) at the bottom of the composition and balances it with the typographically salient *R. Ditmar* at the top.

## 2.6 OBJECT OF DESIRE/FULFILMENT IN ELLIPSES (RHEMES) IN THE MULTIMODAL ADVERTISEMENT


Advertisements 7 and 8 for the same shop, R. Ditmar in Vienna, both exhibit the same text structure of Desire Arousal-Fulfilment. They have in common the Ful-

filment – R. Ditmar Vienna – which appears by lexical recurrence, and the positive evaluation – *secesija* (fin de siècle/Secession), *modern style*, and *The biggest choice of items, different shapes*, elements which are here synonyms, while their Objects of desire differ: in advertisement 7 these are *Oil lamps and chandeliers* and *Portable oil stoves for heating and cooking*, while in advertisement 8 they are *Electrical light appliances*.

However, the two advertisements use different modes to create a message. In both, the verbal part includes ellipses of which some are semantically equal (R. Ditmar Vienna, *secesija* (fin de siècle/Secession) and *modern style*). Yet they follow different sequences in the compositional arrangement.

In advertisement 8, which was published earlier than advertisement 7, the ellipses are defined as separate, individual clauses by punctuation. We cannot read them as one elliptical clause, for example: *Electrical light appliances of different shapes* (in the) *fin de siècle* (style) (are sold by) R. Ditmar (in) Vienna.

If this were the case, the *Electrical light appliances of different shapes*, the Object of Desire, would be understood as the Theme, and R. Ditmar Vienna, Fulfilment, as the Rheme. But the writer wants to stress all three stages of the pattern (Object of Desire, its positive Evaluation and Fulfilment), thus he writes them as individual elliptical clauses, exophoric ellipses – Rhemes. Although they preserve the same informational value outside the composition, when placed beside the pictorial, some ellipses increase this value with respect to others. It is through typographical salience that the last ellipsis (R. Ditmar Vienna) acquires the greater value, while considering only typography, the Object of Desire *Electrical light appliance* has no great value, until we read the text from the viewpoint of the interaction between the verbal and non-verbal modes. The reader / viewer's eye follows the vector of the girl's gaze which passes over the sketch of the electrical light onto the verbal Object of Desire, and this vector also makes the Object salient. The gaze functions as a cohesive device and gives salience to the Object.<sup>27</sup>

Advertisement 8	
	<p><b>Electrical light appliances</b> of different shapes. Secession! <b>R. DITMAR</b> <b>Vienna.</b></p>
Slovenski narod, 1 Dec. 1900	

On the other hand, in advertisement 7 we may read the verbal part like this:


<b>Theme + Signals for Text pattern</b>		<b>Rheme + Signals for Text pattern</b>	
R. Ditmar (from) Vienna		(sells) <i>oil lamps and chandeliers at any price.</i>	
(He)		(offers) <i>the biggest choice of items of modern style.</i>	
(And)		(he also offers) <i>portable oil stoves for heating and cooking.</i>	
<b>Theme</b>	<b>Fulfilment</b>	<b>Rheme</b>	<b>Objects of Desire + positive Evaluation</b>

Table 5: Advertisement 7: Theme^Rheme structure and Text Pattern AD-F.

In this case, the Fulfilment *R. Ditmar Vienna* which in advertisement 8 is placed in the Rheme position, here (in advertisement 7) functions as a Theme, and all the other nominal phrases as Rhemes. Moreover, in this composition, typographical salience increases the importance of the information, both in the Evaluation *modern style*, and in the Fulfilment stage, while the last Rheme acquires greater salience through its relation to the pictorial, which also extends its information (as mentioned above).

What emerges from the foregoing analysis is that the information importance of exophoric ellipses (Rhemes), if gathered together in a multimodal text, may diminish, whereas in a verbal-only text it is usually enhanced. Overall, the information enhancement value of ellipsis depends on the placement of such ellipses in the composition, on their typographical salience, and on their interaction with the pictorial.



<p>Advertisement 9</p> 	<p><i>Nerves that make you despair.</i>          Nearly all diseases, the causes of which have not been determined are usually the result of weak nerves. /.../<sup>28</sup>  <b>neurotic diseases suck the vitality of one's life.</b>          If one doesn't cure them, he/she comes to a complete breakdown.  <b>What (does it help) helps against that?</b>          Just as salt is needed for good digestion so effect 'Kola-tablets' on nerves. 'Kola' regulates the digestion, and it can be called '<b>disease destroyer</b>' because it makes the body immune against any disease. 'Kola' creates strength, and life and makes the body younger. Use for some time 'Kola-tablets', and you and you will convince yourself of the benefit of them. I am perfectly convinced that to you the 'Kola-tablets' help, and for this reason I am sending them to you  <b>to try them for free.</b>          /.../<sup>29</sup>  <i>'Pharmacy of The Holy Spirit' Budapest</i></p>
<p>Edinost, 29 April 1915</p>	

Multimodal advertisement 9 is structured according to the Problem-Solution pattern. The complex nominal phrase, an ellipsis placed at the top, sets out the problem expressed also by the pictorial: the vectors of the man's hands are pointed towards two human organs that are conventionally understood as most affected by bad nerves: the heart and the head.

The text starts with the Situation which intensifies the Problem, and which is followed by question asking for a solution. The Solution is Kola-tablets. The text ends with the evaluation of the tablets and their positive effects. The positive result claim is supported by the facts of the organic ingredients and by the praise of a well-known doctor.

Beside the image of a desperate person who attracts the reader's attention, some verbal text parts are also salient. The hierarchical organization of this advert is that of 'mainstream' text (Hoey, 2001: 73). However, it is not necessary to read the whole verbal text to understand its pattern; we need read only its typographically salient verbal parts, corresponding to the stages in developing the Problem-Solution pattern of the text:

- Situation: *Nerves that make you despair.*
- Problem: *destroy the vitality of one's life.*
- Question for the solution: *What helps against that?*
- Solution: (Kola-tablets) '*disease destroyer*', *try it for free in the Pharmacy of The Holy Spirit Budapest.*

From the typographically salient parts, we recover the Situation (in which already the lexical signal *make you despair* evokes a negative evaluation), Problem, the Solution-inquiring question<sup>30</sup>, and Solution. Yet we do not get a complete or proper solution, because the concrete solution is Kola-tablets. However, although the hyponym of Kola-tablets *disease destroyer* is typographically salient, kola tablets is *not*. Why is the most important information of the advert, the product which is supposed to be sold, not salient?

Analyzing the paragraph beginning ‘Just as salt ...’, which provides the positive Evaluation and the Solution (see Table 6), we notice that ‘Kola-tablets’ are stressed by other means: three times as lexical recurrence (De Beaugrande & Dressler, 1992), and twice as partial recurrence (‘Kola’). Textually, they function both as Rheme (*Use for some time ‘Kola-tablets’; I am perfectly convinced [ ] Kola tablets help*), and as Topical Theme (*Kola regulates ...; Kola creates ..*). Placement in Rheme automatically stresses the product’s importance. When placed in the Theme (or in the Theme expressed by morpheme in Slovene), however, Kola’s positive qualities (pE) are expressed in the Rheme (*regulates the digestion; immune against disease; strength, life, younger*), thus enhancing through positive Evaluation the product’s importance.

Obviously adverts that consist of long verbal text can ‘afford’ such a stylized presentation of the Solution, while in condensed adverts, the name of the advertised product – the Solution – suffices.

Theme + Signals for Text pattern	Rheme + Signals for Text pattern
Kakor Just as	je potrebna sol dobri prebavi salt is needed for good digestion
Tako so	učinkujejo ,Kola tablete <sup>31</sup> na živčevje. effect ‘Kola-tablets <sup>32</sup> on nerves.
(Textual Theme)	(Rheme S)
,Kola’ ‘Kola’	uredi prebavo, regulates the digestion,
(Topical Theme S)	(pE)
in and	se lahko imenuje <sup>33</sup> ‘uničevalec bolezni’ [it] can be called ‘disease destroyer’,
ker because	dela <sup>34</sup> telo odporno vsaki bolezni. [it] makes the body immune against any disease.

<b>(Textual Theme)</b>	<b>(pE)</b>
'Kola' 'Kola'	ustvarja moč in življenje creates strength, and life
<b>(Topical Theme S)</b>	<b>(pE)</b>
in and	pomlaja <sup>35</sup> telo. [it] makes the body younger.
<b>(Textual Theme)</b>	<b>(pE)</b>
Uporabljajte Use	nekaj časa 'Kola tablete' for some time 'Kola-tablets',
<b>(Topical Theme)</b>	<b>(S)</b>
in and	prepričali se bode <sup>36</sup> o dobrodejnem vplivu <u>istih</u> . [you] will convince yourself of the benefit of <u>them</u> .
<b>(Textual Theme)</b>	<b>(pE)</b>
Jaz <sup>37</sup> I	sem popolnoma prepričan, da Vam <sup>38</sup> 'Kola <u>tablete</u> ' pomagajo am perfectly convinced that to you the 'Kola- <u>tablets</u> ' help,
<b>(Topical Theme)</b>	<b>(S + pE)</b>
in and	Vam <u>jih</u> pošljem <sup>39</sup> vsled tega za pokušjo popolnoma zastonj. [I] am for this reason sending <u>them</u> to you to try it for free.
<b>(Textual Theme)</b>	<b>(Rheme)</b>

Table 6: Advertisement 9: Theme^Rheme structure and Text Pattern P-S.

As the previous analyses (adverts 2, 4, 5) show, the adverts with (long) verbal text tend to express the stages of the text structure by typographical salience, but the same tendency has been revealed also in the multimodal adverts. Advert 9 has the structure of Problem-Solution text pattern which is very clearly expressed verbally, with the supplementary pictorial signals of the Problem. Thus also in this verbal part of the advert, the typographically salient stages of the text pattern have been expressed within the Rheme in the clause.

### 3. CONCLUSIONS

The analysis of the adverts in the newspapers *Edinost* and *Slovenski narod* from the 2<sup>nd</sup> half of the 19<sup>th</sup> century confirms the main notions set out in the introduction about the advert as a genre: it tries to persuade the addressee to buy the advertised product (Object of Desire/ Solution), thus it has persuasive illocutionary force, but also an informative function (e.g. advertisement 7), and attracts the addressee with a range of meaning-making devices.

But the study reveals a dynamic evolution in construing the meaning, which involves modifying the structure of the text by changing the placement of information in (Thematic equatives, marked/interpersonal) Theme and (extended, independent) Rheme position; expressing information through ellipsis; compressing the text through omission of some stages of the text pattern, and finally, combining different modes.

Within this dynamism, there are constants in the structure of the adverts as a genre over time. From the very beginning, all the advertisements can be seen to realize either the Problem-Solution (P-S) or the Desire Arousal-Fulfilment (D A-F) text pattern, or a combination of both. There is also a strong relation between the stages of these text patterns and the positioning of information within Theme^Rheme: elements realizing the stages in the cultural pattern of the text, tend to coincide with the information placed in Rheme position.

In some adverts, both text structures are present, where the Solution of the P-S pattern becomes an Object of Desire of the D A-F pattern, and the positive Evaluation of the Solution coincides with the positive Evaluation of the Object of Desire.

Furthermore, the analysis has shown two main processes in conventionalizing adverts:

- 1) There is a progression towards the multimodal text/advert which begins with typographical salience, causing the 'placement' of the stressed information, which typically coincides with either or both of the text pattern stages P-S or D A-F, in a certain composition within the text and its frame. Thus the textual structure can be inferred by the addressee without reading the non-salient parts. Salience may also work to redistribute or enhance the meaning / information of the words.

In combination with the verbal, the pictorial mode is used to illustrate the advertised product, and to supplement both the Problem (ad 9) and Object of Desire and positive Evaluation stages (ad 8) of the text pattern.

2) The other observation is a tendency towards condensation of the text, towards the expression of only those chunks of information that are essential to understanding the P-S or D A-F patterns. This is visible with the adverts for the same product that have been repeatedly published in the newspaper over a longer period of time. In this case, only information from the Rhemes and extended Rhemes is used in the condensed advert, which nonetheless preserves the stages of the pattern Object of Desire ^ positive Evaluation ^ Fulfilment. The later adverts in this process of condensation, however, consist of Object of Desire ^ Fulfilment only (ads 4, 5, 6). The ellipsis of positive Evaluation, which plays an important role in this process of condensation, can occur when the information about the advertised product which it carries has become accepted in a particular sociocultural environment as common knowledge and is therefore inferable. In the same way, exposure to the structuring of the advert itself through the placement of words and images – signals of the pattern stages – into composition, helps the addressee to recognize the text as an advert. This is particularly evident in the case of condensed adverts consisting only of exophoric ellipses (see ads 3, 7, 8).

However, in relation to the previous argument concerning the process of condensation of the text, it can also be noted, that the style in advertisements evolves from personal in some early texts akin to a personal letter or visiting card in which the Actor-retailer (Fulfilment), expressed through cataphoric, first person reference, addresses the reader very openly (ads 1, 2, 9), into an impersonal style in which only the stages of the text pattern (Object of Desire-Fulfilment, Problem-Solution) are presented, with no explicit verbal address to the reader (ads 3, 7, 8). Nevertheless these ‘impersonal’, condensed adverts become more open to interpretation, since they involve greater interactivity with the reader, who must use inference to decode their meaning.

- 1 This research is based on the author's PhD-thesis (2007b) on textual structure and layout of the advertisements published in the Slovene newspapers *Slovenski narod* (1866-1945, Ljubljana, Slovenia), *Edinost* (1876-1928, Trieste, Italy), and *Delo* (1959-, Ljubljana) of which the analysed samples belong to the years 2004-2006).
- 2 Other linguists (Halliday, 2004, Van Dijk, 1992, de Beaugrande & Dressler, 1992, M. Bešter, 1992, S. Kranjc, 1998) comprehend a text similarly.
- 3 In Slovene the term *genre* is 'be-sedilna vrsta', which literally translated means 'text genre' or 'type of text'; 'žanr' (genre) is also used, but usually for fiction.
- 4 The flow of information (Theme^Rheme) is here parallel to the topic of text patterning, consequently the article does not make an in-depth, contrastive study of Theme^Rheme in English and Slovene. The analyses of Themes, multiple Themes, and (especially extended) Rhemes focus on whether the Themes and/or Rhemes interlock with the stages of the two text patterns (Problem-Solution and Desire Arousal-Fulfilment).
- 5 I name the adverts by the salient words in them, usually printed in the first line at the top, functioning as a title.
- 6 The clauses are numbered for reference.
- 7 The translations into English try to reflect as closely as possible the Slovene language structure, thus they sometimes do not sound natural in English.
- 8 More items and their prices in gld. (goldinars) are listed, which I haven't translated because it wouldn't add any new information about the text structure.
- 9 In this article the term Theme^Rheme is used as in the Slovene tradition, following Daneš (J. Toporišič, A. V. Muha, S. Kranjc). Linguist Anton Breznik (1908, in Toporišič, 2000, Vidovič Muha, 1986), analysing the fable of Janez Trdina, noted the importance of the placement ('word order') of the words (information), and how the (re)occurrences of 'new' and 'given' information build the text. His claim that the position of words (meaning word classes) in the clause is modifiable, according to what we want to stress, was very important at that time for Slovenes, considering the influence that Fran Levstik's essay *The mistakes of Slovene writing* (in Slodnjak (ed.) 1954) of 1858 had had. Levstik claimed that the final position of the verb in the Slovene language was incorrect, and that it followed the rules of German grammar. He advised against using German words and German grammar patterns in the Slovene language. So Breznik tried to demonstrate that the word order (except for clitics) can be flexible; in modern terms we would say that it follows the speaker's intention towards the addressee in building up the text (discourse). But Breznik was forgotten until the 1980's, when his work was reevaluated by the linguists J. Toporišič and A. Vidovič Muha.
- 10 In Slovene the person is expressed with the ending of the verb, in this case 3<sup>rd</sup> person Sing., expressed with zero ending; thus as a rule personal pronouns are not used with verbs, just occasionally. For this reason there is no personal pronoun in the Theme position, indeed in this case the topical Theme (top. Th.) is expressed by the morpheme of the verb which is placed in the Rheme position.
- 11 See note 9
- 12 In the Slovene original it is a subordinate clause expressing Actor.
- 13 See also note 9. In this case - *m* in the verb *nastavim* expresses 1<sup>st</sup> person Sing.

14 In Slovene the Rheme (nominal group) does not repeat lexically, but a part of the modifier – *vinska* (wine) – is replaced with a metonym that evokes not only the addressee's sense of taste, but also the positive evaluation that is common within the cultural environment, i.e. *domača* (home-made, genuine). A literal translation would be '**A good home-made drop!**' and a literal translation of *dobra vinska kapljica* is 'a good drop of wine'. 'A good drop' in Slovene is understood metaphorically as (good) wine. Since a literal translation would not make sense the phrase has been translated as 'a good genuine wine'.

15 In Halliday & Matthiessen (2004: 227) the entity to be identified is referred to as the Identified, while the entity which serves to identify is referred to as the Identifier. Since Slovene, unlike English (Halliday & Matthiessen, 2004: 215; Dijk, 1989 in: Kunst Gnamuš, 1995: 31), doesn't have the definite and indefinite article to differentiate between the 'specific' (definite) and the 'non-specific' (indefinite) nominal group, it is sometimes hard to distinguish between identifying and attributive relational clauses from the clause structure alone. However, the specific (nominal group) can be understood from the following: its position in the clause; from the context; from the definite form of the adjective in the male gender (inflectional form ending in -i), and, in spoken language, from intonation. For example: *Marija je Markova žena*. (*Mary is Marko's wife*.) is reversible and expresses an identifying relational process: *Markova žena je Marija*. (*Marko's wife is Mary*.) The relational attributive *Marija je lepa ženska*. (*Mary is (a) beautiful woman*.) *lepa ženska* (*beautiful woman*) gives the information of class-membership (Halliday & Matthiessen, 2004: 214), and can not be reversible. However, context permitting, the inverted word or-

der with the marked Theme – *Lepa ženska je Marija*. (*[A] beautiful woman is Mary*.) – in spoken language is possible, when in fact the marked Theme is stressed by intonation, or for the sake of rhythm in poetry. However in Slovene the 'same' clause *Marija je lepa ženska*. (*Mary is [the] beautiful woman*.) can be understood also as relational identifying clause, in which the 'a' (*Marija*) identifies the 'x' (*lepa ženska*): the entity 'x' is understood as specific from the context. In this case for example, there are two possible ways of understanding: (1) The author of the statement and the addressee both know *Marija*, but in this particular moment the addressee doesn't recognize her, so the author points out that the beautiful woman is *Marija*. (2) The author of the statement knows *Marija*, but the addressee doesn't, at the particular moment they are both looking at her, yet they both agree about the evaluation: beautiful woman, and the author reveals her identity (*Marija*) to the addressee. In advertisement 3 above the identity is retrieved from the context – there was one brewery in Trieste, the brewery *Dreher*, and from the context of the genre itself: the advertisement deals with the specific matters. O. Kunst Gnamuš (1995: 40-53) discusses the characteristics of identifying and attributive relations in the Slovene language, and states the necessity for further detailed researches on this topic.

16 The archaic version of the Slovene word *pivovarna*.

17 The untranslated sentences give information about prices and delivery.

18 In Slovene the verb *to recommend* can be either reflexive or non-reflexive; here it is reflexive.

19 In Slovene the person is expressed by the form/ending of the verb, in the above case *-va* for the first person Dual. Personal pro-

nouns are not used with the verb as a rule, just occasionally.

20 The person, in this case the Token (Subject – *midva*/'we' – in dual) is expressed in the ending of the auxiliary verb *s-va*, so the (Top.) Theme is expressed by morpheme (henceforth Th.-morph.) positioned within the Rheme.

21 The ending *-va* expresses the 1<sup>st</sup> Person Dual. See also note 9.

22 The ending *-jo* expresses the 3<sup>rd</sup> Person Plural. See also note 9.

23 As a rule the pronoun 'we' is omitted. The 2<sup>nd</sup> Person Dual is expressed morphologically in the verb 'prosiva'.

24 See note 19.

25 See note 19.

26 Could be a coffee pot for 'espresso' coffee.

27 Space allows only a mention in passing of other meaning-making resources in multimodal text, such as cohesive devices; the connection between the style of drawing and the implicit or explicit positive evaluation (*fin de siècle*/secession, *secesija*), etc. is not touched on here.

28 The untranslated sentences enumerate different effects, troubles caused by 'weak nerves'.

29 The translation is literal. I hope it is understandable. Non translated are three sentences which express the guarantee that 'Kola tablets' do not contain harmful substances, Dr. Davidoff's praise of 'K. t.', and the means of delivery. In both sentences 'Kola tablets' are placed in Rheme position.

30 The question asks for Solution which in the answer is expressed in the Rheme position. Example: the question in Slovene: *Kaj pomaga proti bolečinam?* (What helps against pains?) Answer (Solution): *Proti bolečinam* (Theme) *pomagajo Kola tablete* (Rheme). The Solution is placed in Rheme position.

31 In Slovene, quotation marks are used like this „Kola tablete“.

32 My underline, to highlight the recurrence.

33 The zero ending in the reflexive verb *se imenuje* expresses the 3<sup>rd</sup> person Singular, in this case the personal pronoun is not used. See also note 9.

34 The zero ending expresses the 3<sup>rd</sup> Person Sing. See also note 9.

35 See note 32.

36 Reflexive verb 'prepričati se'; the ending -i in the past participle (*prepričali*) expresses Plural, and the ending -te in the auxiliary verb in the Future (*bodete*) expresses the 2<sup>nd</sup> person Plural. See also note 19.

37 In this case the personal pronoun *Jaz – I* is used to stress the Actor, but the person is also expressed by the verb ending -m.

38 In capital letters to express respect.

39 The 1<sup>st</sup> person Sing. is expressed with the ending -m in the verb *pošljem*. See also note 9.

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