

TEXTUAL FORMS IN THE DISCOURSE OF ADVERTISING

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Abstract. On the basis of genre features the following textual forms can be distinguished in the discourse of advertising: label, catalogue, telegraphic, notice, prescriptive, epistolary, poetic form, narrative form, article form and "advertising". The texts of advertisements exhibit only some of the typological features of genre, but they are never functionally part of the given genre; from other, formally similar texts, they differ in their pragmatic features. For all advertisements the basic proposition is the same: someone is recommending something to someone—with the intention of inducing him to a purchase by appealing to some motive.

Keywords: discourse of advertising, genre, textual forms, speech act

1. PRINCIPLES OF CLASSIFICATION

The textual forms of advertisements can be determined on the basis of the metric organisation of the utterance, the interactive scheme and genre features, and, from these, it is possible to distinguish free form, prose and poetic, rhymed texts; monologic and dialogic ones. On the basis of the criterion of identification, a distinction can be made between those which are organised into sentences and those which are not organised into sentences, as well as texts which contain only one sentence to those which contain several sentences which can be independent, linked or not linked together into a paragraph. From the standpoint of genre, advertising texts can be classified only conditionally since they can contain characteristics of stories, poems, letters, confessions, diaries, but they are never a story, or an essay or a confession but only an advertising text.

Regardless of which criterion is chosen and which is given precedence, one must bear in mind that advertisements, besides other types of announcements and some other forms such as laws, various administrative papers, and a small number of literary texts, have a given pragmatic function determined in advance. All advertisements, namely, express the same intention on the part of the speaker and they can be reduced to the same basic proposition—*someone is recommending*

something to someone = the advertiser is recommending his goods or services to a buyer, and ultimately, they all wish to achieve the same perlocutionary effect. All advertisements express the speech act of recommendation, which can be direct or indirect; monotype - simple or polytype - complex or macro. As an indirect speech act of recommendation, the discourse of advertisement realizes itself as a speech act of a counsel, information, warning or promise. In regard to the code by which the advertising message is conveyed a distinction can be made between advertisements with only verbal or, only exceptionally, with a visual code, and advertisements with a verbal and a visual code.

Experts in advertising and those who study advertisements from the standpoint of marketing usually make an attempt to determine the criteria on the basis of which the text of an advertisement can be evaluated as being good or bad, acceptable or unacceptable, appropriate or inappropriate for the public (Dunn 1969). Dycr (1989) makes a distinction between *classified* or *small ads* which are characterized by a high degree of informativeness, *simple* in which specific functional information is given, and *connected* which in addition to the verbal, informative message also contain a visual one whose purpose is to convince, *complex*, which are usually directed toward the presentation of luxury and status so that what predominates in the advertisement is what is in the background and not the object that is being advertised, and, *sophistic* in which, by way of hidden and unconscious feelings, a subtle association is established between an object and a context.

Leech (1966) does not classify advertisements on the basis of genre features. Simply from features of style he makes a distinction between colloquial and formal, casual and ceremonial, personal and impersonal, and between simple and complex style in advertisements. He discusses the grammatical features of advertisements on the basis of the distinction between disjunctive and discursive grammar, pointing out that in the first case the message is unusually simple and that its meaning can be derived from the context.

Garfinkel (1978) distinguishes several of the most frequent forms of television advertisements: *slices of life*, *vignette forms*, *testimonies*, *well known personality as advertiser* and *the scientific solution of problems*.

The small significance that the classification of textual forms of advertisements has for advertising experts, does not deny all value to an attempt to do so, but it does indicate that its importance lies only in the case that it can be shown that the pragmatic function of the advertisement reflects its textual form. Although the typology (of literary) genres does not distinguish all the forms in which advertisements can appear, and although advertising texts most often lack all the main features of certain genres, still, it is the criterion of genre distinction that seems the most acceptable. This criterion makes it possible to see the textual forms of advertisements in the context of literary and non-literary genres and dependent on

them. The foundation for such an approach can be found in Bakhtin's (1989) idea of speech diversity in the novel, a mainly established and recognizable genre.

2. THE DIVISION INTO GENRES

The classification of textual forms of advertisements on the basis of genre is a conditional one since advertising texts always have only some typological features of genres of literary, journalist and other texts, but they are never functionally included in that genre. On the basis of genre characteristics it is possible to distinguish the following textual forms: *label, catalogue, telegraphic, notice, epistolary, prescriptive, narrative, poem form, article form and "advertising"*.

The distinguished types of textual forms can appear, conditionally speaking, in a pure form, and then they bear the characteristics of only one genre, or in a mixed form, when they bear the characteristics of several genres, one of which is dominant. This occurrence is quite to be expected since in advertisements it is a question of a given function and not a form, so that the most adequate means are sought to express them. Genre diversity is particularly characteristic, and therefore also expected, for advertisements based on the indirect speech act of a recommendation or a macro speech act.¹

2.1 *Label advertisement*

Label advertisements are those whose verbal message is reduced to the name of the product, name of the manufacturer's or trade mark of the company. Despite the fact that these texts lack so-called texture, which according to Halliday and Hasan (1976) is determined by cohesive relations, they can be considered to be contextually determined by the surface representation of the given pragmatic matrix and the expression of the chosen speech act, which is also one of the essential features of the text. For this reason, the pragmatic characteristics of the discourse of advertising and the illocutionary power of the recommendation can be tested on these advertisements. Namely, the independently used names of products or manufacturers are parts of utterances only in the context of the advertisement. On the level of syntax they realize an agent, that is, object function along with the implied transitive verb *to recommend*.

¹ All the examples have been taken from my book length study (Vasic 1995) which is based on a very large corpus of newspaper advertisements. The basic corpus consisted of ads in 26 daily newspapers which were published from the 18th to the 20th century in Serbocroatian (the first examples date from the end of the 18th century, when the first daily newspapers began to be published) in five cultural and political regions. The additional corpus consisted of 33 almanacs and magazines from the same period. The examples are indexed in the following manner: abbreviation for the newspaper, year/volume or date.

The question poses itself whether on the basis of the fact that an independently used name has the status and function of a text in an advertisement, one can speak of a label text form in advertisements. From a narrower literary-theoretical standpoint this is in fact unfounded. If, however, the pragmatic component is also taken into account, the label form can be considered to be one of the textual forms of the discourse of advertising. Not only for the advertisers but also for the readers, these advertisements have an informational value, since both rely on acquired common knowledge about the function of advertising. This textual form, whose origins should be sought in the signboard appeared only at the end of the last century, and only in the middle of this one has it become one of the most frequent and most typical textual forms of advertisements. The predominance of this textual form in the modern discourse of advertising can be explained by new ways of conveying the advertising message, by the fact "that boring discourse recedes", as Lipovecki (1987) terms it and what remains is "only a flashing trace, the trade name - the essence".



2.2 Catalogue textual form

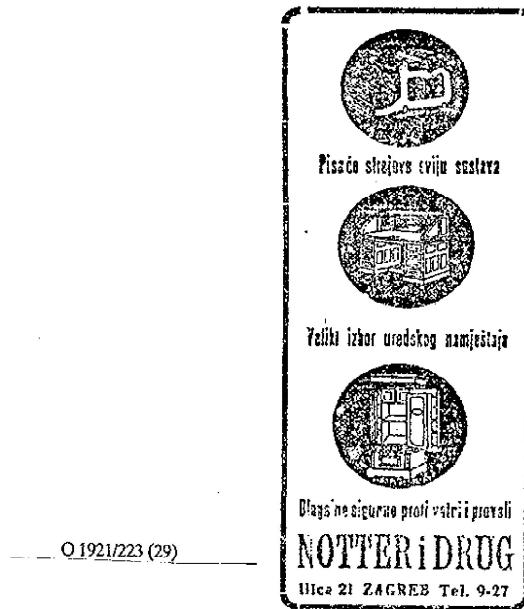
Many advertisements in addition to the name of the manufacturer contain only a list of advertised products and in this they resemble separate catalogues or trade and hotel price lists. The elements of catalogue form also appear in other textual forms as a listing of product names or services, so that in certain cases it is difficult to determine which form should be considered to be the basic one:



The illocutionary power of the message is most often realized by an utterance with the performative verb *to recommend* or an utterance of the information type, so that the whole catalogue advertisement can be in fact reduced to the basic proposition typical of the discourse of advertising.

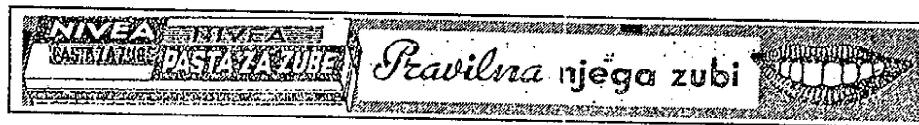
2.3 Telegraphic textual form

On the basis of the similarity with the telegram as a form of letter, telegraphic textual forms are those advertising texts which most often contain only information on the advertiser, the object of advertising and the action for establishing a connection between the potential buyers, advertisers and objects. The information on the object of advertising can be given by verbal, verbal and visual or only visual means.



[Typewriters of all makes Large selection of office furniture Safes secure against fire and burglary advertiser]

The visual icon can replace the omitted nominal, subject or object constituent or can constitute a new utterance, formulated just with the aid of visual means with the illocutionary power of information this is or confirmation, whose verbal explication could be reduced to the proposition *this is X* or *X is like this*. Symbolic visual signs and illustrations most often possess the value of independent utterances, in relation to the verbal message, by which the basic intention of the advertiser is indirectly expressed:



[Nivea toothpaste The right way to care for teeth]

The telegraphic textual form with a short verbal and an iconic, rarely symbolic, visual message can be considered to be the basic form of expression of a simple speech act of a direct, as well as an indirect message. The reason for the relatively low frequency of the "pure" telegraphic form is its low expressiveness and its inadequacy to express different illocutionary utterances, which of necessity also reduces its perlocutionary effect.

2.4 Notice textual form

By the extending of the telegraphic textual form we get advertisements which resemble public notices, newspaper items, short news or reports. These forms express an indirect recommendation since the modality of the speech act is determined on the basis of the function of the advertisement. As opposed to a true short news item which informs readers about something that might or might not concern them, and without any intention of influencing their behavior, the conditionally objective or neutral attitude of the advertiser toward the object being advertised does not also assume the absence of the intention to act upon the reader. This form and style of advertising appears mainly for two reasons: because the object of advertising is unattractive or because the advertiser lacks inventiveness:

**Kod Lazara Trikovica dobili se moze
friske Rojts-vode**

NS 1865/68

**[In Lazar Trifkovic's shop you can get
fresh Roitsch water]**

**SOVJETSKE PLOCE
prispele iz Moskve
i prodaju se u
MUZICKOM MAGAZINU
Dunavska ulica 7**

SV 1945/271

**[SOVIET RECORDS
just arrived from Moscow
and on sale in the
MUSIC SHOP
Dunavska Street 7]**

The examples of the advertisers' uninventiveness would not be worth attention if some of them could not be brought into connection with social relations and circumstances in which the advertisements came into being. In newspapers in Serbocroatian there were many advertisements which had the form of a notice at the time of the Second World War, at the time of the so-called non-market economy when even advertising of goods was considered to be somewhat unnecessary and undesirable, and when there was a shortage of certain goods.

2.5 Epistolary textual form

The formal features of the epistolary genre are encountered in advertisements formulated as semi-official and semi-private letters, which usually express the simple speech act of direct recommendation. In the largest number of cases the communication scheme of the letter is fully realized. The form of an official letter is found in those advertisements which begin with the advertiser's introduction, which is effectuated as a cataphoric direction on the syntactic level:

Velika Moderna Stolarska Radnja Sobnog Namestaja

Potpisana firma javlja postovanoj publici, da je od 1. maja
otvorila veliku modernu stolarsku radionicu. . . Za solidnost i tacnost jamci i p.
gradjanstvu natoplje se preporucuje, s postovanjem: Mihelj i Modic.

P 1914/3704

[Big Modern Carpenter's Shop for Household Furniture

The undersigned firm wishes to inform the esteemed public that as of May 1st it has opened a big modern carpenter's shop... Reliability and precision are guaranteed and most warmly recommended to the esteemed public. With best regards: Mihelj and Modic.]

In advertisements of the form of an unceremonious, unofficial letter the advertiser is identified only at the end of the advertisement, as its writer, sender and signer. A direct address, apostrophe of the recipient—all the readers as potential buyers and users of services or separate groups—at the beginning of the advertisement is very rare, for instance, Postovani gospodine!...Sa osobitim postovanjem Milan Drobac i drug [Dear Sir...Very respectfully yours Milan Drobac and Company (Sb 1902/37). It is much more often that the information on the recipient of the message is conveyed in the form of an indirect object complement along with a verb of speaking (*to inform, to notify*) by which the advertisement begins:

JAVLJAMO nasim postovanim musterijama da smo od 1. oktobra o.g. u nasem novom lokalu ponovo otvorili odeljenje za detaljnu prodaju i preporucujemo sledecu robu sa veoma niskim cenama...

Molimo da nam staro poverenje poklonite i uverite se o dobroti i jevtinoj ceni nase robe.

UROSEVIC I KOEN

P 1908/1697

[We wish to inform our esteemed customers that as of October 1st this year we have once again opened in our new shop a department for small item sales and we recommend the following merchandise at very low prices. . . We would ask you to show your old confidence in us and to convince yourself of the quality and low prices of our goods.

UROSEVIC AND KOEN]

Advertisements in the form of letters express most often the simple speech act of direct recommendation, and very rarely the macro speech act, which is reflected both in the organization and syntactic complexity of the text, and especially in its length. The simple speech act is most suited for short, one paragraph and one proposition text, while the macro act is best suited for texts divided into paragraphs which develop one of the speech acts complementary to the speech act of recommendation. Advertisements in the form of letters very often advertise a number of similar products, all the merchandise that someone is selling or producing, so that between the opening and the closing part of the advertisement the objects of advertising are usually listed, often only named, rarely qualified, which means that the catalogue textual form is often integrated into the textual form of the letter.

The textual form of the letter appears in newspapers in Serbocroatian from the very beginning of newspaper advertising, and the reason should be sought in the rules of behavior and etiquette at the time, and indirectly in the nature of ownership relations. The advertiser as the owner or the person providing craft or other services felt personally responsible for the goods and services which he was recommending to those on whose patronage he depended. Though the form itself was stereotypic and flowery for expressing the relationship between the seller and the buyer, it was very good for expressing the nature of the relationship, for instance Ponizno podpisani vlasnik...uzima si cast (NN 1842/73) [The humbly undersigned owner ...has the honor] Podpisana agencija ima cast obznaniti postovanoj publici (NS 1858/88) [The undersigned agency has the honor to inform its esteemed public]

A special kind of advertisement are advertisements which function and whose textual features resemble holiday greetings and which express an indirect message. In its full form it appears along with the name of the advertiser and the appropriate message for the addressed group of recipients, and in its shorter version only as the name of the advertiser.

Although the first advertisements in the form of a greeting appeared as early as the 1930s, they reached their peak in the Serbocroatian language press only in the 1960s. It is difficult to say to what extent advertisements from this period were intended as advertising, and to what extent they were a show of the political backing of the director and firm, but it is quite certain that they employed the idiom and phrascology of bureaucratic language.

2.6 Prescriptive textual form

The form of an instruction is present in those advertisements which state specifically how the advertised product is to be used in order to achieve a specific goal. This textual form can be considered to be an expression of the macro speech act of recommendation, in which the speech act of giving instructions is used to expand and explain the speech act of recommendation. The complex structure of this discourse is reflected in the different genre and stylistic features of portions of the text:

Sablast pranja za uvijek je protjerana, ako perete sa Schichtovim RADIONOM. To je jednostavno i lako:

1. Prcko noci, kao obично, nakvasiti rublje.
2. Schichtov RADION u hladnoj vodi rastopiti;
rublje 20 minuta iskuhati.
3. Najprije u toploj, zatim nekoliko puta u hladnoj vodi dobro isprati.

N 1929/357

[The drudgery of washing is gone forever, if you wash with Schicht's RADION. It is simple and easy:

1. Over night, as usual, soak the clothes.
2. Dissolve some Schicht's RADION in cold water;
boil clothes for 20 minutes.
3. Rinse well, first in warm, and then several times in cold water.]

The elements of the prescriptive textual form also appear in advertisements in which some other genre form is dominant, for instance, in order forms as part of book advertisements.

2.7 Poetic textual form

Advertisements in the form of poems are perhaps the best indication to what extent the determination and idea of genre form depends on the communication and pragmatic function of the text. Although many advertisements in verse fill the basic conditions of being poetic achievements, still, they are not poetry. Insufficient are rhyme and rhythm, multiple meanings, symbolism—which are, according to Hayakawa (1974), the common features of poetry and advertisements—for advertisements in the form of a poem to function as poetry. As part of low brow literature, advertisements also use the standard means on non-artistic literature: the decasyllable line, the consistent alternation of octosyllables and sestasyllables, paired and interlocking rhymes.

Advertisements in the form of a poem thematically belong to the broadly conceived genre of laudatory, panegyric poems and often confirm the motto of ancient epideitic poetry that praise can be spoken both in smoke and in dust. The inappropriateness of the object to poetic representation often leads to a comical effect and kitsch:

Trätzli Zacherlin na svjetskome glasu
 Ne uzimaj u kesi u zlom ti je casu,
 Jer je onaj pravi, koji je u flasi,
 Koga markom stite svi zakoni nasi.
 Pravu brzu pomoc po danu i noci,
 Da od zle gamadi mozes se pomoci,
 Naccs samo tamo, da imades mira,
 Gdjeno vazda vidis plakat Zacherlina.

SL 1914/110

2.8 Narrative textual form

In the texts of advertisements we sometimes find some elements of narrative textual forms. According to Dunn (1969) the most frequent narrative forms are the short story, "image and text" and comic strip. Regardless of the kind and frequency of partially appropriated features adapted to the discourse of advertising—an advertisement with the genre elements of a story, most certainly, does not have the function of a story. It was not written in order to be a story, nor is it read as a story, though it is read more often than other forms of advertisements (Luca and Britt 1950). In this sense, the examples of these textual forms can be said to be eclectic, and one can also speak of the fragmentary nature of advertising texts which rarely

borrow from only one kind of narrative genre or only from this type of genre. The functionally, that is, intentionally different parts of the text are most often formed differently as far as genre is concerned.

The most important similarity between the text of an advertisement and the genre features of narrative texts and original narrative forms reveals itself in the concentration on one character, one subject, which is the focus of events—in advertisements, this is the object of advertising. The most significant difference, however, are the coordinates in time of the events. In advertisement stories the real present does not exist: the thing that exists is the situation before the use of the advertised product and the effects that follow upon its use, which Williamson (1978) terms a moment outside of time based on examples of illustrated advertisements. The situating of the action in the past, that is, the future, as well as representation as eternal, depends on the type of speech act, which can very easily be perceived from examples of the connection between the speech act of promise, the situating of the events and the consequences in the near future—immediately following the use of the advertised product—and the use of the future tense, and under certain grammatical conditions of the present tense. The speech act of a statement is most often best suited by the present tense, and the act of explanation by a perfect tense.

Narration in the first person and quoting of another person's words are, according to Bakhtin (1980), the most visible forms of appropriation from primary narrative forms in the discourse of advertising. First person narration as a narrative technique differs from the advertiser's authorisation of the utterance in an advertisements in the form of a letter or notice or short report. The most developed form of first person narration appears in the *confessional narrative form* whose plot in the advertising text is reduced to a confronting of the situation in which the person is before and after the use of the advertised product:

“Kako sam privukla njegovu paznju”

Nedeljama sam ga, na svom putu u kancelariju, sastajala i nadala se, da ce me zapaziti (1). No on mi je uvek dobacivao samo jedan rastresen pogled i—nista vise (2). Moje lepe haljine nisu ga zanimale (3). Naposletku sam spoznala da moj ten sa prosirenim porama, sujedicama i ostalim pogreskama mora odvratiti od mene svakog muskarca (4).

Jedna mi je prijateljica preporucila krem Tokalon, bele boje (ne mastan) (5). Dnevnom upotrebi nestali su svi nedsotaci moga tena koji je postao svetao, somotski, sa divnim mat odrazom (6). Danas dobijam poglede iskrenog obozavanja ne samo od muskarca, kojeg sam htela osvojiti, nego i od mnogih drugih (7). Svaka zena koja hoce da zadobije ili zadrzi ljubav muskarca mora zadrzati lep ten (8). Sigurna sam, da je najjednostavniji nacin za to redovita upotreba krema Tokalon, bele boje (nije mastan) (9).

P 1935/9572

{ "How I attracted his attention"

For weeks, on my way to the office I used to meet him and I hoped he would notice me (1). But he only gave me a distracted glance and—nothing more (2). My beautiful dresses did not interest him (3). Finally I realized that my skin with open pores, pimples and other impurities would turn any man away from me (4). A friend of mine recommended Tokalon cream, white (but not greasy) (5). With daily use, all the blemishes on my skin disappeared and it became light, velvety, with a wonderful non-shiny finish (6). Today I receive looks of sincere admiration not only from the man I wanted to attract, but also from many others (7). Every woman who wants to attract or hold onto the love of a man has to retain a fine skin (8). I am sure that the simplest way to achieve this is the regular use of Tokalon cream, white (but not greasy) (9).]

The narrative structure of this text can be analyzed in the following way: the pre-story (utterances 1,2,3) with an emphasis on the inner, psychological (4) and outer (5) conditions for the reversal, the reversal (6), epilogue (7), moral (8), lesson-recommendation (9). Though in the title the phrase *privuci paznju* [to attract attention] is graphically emphasized, the key thematic function is the adverb *how* which opens up the main portion of the text, and especially makes way for the moral at the end. The illustration, which fixes the situation in the epilogue, has a double temporal paradigm—past and future, so that its verbal implication reads: *I have attracted his attention because I used Tokalon cream*, that is, *every woman can attract "his" attention if she uses Tokalon cream*, from which follows: *You too will attract "his attention" if. . .* Even in this case the prosaic nature of the problem is no obstacle to its almost dramatic presentation, in obligatory black and white, or in keeping with the theories of kitsch, in black and rosy technique.

In the discourse of advertising "pure" confessional narrative form is rare; most often, only certain utterances have the features of autobiographical prose while the remainder of the text or the text as a whole have the features of other genres.

First person narration can be interrupted by the author's, narrator's comment, by which he distinguishes himself as a conveyer of someone else's words from the character that is speaking. By preserving its specific features someone else's speech does not lose its value in the context of the speech into which it is introduced. In the text of an advertisement it is integrated into the speech of the advertiser in the form of a quotation, paraphrase or restatement.

In advertisements the speech of another person is not only used as a narrative technique but also as an advertising strategy (Dunn 1956; Dyer 1989). A recommendation uttered in the words of someone else, whose authority is based on experience (a housewife, a cured patient) or on professional knowledge (doctor) etc. and not in the words of the advertiser himself is formulated as a statement, that is, as an objective value

judgment, from which it follows that testimonies as an advertising strategy, that is, the speech of another person as a narrative technique, is an expression of the advertiser's intention to create a desired perlocutionary effect by the illocutionary speech act of an indirect recommendation.

In advertisements dialogue narrative form is very rarely used independently; it usually appears as an expressly marked form within a longer *non-dialogue one*. From the standpoint of the interaction scheme, one can differentiate two basic types of dialogue: the conversational and the non-conversational; from the standpoint of the theory of literature, the first could be conditionally termed a dramatic, and the second a philosophic dialogue. In the conversational dialogue both participants are directly involved, often as the exponents of certain roles in stereotype situations. These dialogues are short, they usually contain only two utterances a question and an answer.

An expressive form of a dramatic dialogue is the comic strip. The reduced form of conversational dialogue, it contains only one utterance as a replica to a verbal or non-verbal behavior of a fictive partner.

A dramatic dialogue can be expressively incorporated into a narrative text, often in the situation of an evocation of past events—before the use of the advertised product—which creates the current situation—after the use of the product.

The non-conversational dialogue, the speech of the advertiser addressed to a potential buyer in a fictive situation of direct address, is one of the most frequent narrative techniques and advertising strategies. The directly addressed person is a person singled out from among many, an individualized person is someone whom the advertiser is personally counseling. The intimate relationship between the advertiser and the buyer as the counseled person is intended to create a perlocutionary effect in keeping with the advertiser's intention:

... Bila ona plava kao Margareta, smedja kao Manon, crna kao Carmen, sigurni ste, da se vise ne cete prevariti i da cete odabratи za nju drazeni dar koji ce se njoj sigurno svidjeti I dokazati joj sigurnost vaseg ukusa.

N 1938/353

[Whether she is blond like Margaret, brown like Manon, dark like Carmen, you can be sure that you will not be making a mistake and that you will chose a precious gift that she will certainly like and prove to her the consistency of your taste.]

The philosophical dialogue appears only in longer literary advertisements, usually in the first half of the century, which by many other of their features often resemble essays. In literary advertisements as in essays, the philosophical dialogue is just one

of the narrative techniques, so that dialogue portions appear within longer, non-dialogue ones, as for instance in the advertisement in *Novine* from 1836:

... A drugi ljudi govore: "Zasto nije dosada vec sve ono u Danici, sto zelimo." Ovim odgovaramo. s Vitezovicem: ... A opet ljudi kazu z jedne strane: "Ove Novine imadu nameru. . ." Mi ovakve pitamo, bi li Nemci imali knjizevni jezik, da su rekli . . .

NN 1836

[. . . Other people ask: "Why isn't there everything that we want in Danica." Here we want to reply, along with Vitezovic: . . . And then they say on the one hand: "This newspaper shows intention. . ." Those we would ask, would the Germans have a literary language if they had said . . .]

2.9 The textual form of an article

Advertisements most often take the form of a newspaper article, though some also reveal a specific scientific, popular scientific or pseudo-scientific approach. The form of the article is more appropriate for presenting the activity of the advertiser than the product. Advertisements usually do not advertise products for general consumption, so that the message is mostly directed toward companies and wholesalers.

The form of an article, thematically limited to the review of a book is the form of many book advertisements. As opposed to real book reviews, advertising reviews are always favorable. A frequent narrative and advertising technique in these advertisements is the citing or referring to the evaluations of literary critics.

The style of a popular scientific article is often the style of advertisements for pharmaceutical and cosmetic products. In the first decades of newspaper advertising, the advertisers would be satisfied to name the ailment for which a miracle cure balm was recommended, and they did not make an effort to explain scientifically the way it did, so. From the standpoint of the text, these advertisements are a mixture of catalogue, narrative confessional and, one could say, epicilic forms. At the beginning of this century, with growing health education, elements of popular science in the field of medicine began to appear in these articles:

Evo—odlucite sami!
Levo gruba ostrobridna smesa jednog običnog krema za zube, desno fina najpomnije samlevena smesa Sargovog Kaladonta. Ako promislite sto moraju izdrzati Vasi zubi ciscenjem ne samo tokom jedne godine, nego tokom celog života, onda ne cete

oklevati da stalno upotrebljavate Sargov Kalodont. Jer kod Sargovog Kalodonta znate: izvanredno fina smesa polira zubnu caklinu zaista pazljivo. Nebrojeno puta isprobani sulforicinginoleat, koji u nasoj drzavi sadrzi samo Sargov Kalodont, ostranjuje i sprecava novo stvaranje opasnog zubnog kamenca, kao uzročnik mnogih oboljenja zuba.

Sargov KALODONT protiv zubnog kamenca
domaci proizvod

V 1937/5197

[Here—decide for yourself!]

On your left the roughly ground paste of an ordinary toothpaste, right the fine and carefully ground paste of Sargo's Toothpaste. If you consider what your teeth have to endure while being cleaned not only during one year, but during an entire life time, then you will not hesitate to use Sargo's Toothpaste always. For, in the case of Sargo's Toothpaste you know: an exceptionally fine paste polishes the coating of the teeth very, very carefully. The often tested sulphoricinginoleat which only Sargo's Toothpaste contains in our country, removes and prevents the new build up of dangerous tooth plaque as the cause of many ailments of the teeth.

Sargo's TOOTHPASTE against tooth plaque
a domestic product]

2.10 The textual form of an "advertisement"

The difficulty of the genre classification of advertisements, particularly in the terminological determination of textual forms, is best revealed by examples of those advertisements in which the analogy with the primary genre form cannot be established.

The basis of these advertisements is the indirect speech act of a recommendation or the macro speech act, which often contains the speech acts of information or statement or promise or warning, expressed in the form of a verbal and visual, symbolic or tropological sign.

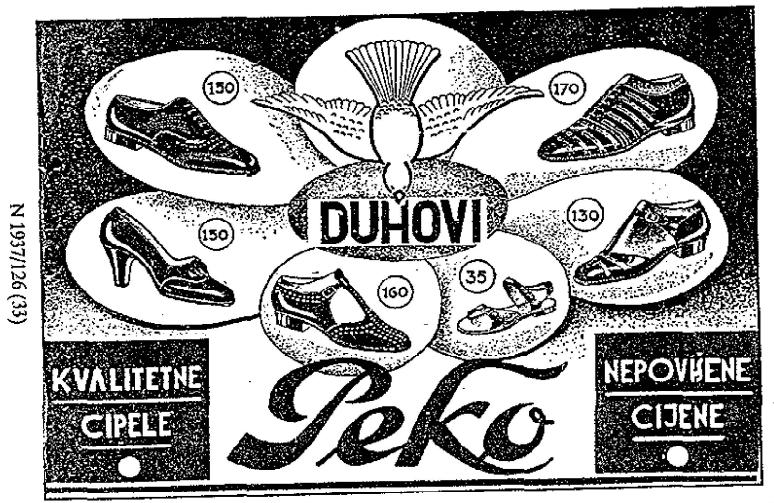
Diachronically, this form developed from the descriptive form in the process of the syntactic reduction of the text, first in the title, and then in the rest of the text. In the first phase the relative attribute clause was eliminated from the title, and then the copulative verb, in the predicate function, as well. In the next phase the complex sentence was disintegrated, which weakened the cohesive relation between the constituents of simple non-integrated sentences, which enabled their typographical separation, which then led to the breaking up of the sequence of the macro speech act and the different arrangement of information. The reorganization of the text and the introduction of reduced portions, the establishing of cohesive relations and the

basic, unmarked, syntactic pattern or in partial demetaphorization, this textual form came to resemble more or less fixed forms, marked in genre: reduction to the name of the advertiser—the label, the telegraph one following the erasing of utterances which express an indirect speech act of recommendation (speech act of promise and the like), the form of articles—following the introduction of new data on the activity of the company and the characteristics of the product. For instance (V 1941/6804, No. 34)—an advertisement whose illustration contains three elements: a large, not quite accurate model of a razor as the background for the text, three models of razors with their labels, the drawing of a man shaving, could be realized not only in the label and telegraph forms, but also in the form of a story in which the claim, *easily shaven*, in a good mood could serve for the creation of a real narrative or dramatic content:



[Easily shaved In a good mood
 URAL 3 Minutes Luxor Special
 head office representative
 Milos V. Ivanic]

Since there is a mutual dependence between the verbal and the visual sign in regard to participation in the text and expression of speech acts, by the further reduction of the verbal message, the participation of the visual sign increased, and this most often also changed the relation between the explicit and the implicit content. The implications derived from visual symbols, particularly tropes, are more complex and varied, and are less predictable than the implications derived from verbal messages whose degree of informativeness and expressiveness is necessarily limited by the function of the advertisement:



[WHITSUNTIDE

stable	quality	
prices	PEKO	shoes]

In this advertisement the verbal message is organised in such a graphic way, so that the name of the advertiser (PEKO) can be syntactically interpreted as the agent of two reduced predication (*offers and guarantees*), whose objects are symmetrically positioned and take up the two most prominent positions in the sentence, both reserved for the rhematic portion. The graphically separated and syntactically non-integrated portion of the verbal message by which the temporal framework of the message is established on the denotative level can only be encoded along with the tropological visual sign (the religious symbol of the dove), along with which it expresses the speech act of a reminder or warning, gaining thereby, on the level of syntax, the function of a subject or restrictive intentional complement. The discourse structure of this advertisement would also be suited by a narrative textual form whose degree of expressiveness would probably be lower, since the implied message would be profaned by verbalization, and in the final instance, even turned into kitsch.

It can be assumed that it is no accident that the "final" recognizable version of this textual form of newspaper advertisements appeared in the late 1920s. At that time surrealism, as the dominant movement in art built, its expressiveness on reduction and association, so that it can be assumed—even when no direct connection can be established between automatic associative writing as a stylistic procedure and a new type of advertisement text—that the text of advertisements reflected, even partially, a new sensibility in art.

2.11 Slogan

The problem of determining the place of the slogan in the classification of textual forms is directly connected with the problem of its definition. The slogan is most often defined as a stylistically expressive, often rhymed, short and easily memorisable form (Viktorov 1979), a language and text monad, that is to say, a monolithic, homogeneous and short linguistic construction which is memorized as a whole, and which often contains a moral, a joke or an epigram (Spahic 1985). In Sharps's (1984) very large collection of advertising slogans there are very diverse examples—from those which could be classified as typical examples of the telegraph form (*Drink Coca Cola, Coca Cola Soft Drink*) to those which could be considered a slogan along with an illustrated and label advertisement (*It had to be good to get where it is*).

In the genre classification of textual forms the slogan holds a very specific position, namely, it can be used independently or non-independently, as an accompanying form. The slogan most often has the structure of telegraphic textual form, and can be realized as a metrically unlinked utterance or as a line of verse. Information on the advertiser or the object of advertising is compulsory in independently used slogans, for instance Sve sto u svijet salje BLAUPUNKT prima i daje dalje (JP 1940/3324) [Everything that is broadcast to the world BLAUPUNKT registers and sends on]—the advertisement of a radio manufacturer; Odlicno je, od Gavrilovica je [It is excellent, it is made by Gavrilovic]—the advertisement of a meat processing factory. The information on the advertiser is facultative in slogans not used independently, for instance Sto je balzam za rane, to je Radenska za bubrege (P 1934 /9483) [What a balm is to a wound, Radenska is to the kidneys]—an advertisement for mineral water, Vise svjetlosti, manje troska (Dan 1940/246, 1941/11, Zeta 1941/4) [More light, less money].

Although the features of thematic and stylistic authenticity are not relevant for the determining of the genre form of an advertisement, in the case of the slogan it can serve as one of the criteria on the basis of which a text, that is, one part of a text can be identified as a slogan at all. Non-authentic texts, partially modified sayings, idioms and the like are very easily identified as slogans (Bradic 1983). Authentic slogans can themselves serve as a foundation for the creation of a new slogan, or can be transferred into some other context (Boskovic-Stulli 1983). From these characteristics of slogans it can be assumed that sometimes there is double or cyclic borrowing so that a modified saying is used as a slogan, and then a modified slogan becomes a saying.

3. THE TEXTUAL FORM OF ADVERTISING DISCOURSE - CONCLUDING OBSERVATIONS

The basic communication-pragmatic and syntactic model of a simple speech act of direct recommendation is expressed by the label, telegraph and catalogue forms, and by the form of the short report or letter, whose text may consist of one lexeme, as in the case of the label or syntagmatic or sentence one as in the case of telegraphic and catalogue forms, or a sentence one as in the form of a report or letter, in which cases only in the cases of texts organised in sentences is it possible to establish cohesive relations of the anaphora and cataphora type. The indirect speech act of recommendation is expressed by the telegraph textual form, while in the form of the letter or the greeting, it is organised in sentences, and as rule as a cohesive text. The macro speech act is expressed in the form of the story, poem or article, in a cohesive, sentence or paragraph organised text, or along with a visual tropological sign in a non-continuous, non-cohesive and reduced text, such as characteristic of the textual form of advertising.

The speech act of recommendation

<i>Direct</i>	Textual Form	Code
	label	L (+VS)/(L+) VS
	telegraph	L (+Vs)
	catalogue	L (+Vs)
	report	L (+Vs)
	epistolary	L (+Vs)
<i>indirect</i>	telegraph	L (+Vs)
	epistolary	L (+Vs)
	advertising	L (+Vs, t)
<i>macro</i>	narrative	L (+Vs, t)
	poetic	L (+Vs, t)
	article	L (+Vs)
	advertising	L (+Vs, t)

(L- verbal; V- visual; VS- symbolic; t- tropological)

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