

A PRAGMALINGUISTIC APPROACH TO ANALYSING HUNGARIAN MAGAZINE ADVERTISEMENTS

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This paper highlights some challenges concerning the use of magazine advertisements in the L2 teaching-learning process. These challenges have linguistic, pragmatic and cultural roots that are worth identifying. To begin with, an attempt is made to outline the place of pragmatics among other linguistic disciplines. The paper focuses on the importance of media in general, and that of advertising in particular in our everyday life. It investigates to what extent advertising language is different from other language use. Using current ads from Hungarian magazines, it intends to shed light on how meaning is achieved in a given context. In conclusion, it will be suggested that sensitizing learners to decode advertisements is not only a challenge but a rewarding experience, as well.

Keywords: communication, discourse, loaded language, pragmatic force, deixis, polysemy, homonymy, decoding.

1. THE PLACE OF PRAGMATICS

Learning about language must be as old as using language in the history of mankind. As van Lier (1995) puts it, "Language builds and cements our social relationships, helps us to think and allows us to reflect" (p.1). This is common knowledge so there seem good reasons for us, speakers and users of one, two or more languages to try to get closer to the understanding of how this basic means of human communication operates. Different approaches to the study of language have resulted in several scientific disciplines, among which pragmatics is a relatively new one. In spite of a diversity of opinions, what is common in recent definitions of pragmatics see (Leech, 1983; Levinson, 1983; Crystal, 1987; Thomas, 1995) is emphasis on the role of contexts, on factors that govern our choice of language and on aspects of language use that enable us to understand language not only as a system but also as meaning. The authors mentioned above, and many other experts, have also attempted to place pragmatics on

a par with other linguistic inquiries. This is by no means an easy matter given the considerable overlap between pragmatics and related fields such as grammar, semantics or discourse.

Leech (1983), analysing the overlap between grammar and pragmatics, came up with a logical definition: "General pragmatics relates the sense (or grammatical meaning) of an utterance to its pragmatic force" (p.30).

Levinson acknowledges that "pragmatics is concerned with certain aspects of meaning" (1983, p.11), however, he is not happy with the idea that pragmatics studies those aspects of meaning that are not covered in semantics. Instead he regards pragmatics as the description of man's ability to draw inferences from a speaker's and hearer's assumptions and recognize the purposes for which utterances are used in communication.

For a possible distinction of pragmatics from discourse, Cook's (1989) view is as shown in Figure 1. According to this, pragmatics provides various means of relating language to the physical, social and psychological world but it is discourse that is concerned with the interaction of all those elements. (see Fig. 1).

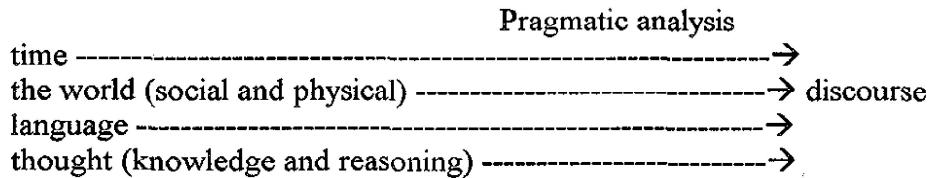


Figure 1. Two views of discourse structure (Cook, 1989, p.44).

It seems to be in contradiction with Crystal's (1987) view, for whom pragmatics is "the study of the principles and practice underlying *all* interactive linguistic performance" (p.120). There may be conflicting definitions of pragmatics, yet this field has become a grown-up academic discipline with specific aims and methodology, the basic concepts of which are clearly and convincingly presented by Thomas (1995).

2. THE INCREASING ROLE OF MEDIA

The reason why I have chosen advertisements to investigate is that the media play a very significant role in communication. According to Edginton and Montgomery (1996): "The media... lie at the heart of contemporary culture" (p.5).

2.1 Recent advances

Thanks to revolutionary developments in communication suffice it to think of the telephone, radio, television and computers that have followed very early developments like the printing press (equally revolutionary in its time) - it is no exaggeration to declare that contemporary societies depend upon different practices of communication. Now that it is so natural that our capacities to communicate have radically extended regardless of space and time, we had better be conscious of the enormous possibilities as well as the possible dangers. The latter may be encountered by not totally

understanding or partially misunderstanding or even being ignorant to the meaning of a message.

Learning a foreign language can no longer be identical with acquiring language skills or knowledge about phonology or syntax; not in the least because of the all-pervasive dominance of media. Even if learners of a foreign language do not make serious grammatical mistakes they may be misunderstood by breaking social, cultural or pragmatic conventions. These social and culture-specific traditions can be observed less painfully in the target country or through the media, consequently the latter should be dealt with in the foreign language classroom.

2.2 The Janus-face of advertising

It was Harris see (Cook, 1989, p.13), who happened to be the first to analyse an advertisement with the aim of looking for grammatical rules that could explain the sequence of sentences. If we are interested in finding out what gives stretches of language unity and meaning, we either look beyond the linguistic rules that operate within sentences or investigate examples of language use in their relationship to culture. In this paper what I suggest is that even more than forty years after Harris' conclusions this area has still much to offer for those interested. There seem to be several advantages of using ads for educational purposes. Cook (1989) claims that advertising is one discourse type just like a letter. Learners of L2 are required to become familiar with basic rules and formats of writing personal and business letters, and letters of complaint. Why would they not be required to be able to decode ads in the foreign language? Advertisements have their special linguistic and non-linguistic contexts, which do not automatically open up for learners.

Cook's intention with writing his book (1992) was to analyse ads as discourse and he admits that language is the main but not the only focus of discourse analysis. For him an ad is an interaction of several elements including participants, function, substance, pictures on the one hand, and society paralanguage, language, situation and other ads, on the other. According to his view language and context should be treated holistically, and such an approach may be adopted for educational purposes.

Another reason is that forms of advertising surround us all the time. As Tolson (1996) remarks, "everyone, in modern society, is obliged to respond, in one way or another, to what mass media are doing" (p.x). It means the our social and personal lives are mediated by the immensely increased information that reaches us. Thus adverts are an essential component of reality. Critics of advertising will hasten to point at the destructive features ads may and do have. They debase language by simplifying it and providing ungrammatical forms quite frequently for the sake of enhancing effect or they corrupt feelings by encouraging greed and snobbery, see (Dyer, 1982). It is no secret either that advertisers wish to manipulate our thoughts, emotions and aesthetic taste. It is also true that some advertisements are silly, unimaginative let alone misleading. However, this is only one side of the coin. If teachers develop in learners an increasing awareness of, and sensitivity to a critical approach to ads, they will be misguided by them only to the extent that native speakers can be. By enabling learners to analyse ads at the different levels of denotation, connotation and ideological issues they will become 'knowing' readers and perspective consumers of the products advertised. There is

nothing worse than ignorance. Parents' and teachers' instinctive efforts to hide the truth so as to protect the youngster's mental, emotional or moral innocence has never really worked because there will always be less professional guides who inevitably reveal so-called forbidden areas of life. Anyway, learning a language entails learning about the culture of the target society no matter how different that culture might be from ours. Advertisements of a high standard successfully communicate cultural knowledge and ways of accepted behaviour in the target community. Although we do not have an objective instrument to assess the standard of an ad, Dyer's (1982) classification may be one of the guidelines in judging the sophistication of the ads. For him an informative advert is the best, a mildly or cunningly persuasive one is still acceptable whereas a deliberately misleading one is harmful. Thus it is quite acceptable to think of a successful ad as an official product of art if it is skillfully designed and attractive, as well as entertaining (ibid, p.1).

3. THE LANGUAGE OF ADVERTISING

Looking at ads from a pragmalinguistic point of view, I have the framework offered by Thomas (1997) in mind. Whatever the scope of pragmatics is, we can certainly accept the way she identifies its relevant areas for language teaching. They form a continuum with linguistic aspects at one end and social ones at the other (see Figure 2).

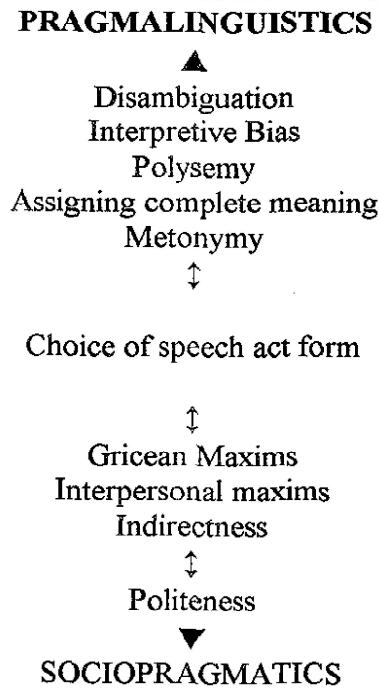


Figure 2. Areas of pragmatics relevant to ELT (Thomas, 1997, p.20).

Her definition of pragmalinguistics is as follows: "Pragmalinguistics relates to the pragmatic force associated with a particular linguistic structure in a given language" (1997, p.11). The linguistic structure which reflects the relationship between language and context is deixis. In Levinson's (1983) categories of deixis person, place and dimensions of time are included. "Advertising language is of course loaded language. Its primary aim is to attract our attention and dispose us favourably towards the product or service on offer" (p.139). This remark is similar to Bolinger's (1980) more critical

observation that advertising is a means of manipulation in order to maintain power. Once it is made clear that advertising involves deliberate deception for economic growth and expansion nothing is wrong with it as long as it is not harmful for the consumers or other advertisers. Questions of correctness and truth can be called into account but partiality cannot. Clever and witty copywriters are well aware of this phenomenon and they have their subtle ways of not telling the whole truth or telling something which is false on one interpretation but true on some other. If these subtleties are expressed by linguistic devices the analysis of an ad becomes a cognitive challenge for the reader. The various linguistic stimuli include all shades of bias beginning with euphemisms that are “terms with a pleasant meaning. But pleasantness is relative” (Bolinger, 1980, p.118). The choice of a word also conveys feelings about what we are describing. That is why analysing an advertisement is a lot more than the recognition of what is offered. “A meteorologist is not a liar when the fair weather of his promise turns into rain” (ibid. p.106). Some sophisticated ways of not telling a lie even if not telling the truth:

a/ the missing agent in a passive construction. The absence of the agent does not become suspicious for the reader who is used to it since when the person is unknown or not important this is the normal form. Consequently, a false statement may as well pass unnoticed. (cf. Example 7. - The Siemens ad).

b/ the missing conclusion in a comparative construction. All that the memory retains is that X product is better, cheaper and healthier. Who would start wondering “than what”? (cf. Example 2. - The Danone ad).

c/ Abbreviations can also serve as means for keeping away from telling the truth. The result is that what remains is highly compact in meaning. But as Bolinger (1980) admits: “Loaded language, like loaded firearms, can be hidden where least suspected, and the laws against concealed weapons do not apply” (p.88).

Another aspect that should be borne in mind when trying to interpret ads is that of discourse functions. In every language thoughts are organized in a way that is language specific. In English it is the end-weight principle that operates, ie. what is intended to be communicated and regarded as new information tends to come at the end of the sentences. In Hungarian, it works the other way round and the theme or comment is more frequently found at the beginning of sentences. What makes advertising language more peculiar still is that, although language is for communication, the genre itself ensures only a one-way communication. It is as if language were the personal domain of advertisers. In such an unequal situation it is a justified demand to be confronted with messages that are at least clear, and as free of snares as possible. Obviously, a clash of interests is reflected in ads.

4. EXPLORING THE PRAGMATIC FORCE OF HUNGARIAN ADVERTISEMENTS

The choice of Hungarian ads rather than English ones has been motivated by my reliable competence in the language, an easy access to ads of different kinds and the ability to assign meaning to cultural and ideological phenomena. The need to be well-informed is a personal and real need for me. I rely on advertisers owning the right kind of information and am able to say whether or not they use effective tools or ways to

share the information with me. I am aware that in advertising the package is sometimes more important than the content. The values, the aims and the function of advertising are more or less well defined so I have only myself to blame if I let myself be told what to think, what to eat and wear without any criticism. Cook's argument was also encouraging to reach this decision: "The late 1980s and early 1990s have produced a striking example of advertising as an index of cultural change and difference in Eastern Europe." (1992, p. 15). The transition is marked by the disappearance of certain discourse types but what is more important advertising in Hungary has become so influential within a remarkably short time, as if the bare walls of buildings never used to be a common sight. When we take a closer look at the ads to be investigated it will become obvious that they equally reflect global and particular, in our case Hungarian cultural features. In an advertisement it is the overall effect that will make us behave as we are told or to the contrary. In a static, written advertisement the vision - shapes, figures, colours and their harmony - the linguistic devices, the message, the meaning and the emotions brought about will be crucial in our response to ads. As in any communication, the purpose of it, the form of address, the linguistic forms used, the relationship between the participants, the social and cultural situation, and the way the message is conveyed are all equally important.

The first four advertisements advocate a healthy way of life in the form of medicines, healthy food and a toothbrush. The tone of these ads is neither patronising, nor authoritative. It is not by chance that the majority of Hungarian ads do not advertise jewellery or exotic tours round the world, I am afraid. The fifth one offers a great holiday in Croatia, in which case the political overtone cannot be dismissed. The sixth one is in poor taste but could be used for educational purposes. The last one seems to be the most powerful. The words in italics in the examples that follow are translations but not everything has been translated word for word. I tried to concentrate on stretches of language that have relevance for the purposes of investigation.

The seven Hungarian ads, whenever they lend themselves naturally to Leech's (1966) or Levinson's (1983) or Dyer's (1982) linguistic approach on the one hand, Tolson's (1996) and Thomas' (1997) more functional analysis on the other, are dealt with accordingly. (see Figure 3).

Example 1. The Antifront ad (see Plate 1).

It belongs to the simple ad type which gives functional information. The Antifront drops are advertised for people who are sensitive to cold or heat. The caption: *After rain comes sunshine* has a double meaning since it makes sense both in terms of the weather and in terms of people's state of health. The imperative: *Listen to the weather forecast on the radio!* - is a traditional device in ads. The visual aspect, a part of a leaf in the upper left hand corner and the medicine bottle, does not distract the reader's attention from the written message. Without any direct reference to encourage people to buy the drops, we learn which chemist's keeps them. Because of the apt caption the ad is likely to be remembered, which is an important prerequisite for an effective or successful advertisement. The text itself is really concise yet simple and manages to inform about 'what', 'why', for 'whom, 'where' in very few words. This in fact ensures the readability value because the message is easy to grasp see (Leech, 1966).

/Source unknown/

Example 2. The Danone ad (see Plate 2).

This is a relatively straightforward ad as far as the language is concerned.

The caption at the top says: *Form your form!* The fact that a discretely naked young woman is depicted goes in line with the linguistic form of address: 'tu' by which the audience is singled out. The imperative is a common linguistic device of ads since their primary intention is to persuade the consumer. Alliteration also adds to the persuasive effect. The verb and the noun are very similar in form so it appeals to the readers. The relatively long text has very little to say, its only message being that we should try to eat Danone yoghurt to achieve the goal set for us by the ad. Although the ad addresses the reader in the 'tu' form, the text that goes with it is in 1st person plural as if to establish a common ground. However, further investigation is required in order to find out what exactly is advertised. The pictorial representation of a cup yields an explanation for the 0 positioned centrally. We learn from the text that the fat content of this kind of yoghurt is 0%, so the symbol for zero is in the centre of the ad. However, it can also be interpreted as the letter 'o', which in Hungarian means "wow", and it probably adds further levels to making sense of the ad. The caption at the bottom says: *Let what is delicious be healthier.* This is a further example of the imperative and a comparative degree of an adjective with a missing conclusion.

/NŐK LAPJA, 1997, (27) p.25/

Example 3 - The Plussz ad (see Plate 3).

This ad is really effective both because of its linguistic and visual virtuosity. Its attention value is excellent as far as the illustration and the display typography are concerned. The title is unexpected with the two questions consisting of only one word each: *Partly?* and *More or less?* are possible translations but they cannot render the witticism of the caption. 'Fél' means *half* that is why the vitamin tablet is divided into two parts in the glass.

Its meaning is also exploited in the second caption: *Instead of half-truths use the appropriate Plussz sparkling tablets at the appropriate moment.* The final statement has two interpretations: *It is for life* and *Resourceful* which is normally two words. A spelling mistake occurs in the brand name to emphasize that it is really more, a plus. Inventiveness is the attribute that most perfectly characterizes the ad. If we take the trouble to read the long text, we are surprised at the provoking exclamations and the familiar 'if clause': *If you think that you do everything for the sake of your health by taking some panacea once in a while, you are wrong! Maybe, those vitamins do the trick but this is only one side of the coin. It is absolutely sure that they cannot fit in with your age, physical and mental state and state of health. Although it would be the other side of the secret of health preservation. 1 or 2 Plussz tablets a day ensure the necessary quantity of vitamins and mineral substance.*

The attention of the reader does not flag because so many things are happening. Repetition and parallelism add to the memorability of the ad. Interestingly, a negative aspect of similar products does not remain hidden but is directly expressed. Discrediting competing products is not fair in general but here the vagueness of what is meant by panacea probably reduces disparagement. The sight of the bubbles and the dynamic arrangement of the captions suggest that Plussz makes you alive and active so the selling power of the ad must be high.

Relying on Tolson's (1996) analysis of media texts, we can agree with him that signs never appear in isolation but in combinations of various kinds that condition the

meaning of a particular sign. If these tablets were presented on the bedside table of an old man, they would have a totally different effect. Tolson terms this specific way of combining signs as "the text's syntagmatic structure" (p.28). In magazine advertisements the page is dominated by a visual sign just like in this case and it is reinforced by polysemic verbal signs. The general types of syntagmatic structure are argument, montage and narrative, and this ad is an example of an argument. It makes a series of propositions about the advantages of the tablet and persuades the reader that the propositions are true. The propositions rely on supporting statements and we believe everything said about this tablet because it is quite plausible since nothing offends our general level of belief.

/NÓK LAPJA, 1997, (26) p.4/

Example 4 - The Reach Toothbrush ad (see Plate 4).

It differs from traditional commercial ads in several aspects. First of all, it takes for granted that the readers can establish the connection between the English and Hungarian words, which is, of course, an illusion. Another distinctive feature is the lack of an addressee. No particular audience is singled out and perhaps this was an intentional device on the copywriter's part, violating the routine of communication in ads. However, the advertisement exploits the possibility of repetition so the brandname occurs five times. This feature is expected to play an essential role in memorisation. Parallelism is also found in the ad, though not linguistically but rather visually: two toothbrushes are presented from two different angles. The very lengthy and scientifically loaded text on the left may never be read by consumers. It contains unnecessary details about how much research has been carried out before producing the toothbrush in question. Still, the adverbs and adjectives suggest that we are faced with something *really exceptional, professional dental care, it easily removes fur, cleans exceptionally effectively, easily reaches, makes washing teeth more comfortable* - than what? The most unusual feature, however, is the metalinguistic pun in the last line: *So that tooth would be future*. Although it is not translatable into English what we have here is conversion: 'fog' as a noun means *tooth* and as a verb it corresponds to the auxiliary *will*. So if we use this brand we do not have to worry about the future of our teeth.

/KISKEGYED, 1997, (25) p.32/

Example 5. The Croatia ad (see Plate 5).

In Dyer's (1982) classification this is a complex ad concentrating on the presentation of luxury and fun. The background, ie. the visual aspects are so dominant that it is difficult to see at once what is offered. Even the title is very mysterious: *Boundless opportunities*. Reading the enumeration that follows - which is a list of nouns with one prepositional phrase and a noun phrase (*sea, surfing, diving, sports, health, nature, holiday on a farm, hiking, cycling, culture, education, angling, hunting, gastronomical adventures*) - we are still not sure what is advertised. We have to get as far as the Information to learn that the verbal pun 'határtalan' is an adjective in which the nominal element means boundary, ie. Croatia is our neighbour in the south plus a suffix that renders the meaning without boundaries in Hungarian and boundless in English.

The last caption says, *A small country for a perfect holiday.*

/SZÍNES RTV, 1997, (26) p.12/

Example 6. The Podravka ad (see Plate 6)

Caption: *Béla has found the real one.*

The family is together. They are celebrating happily and merrily. Here is the perfect chance for you too, to taste the real Gala soup by Podravka. Made according to house-proud recipe with crumbly semolina and vegetable dumplings. Podravka - so that you felt like cooking.

Much could be said about the idyllic scene with the necessary ingredients for a family being together: newly weds, wedding dress, red hearts and the flowery decoration, which all matter from the effectiveness aspect of the ad. However, there is not much happening in a pragmalinguistic sense. In order to disambiguate meaning in context we only have to be aware of the fact that the word 'igazi' can function as a noun and as an adjective, as well, a case of polysemy. As a noun it refers to the bride and as an adjective it premodifies Gala soup. The reader does not have to work hard because there are more references to the soup - mentioning the brand name, which is very un-Hungarian for that matter, and providing the visual presentation of the soup before and after cooking - than to the partner for life. To assign complete meaning the demonstrative pronoun of near reference is helpful. The reader is addressed by the use of the 'vous' form therefore the register of the ad is rather formal. The structure of the sentence is very simple and the abundance of positive adjectives and adverbs is remarkable.

/KISKEGYED, 1997, (24) p.2/

Example 7. The Siemens ad (see Plate 7).

This is a compound ad in that it provides all the necessary information required. In the first paragraph we are informed that *These refrigerators face the challenges of modern times because they are environmentally - friendly and very energy efficient machines.* At the same time *they are elegant with a softline shape. Such household appliances cannot be given a frosty reception.* The second paragraph contains the technological details including size, power consumption and other advantages. Only the third paragraph is mildly persuasive. The sentence: *If you buy one of the products between July 1st and August 31st, you will be presented with a salad set.* The address and the phone number are also appended. The translation of the 3 captions is as follows

- 1) *Siemens was evaluated excellent*
- 2) *Siemens. We belong to the family.*
- 3) *The coolest elegance.*

The third statement is given more weight than anything else in the text being the last one. From a pragmalinguistic point of view the last caption deserves thorough investigation. The proposition may refer to the appearance of the freezer but the real meaning is probably advertising the freezer which has the best qualities possible.

The deictic function is expressed by the use of the plural demonstrative of near reference, the definite article in the first sentence without a previous mention of the product. Personification is found in the second caption when the machines declare they belong to the family whereby a relation between the reader and the product has been established. The use of the modal auxiliary *will* does not so much indicate futurity but rather functions as a promise. The principle of positiveness is maximally retained and it is only implied that all other freezers come only second to Siemens. The use of superlatives is also observable in the advertisement.

At the connotative level of analysis the reader realizes that the product is more than a simple household appliance. This effect is enhanced by the visual image - soft colours, shiny glassware, appetizing vegetables and drinks that can be seen through the open door of a Siemens refrigerator. What this ad means at this level of interpretation is probably the indication that being the owner of a freezer like this entails a desirable standard of living. Once the dream world is created, the reader probably would like to become a consumer and thus belong to the chosen few. The textual and visual image of the ad is uncommonly aesthetic and pleasant to look at.

/LAKÁSKULTÚRA, 1996, (8) p.59/

CONCLUSION

The goal of this paper has been to look at the challenges that might occur when using magazine advertisements for teaching purposes. The study addressed various questions in connection with media in general, and with advertising in particular. My hypothesis is that because of the inevitable part advertisements play in our life and because of their specific linguistic, pragmalinguistic and cultural qualities, they should have a place in language teaching syllabi.

The ability to decode the different meanings advertisements either overtly or covertly create requires linguistic, social and cultural awareness. The advertisements I have chosen for analysis seem to be successful for various reasons. From a linguistic point of view, the most typical characteristics that impress the reader are polysemy and homonymy. Almost all ads analysed employ the device of deixis; have imperative and conditional clauses; abound in adjectives and frequently use repetition and parallelism. From a pragmatic point of view, the more meanings or relations can be discovered between the various layers of language on the one hand, and between textual and visual image on the other, the more powerful the ad becomes. As a discourse type, advertising is very distinct from other genres regarding the use of language since the speaker/s cannot be identified while allowing a one-way flow of ideas to take place. According to Williamson (1978) the lack of a subject is intentional in order to invite the reader/hearer to fill that gap.

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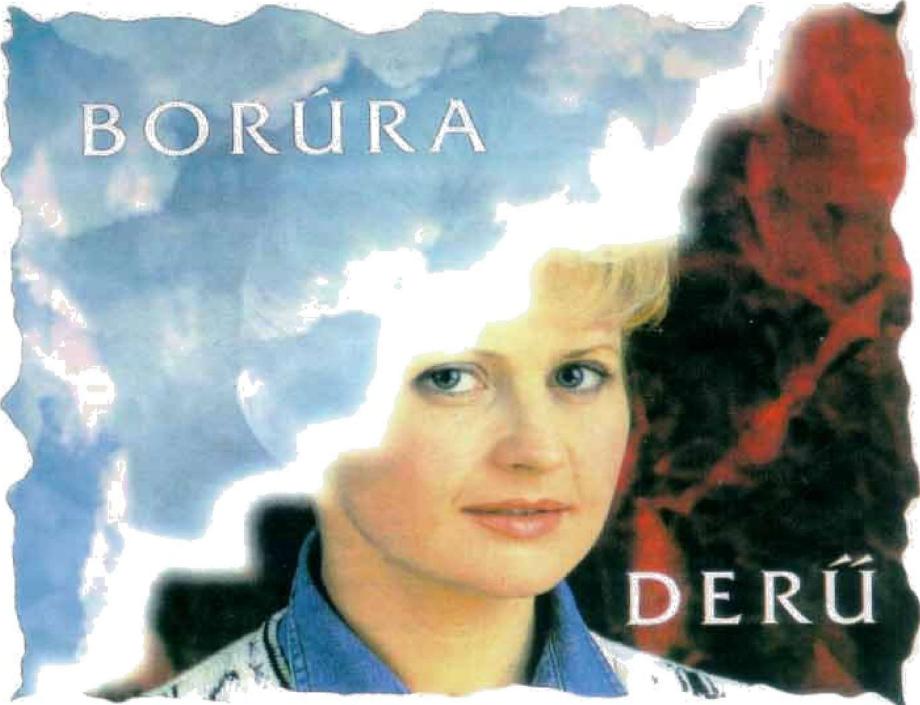
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**BORÚRA
DERÚ**

ANTIFRONT

Környezetünkben nagyon sok emberrel találkozunk, akik érzékenyek az időjárás változásaira. A frontérzékenység nem betegség, de a velejáró fejfájás és más kellemetlen tünetek tönkretehetik egész napunkat. Mindezeket gyorsan és hatékonyan enyhíti az ANTIFRONT csepp, mely kizárolag természetes alapanyagokat tartalmaz. Gazdaságos és praktikus kiszerelése lehetővé teszi, hogy minden kéznél legyen.

PLANTA PATIKA TERMÉKCSALÁD

BÉRES RT.

KLAPP

Formáld a formád!



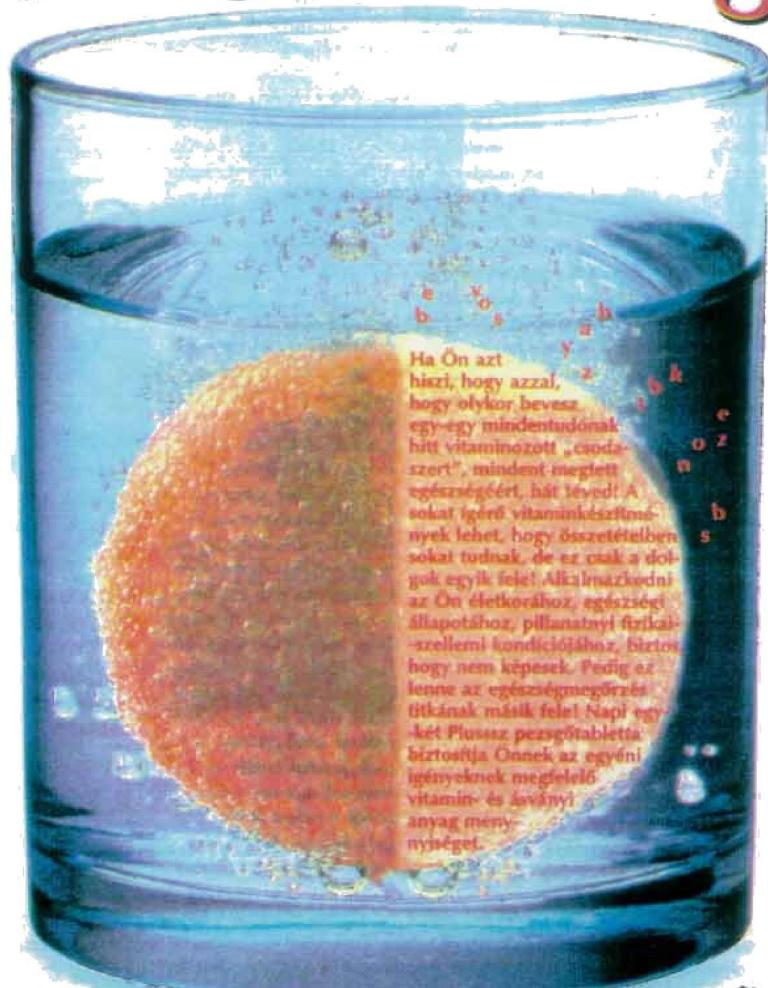
Ahhoz, hogy jó formában legyünk, harmóniában kell élünk a testünkkel, önmagunkkal, azonban az ideális alakot és a jó közérzetet nemcsak elérni, hanem megtartani is nehéz. Ebben segít a 0%-os Danone Joghurtsalád, mely zsírmentes, így Ön lelkismeret furdalás nélkül élvezheti egyik kanállal a másik után. A többféle különleges gyümölcsízben kapható 0%-os Danone Joghurt hozzáadott cukrot nem tartalmaz, ellenben bővelkedik a szervezet számára nélkülözhetetlen tápanyagokban: kiváló fehérje-, kálcium- és vitamintorrás. Ha mindig a legjobb formáját akarja hozni, akkor próbálja ki a 0%-os Danone joghurtokat és érezzen rá csodálatos ízükre.

Legyen egészségebb, ami finom



Plate 2

Félig? Meddig?



Ha Ön azt hiszi, hogy azzal, hogy olykor bevesz egy-egy mindenükből kihívott vitaminozott „candalszert”, minden-megillet egészségeért, hát téved! A sokat igénylő vitaminkezeltűnyek lehet, hogy összetételben sokat tudnak, de ez csak a dohányok egyik fele! Alkalmasakodni az Ön életkorához, egészségi állapotához, pillanatnyi fizikai-szellemi kondiciójához. Biztos, hogy nem képesek. Pedig ez lenne az egészségmegőrzés titkának másik fele! Napi eg-két Pluszz pezsgőtabletta biztosítja Önnek az egyéni igényeknek megfelelő vitamin- és ásványi anyag mennyiséget.

Féligaszágok helyett a megfelelő Pluszz pezsgőtabletták a megfelelő pillanatban.
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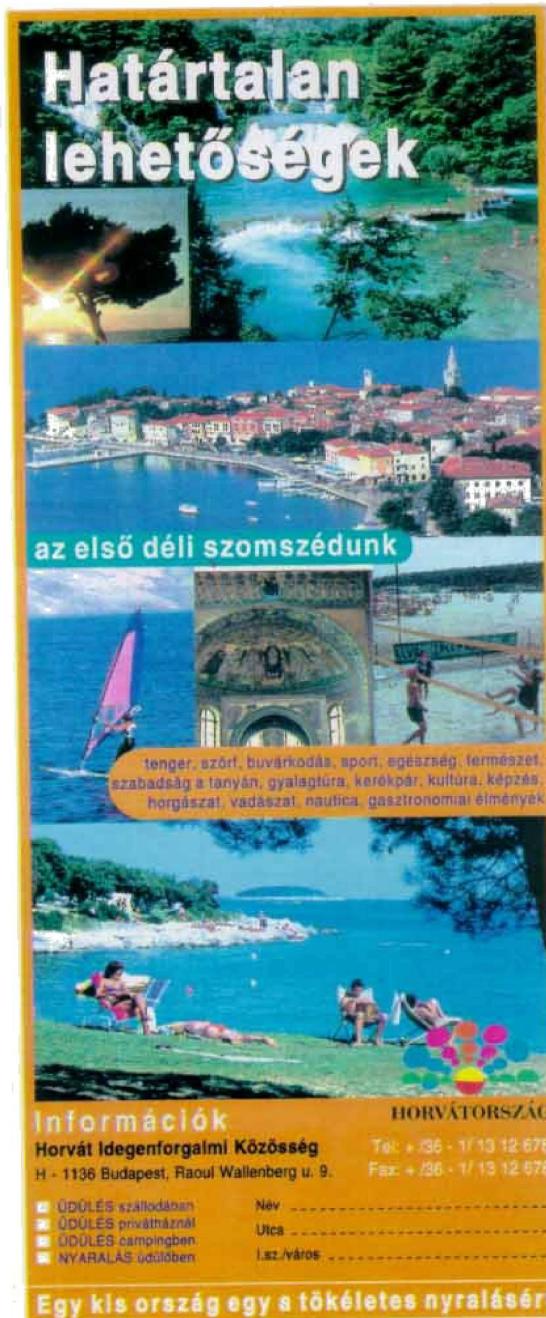


A leghátsó fogakhoz is könnyen hozzáfér.

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PODRAVKA

Béla megtalálta az igazit



Együtt a család. Boldogan és vidáman ünnepel.
Itt a nagyszerű alkalmat arra, hogy Ön is
kipróbálja az igazi Ünnepi levest a Podravkától.
Omlós gríz- és zöldséggaluskával,
háziás recept szerint.



Podravka... hogy szívesen főzzön

Plate 6

SIEMENS

A Siemens hűtő-fagyasztó alkalmazkodván a kor kihívásaihoz, környezetbarát termékek. 100% freonmentesek, igen energiatakarékosak, ugyanakkor elegáns, softline formájúak. Ezeket a gépeket nem lehet hűvösen fogadni.



A Siemens két hűtő-fagyasztó készülékének hűtőtere automatikus leolvastású. Ajtóbelsejük tetszőlegesen variálható, tartópolcaik áthelyezhetők. A KG 36V03-as típusú készülék hasznos térfogata 320 liter, éves energiafelhasználása 529 kWh. A KG 31V03-as típusú készülék hasznos térfogata 285 liter, éves energiafelhasználása 453 kWh.



Siemens. A családhoz tartozunk.

A Siemens ad a tálalásra. Amennyiben Ön július 1. és augusztus 31. között vásárolja meg e két hűtő-fagyasztó valamelyikét, egy **arcorOC** Caracas salátskészletet kap ajándékba. Amíg a készlet tart!

* Teszt Magazin 96/6. száma: Kombi hűtők tesztje KG 31V03

A leghűvösebb elegancia

További információ: BSH Kft., Siemens Bemutatóterem 1143 Budapest, Hungária krt. 128. Tel: 252-5279, 252-1158