

**THE INFLUENCE OF ENGLISH FILM MEDIA ON THE
FINNISH LANGUAGE:
The role of English in Finnish film magazine *Episodi* (2008)**

Candidate's Thesis
Heidi Clee

University of Jyväskylä
Department of Languages
English
29.5.2009

HUMANISTINEN TIEDEKUNTA
KIELTEN LAITOS

Heidi Clee

THE INFLUENCE OF ENGLISH FILM MEDIA ON THE FINNISH
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EPISODI (2008)

Proseminaari-tutkielma

Englannin kieli
Toukokuu 2009

24 sivua

Nykyään median vaikutus on suuri ympäri maailmaa; kuuntelemme radiota, luemme lehtiä, katselemme televisiota ja elokuvia. Mediaa onkin tutkittu paljon viime aikoina. Tutkimuksissa on enimmäkseen tarkasteltu median hyvää tai huonoa vaikutusta sen yleisöön. Näistä tutkimuksista vain muutamassa on kuitenkin analysoitu median käyttämää kieltä. Median keskeisen aseman lisäksi mediasta on myös tullut kielenoppimisen vaikutuksellisin väline, josta etenkin englannin kieltä opitaan. Tutkimusta kaivattaisiinkin lisää analysoimaan, miten eri mediat vaikuttavat kieliin. Tässä tutkielmassani olen pyrkinyt analysoimaan, miten englannin kielen vaikutusvaltainen elokuvateollisuus on vaikuttanut suomalaisten kielenkäyttöön keskusteltaessa elokuvista mediassa *Episodi*-elokuvalehdessä. Oletuksena oli se, että suomalaisten kielenkäytöstä löytyisi paljonkin englanninkielisiä lainasanoja tai englannista muunneltuja sanoja. Englannin kielen rooli elokuvamaailmassa on suuri ja tutkielmani tarkoituksena oli osoittaa miten englannin kielen käyttö elokuvamaailmasta puhuttaessa Suomessa saattaa merkitä elokuvakulttuurin englannin kielen piirteiden siirtoa suomenkieleen.

Materiaaleina käytin neljää numeroa Suomen suurinta elokuvalehteä nimeltään *Episodi*. Selailtuani lehdet analysoin jokaisesta numerosta kaikkein keskeisimmät osat: alkutekstin sekä yhden elokuva-arvostelun englanninkielisestä elokuvasta

ja yhden arvostelun suomalaisesta elokuvasta. Metodini oli laskea suomenkielisten ja englanninkielisten elokuvien elokuva-arvostelujen esiintymismäärät ja tarkastella englanninkielisten sanojen käyttöä sekä kuvien käyttöä lyhyesti osana kielenkäyttöä. Tutkielmani lähestymistapa oli kriittinen diskurssintutkimus, minkä takia tarkastelin kielenkäytön lisäksi myös sosiaalista kontekstia. Pohdin elokuvamaailman ja englanninkielen suosiota ja sitä, miten elokuvakulttuuri ja englanninkieli ovat vahvasti yhteyksissä toisiinsa. Tarkastelin myös tarkemmin, miten molemmilla on nykyaikana merkitsevä asema. Lopuksi pidin myös mielessä kuvien kasvavaa suosiota kommunikaatiossa. Aivan lopuksi osoittautui, että elokuvakulttuurin paljon käytetty englanninkieli vaikutti vähän käytettyyn suomenkieleen. Suurin osa englanninkielestä peräisin olevista sanoista oli muunneltu suomalaisiksi sanoiksi ja vaikka kuvien määrä osoitti englanninkielisen elokuvamaailman suurta vaikutusta, tutkielman pääkohde eli kielellinen diskurssi osoitti mainitun elokuvamaailman vähäistä vaikutusta.

Asiasanat: media, film industry, English language, Finnish language
Cultural transference, CDA, social and cultural context

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1 Introduction

The media has a very powerful position in today's world. Not only does it influence the way we may interpret different parts of our lives but it has also found its way to our homes. There are the newspapers and magazines, radio, television and all sorts of video games that occupy some part of our time. The media does not just occupy a good amount of our lives in this way but, in addition, is also used as a learning tool. Many of today's youth, for example, have found the media as the perfect source for learning English.

Previous research in this field of media discourse has mainly consisted of very few publications actually looking at the language used in the media (Aitchison and Lewis 2003:1). The language in the media should, however, be considered of great importance. Through language we inevitably describe and express the way we see the world. With language, identity and social roles are also represented. Indeed, with such an influence on our language learning, we should be more aware of how the media can influence our language use and the way the media may or may not influence our everyday lives through our use of language.

The purpose of my study is to look at the film media's influence on the Finnish language. I will be looking at the Finnish language used when writing about the film culture in the Finnish magazine *Episodi*. As the film industry has for a long time been English language orientated, I will more specifically look at the role of English in the *Episodi* magazine. My study will on a wider range give some idea on how linguistic features can be to some degree transported alongside the cultural export, which is being moved from one cultural context to another. This study will thus aim to give some understanding of what happens to the Finnish language when writing about films in a time where English is not just

the global language of the world, but also where Hollywood is leading the film industry.

2 Studying media discourse: language in the media

When analyzing media discourse, one mainly focuses on written or oral discourse, for example on newspapers and magazines, radio broadcasts, film, television, emails and the Internet. The term *media* itself can mean several things. In a broader sense, *media* can mean any kind of techniques or tools which people use, whether consciously or unconsciously, and as Johnson and Ensslin (2007:11) say, for an endless "range of highly specific signifying practices". Johnson and Ensslin (2007:12) define the origin of the term from a collective noun (Lat. *medium*) meaning means or method. The term *media* in this paper will specifically mean the English language film industry and a Finnish film magazine.

2.1 Previous studies on the media and Critical Discourse Analysis

According to Aitchison and Lewis (2003:1), in recent years many have analyzed the media in hundreds of publications; for the most part, media discourse analysts have investigated the media by looking at the ways media may or may not misguide its readers or viewers and only a few have actually in some way looked at the language in the media. According to Johnson and Ensslin (2007:5-6), when studying language in the media, writers have used in their investigations conversational or text analysis, corpus linguistics, critical and multimodal discourse analysis, stylistic and speech act theory, histographical and ethnographic techniques as well as pragmatics.

As one of the most popular discourse analysis forms, Critical discourse analysis (CDA) is a part of a linguistic branch which looks to bring out traces of "cultural and ideological meaning in spoken and written texts" (O'Halloran 2003:1). In addition, CDA has not only been used in linguistics but also in media studies (O'Halloran 2003:1). Critical discourse analysis has two main stages of which the second stage is most important to my own study: "CDA explains connections between texts and the wider social and cultural context *and/or* explains how wider social and cultural contexts might shape the interpretation of a text." (O'Halloran 2003:2). This CDA approach seeks to combine both language usage at a micro level and context at a macro level.

When studying the effect of media on language in the media, there arise some concerns. There is cultural globalization which, as Kress (2003:19) points out, "has prepared the ground for a global market for commodities which are in any case now more and more 'cultural' ". Language can appear to be, for example, perfect Finnish, when really there are many loanwords of all sorts and not just from English. In addition, there is the question of what language exactly even is. Kress (2003:31) points out, that while possible it is not a very common view that, for example, images should be considered along side language when studying language in the media.

2.2 The English language in the film industry and the media

English has for a long time now been the language associated with film culture, although at the very beginning it was France which gave the early stimulus to things like commercial and artistic development of the film industry in 1895, as pointed out by Crystal (2003:99). According to Crystal (2003:99), as early as around the time of World War I the growth of Europe's film industry was slowing down and the torch was passed to America. Only some time later in

1915 the film industry started to find a new home in Hollywood, California, where the base for the star system and the grand studio, for example, was found. About five years later, in the 1920s, sound was added to films and that is when the English language began to dominate the world of movies. Crystal (2003:99) points out that, despite the fact that the film industry has grown in other countries as well, it is the films in the English language which continue to have a firm hold on the medium and that according to BFI (British Film Institute) film and television handbook (2002), of all the theatrical releases of feature films more than 80% have been in the English language. This proves how much the English language is a part of the film culture.

Because of the popularity and majority of English language feature films, it is important to consider the transference of one culture into another culture. It is my belief that transference of this cinematic culture into another culture (here Finland) will include the transference of the English language to some degree as well. Cameron (2003:33) describes a situation where moving the American cultural export of McDonald's to Hungary ended up affecting the Hungarians' use of their language. In the example, when McDonald's was taken to Hungary, the service style was transferred along with the McDonald's culture. The service style then proved popular with the Hungarian customers and started to cause some businesses to think about adopting the style of service.

English also holds a strong position in the media, in general. Evans Davies (2003:146-148) states that the American mass media may in the 21st century have an increasingly growing impact on not only the Americans' lives but on other people of the world as well who are speaking and learning English. She discusses the effect media celebrities have on the daily lives of people and remarks how language is used to give oneself a certain chosen identity. It is also clear just how popular American shows are. In Finland alone, many TV-series

and films shown on a weekly basis are in English. Much of the music lyrics also heard is in English and the media has been for some time one of the major sources of learning English for today's youth even in Finland.

Many other key features may also be considered of significance when considering why English may prove to have a larger role in *Episodi*. For example, Cameron (2003:34) states how globalization is the same as Americanization. She says that the leading position held by the US in politics, economics and media culture makes globalization identical to Americanization. In addition to all these reasons, even the English language itself separated from the film culture and other media is a tour de force on its own.

3 Research question, data and methodology

3.1 The object and aim of the study

My study will look at the role of English in Finnish media and how the strong position of English in both the media and the world may have influenced Finnish media. I will look at this topic more closely through a Finnish magazine on films and see how large a role the Hollywood film industry and popularity of English language feature films plays in increasing or decreasing the role of the English language in Finnish media. Under study will not just be the use of the English language but the context, when and where English has a role in the magazine. Either there will be a great deal of English used in this sort of Finnish media or the English language will be left to the minimum. The reason why I decided to analyze the way English is used in *Episodi*, in addition to the role of English on the whole, is that I mainly wanted to see how the film culture of

today has affected the Finnish language when Finns discuss films and the cinema (in this case in the media form of a magazine).

English is taught as the first foreign language in Finland and, as in many other countries, English can be seen and heard in many places in Finland. One of the main aims of my study is to see how English is used in Finland and as the study would prove to be an exceptionally broad one, I have narrowed it down to studying the use of English in only the Finnish media. As studying the Finnish media would also prove to be a very broad study, I decided to focus on the chosen context of film culture and focus on a Finnish film magazine called *Episodi*.

The magazine *Episodi* was launched about nine years ago and continues to thrive as one of the leading film magazines in Finland. Its full title or slogan is *EPISODI Suomen suurin elokuvalahti* ('Finland's largest film magazine'). The magazine is read by 59 000 people and appears 12 times a year. *Episodi* discusses films (American, Finnish and Foreign), DVDs, film festivals and celebrities (or other people behind the films), as well as some other film related topics. The majority of the magazine consists, however, mainly of film reviews.

Some of the main contents of an *Episodi* magazine are, as translated: the index, the editorial, voice of the public (where readers can comment on various film topics), Hytönen (a Finnish columnist giving his views on the film world), Projector (where people from the Finnish film industry may share their views on various topics), *Episodi in Hollywood* (which comes straight from Hollywood's red carpet introducing some of the stars there), film previews, Finnish film (discusses Finnish films), film premieres, film favorites of the staff, books, toy box (a column which introduces some new media technology of film, TV and other entertainment), time machine (which looks back at the films playing in

theaters 10 years ago), DVD-guide and Lehtosaari (where Finnish screenwriter Lehtosaari shares his views on films).

My hypotheses will be that the role of English will be great in the chosen media and that the popularity of the English language and film will have greatly influenced the use of the English language when discussing the cinema in Finland. Furthermore, I expect that a large number of English words and borrowings will be used and that English will have a central role in the magazine. I will not, however, be studying the quantity of American vocabulary versus British English vocabulary in the chosen Finnish media.

3.2 Methods and approach

I will approach the research question of the role of English in Finnish film magazine *Episodi* ('episode') by analyzing 4 issues of the magazine which appeared from July to October of the year 2008 (issues 7, 8, 9 and 10).

The study is a qualitative study and will use Critical Discourse Analysis (CDA) as the approach to the topic in question. While looking at the two levels (micro and macro), I will pay more attention on the macro level to the role of the writers rather than individual background as well as pay attention to the appearance, audience and goal of the magazine.

Having read each issue as a whole paying attention to the language, I chose three similar articles from each issue to analyze more closely. The articles were a film review on a Finnish film, a film review on an English language film and the foreword. As the magazine is mainly filled with film reviews with the exception of some articles relating to the film world in general, I believe the articles chosen represent well the magazine as a whole. My method was to find out how many and what kinds of English words were basically used in the three articles chosen

from each issue.

Next, I proceeded to find all the possible English and anglicized words from each of the chosen articles and made a list. I then looked up all these words from a Finnish etymological dictionary (Häkkinen 2004) to find the origin of that word and if it originally came to the Finnish language through the English language. Afterwards, I made a new list of all the words actually borrowed from the English language and used in the *Episodi* articles. I then further categorized these English words semantically.

Finally, I counted the percentage of the occurrence of English words used in the chosen articles. This I did by comparing the number of words originally borrowed into Finnish from English to the number of the rest of the words used in the chosen articles, excluding from the word count any names of characters, people and film titles. On a further note, it should be pointed out that while only the true English borrowings were taken to account in this study, the writers themselves may have picked up the other borrowings from English language films, regardless, whether or not the words and borrowings were actually originally borrowed from the English language.

In addition to the three articles of each issue, some attention was also given to the choice of the film titles (if they were in Finnish or in English). I counted the percentages of the English film titles mentioned within the three articles of each issue by comparing the number of English language film titles in English to the number of English language films mentioned. I further compared the number of English language films reviewed to the number of Finnish films reviewed. In the end, I also shortly looked at the use of images in the magazine and, for example, how many of the images were taken from the English language or Finnish films.

In my opinion, the images also have some relevance to the study of the role of English in *Episodi*. This is because Kress (2003:20), for example, mentions how presently image is turning out to be a part of everyday communication as a thorough way of having knowledge, information and ideas represented. To Kress (2003:21), it is a matter of deciding what the best way to get the information across is: in the form of images or in writing. As images can also be seen as a form of language and discourse (for example, the hieroglyphics of Ancient Egypt) and as I am analyzing a magazine and a magazine, no less, of films, I believe the images do convey part of the information that the writer wants to communicate to the audience. I find it, therefore, relevant and important to give some information on the use of images in the magazine to give a better idea of the role of English in *Episodi* as a whole. After all, it is not just about writing about what we see on the screen, but, as Kress (2003:65) points out, we are writing in the age of the screen.

4 The context of *Episodi* and the role of English in *Episodi*

In this chapter, I will look at the role and use of English in the Finnish film magazine. Firstly, as previously stated, the approach to my analysis, CDA, means I will be considering both the discourse and social level of the topic in question. I, therefore, will begin discussing the social actors. In the end, I will proceed to discuss and look in more detail at the role which English plays in this film magazine.

4.1 The social actors: the writers and the audience

As mentioned in chapter 2, part of the context of my study is that the English language has a strong central and influential role in today's world, in the film

culture and in media in general. As for the social actors, the following are involved: the writers of *Episodi* and the audience of the magazine.

There are several different writers of *Episodi*. Each one is clearly a film fan and despite their individual backgrounds possesses a good command of Finnish. Indeed, all the articles in the magazine are written in Finnish. Therefore, in this analysis it is not of great importance whether the writers are Finnish or of some other nationality. Although their individual background may affect the language they use to some degree, in this study their *media personae* is of greater importance. O'Keefe (2006:63) says that with media celebrities there are two comparable identities: the public and the private sphere persona. Here, naturally, the public sphere persona outweighs the private one. The writers of *Episodi* appear to be the experts of films, but the writers tend to create familiarity between themselves and the readers. There seem to be no instances of greater discourses of power over the audience. The writers are the experts, but they expect their readers to be already quite well informed on the film world, as for instance in the following statement about the actress's name:

1. *Georgianan äitinä nähdään aina muistettava Charlotte Rampling.* (10:18)

[1. *As Georgiana's mother we see the always memorable Charlotte Rampling.* (10:18)]

The writers obviously expect the audience to be somewhat familiar with who Charlotte Rampling is and this shows how the writers expect their audience to be already well informed.

In the next example, the writer is familiar with the story of Warner Brothers delaying their film and relates it to the audience (expert), but at the same time relates some familiarity with the audience by acknowledging some film

audiences' reactions to Warner Brothers' decision. Example 2 shows how the writers do not take too high a power status over their audience.

2. Studion selitys siirrolle on, että viime kevään käsikirjoittajalakko on saanut tuotannossa aikaan vuodelle 2009 aukon, jota täyttämään uusi Harry Potter siirretään. Hollywood ei olisi Hollywood, jos tuotakin lausuntoa ei olisi huhuissa käännetty muotoon, jossa Warner Bros. tietää myös muiden studioiden kevään tilanteen ja hyödyntää joulusensonkia vähemmän kilpailtua kevättä maksimoidakseen elokuvansa menestyksen. (10:19)

[2. The studio's explanation for the delay of the Harry Potter film to an opening in 2009 is last spring's writer's strike which caused the gap in production for 2009. Hollywood wouldn't be Hollywood, if it weren't rumored that in fact Warner Bros. is aware of the spring situation of other studios and is using to its advantage the less competitive time slot instead of the Christmas season to maximize the success of its film. (10:19)]

In addition, it is clear that in case some of the readers cannot always recollect or are not familiar with some films or topics, it is explained to them, as in the following example:

3. Nimin isää, varhain leskeksi jäänyttä meribiologi Rusoeta näyttellee miehekäs Gerard Butler, joka nähtiin viimeksi elokuvassa P.S. Rakastan sinua. (10:30)

[3. Nim's young widowed marine biologist father Rusoe is played by the manly Gerard Butler, who was last seen in the film P.S. I Love You. (10:30)]

Here the writer is explaining who the actor under discussion is to those of the audience who may not already know or may not just remember him.

The audience of *Episodi* consists of those who have subscribed to it or those who (occasionally) buy it from the magazine stand. The magazine is intended for an audience of 20-40 years of age working class consumers in cities, 64% of whom are male readers. *Episodi* is for film fans and its purpose is to inform on films and film related topics as well as to serve as a guide to anyone wanting to watch films at home or at the cinema (viihdeimperiumi.fi 2008). The magazine is intended only for Finns. It is on the whole a Finnish magazine as all the articles are in Finnish. The magazine can reach anyone in or outside the cities' target

audience. It can be acquired via the Internet and is also sold in most magazine stands around Finland.

The following are the results of the analysis of the four issues of *Episodi*.

4.2 The language

In the three chosen articles from each of the four issues of *Episodi* (7-10:2008) there was little use of English loanwords. On the other hand, there were also some loanwords which were borrowed from English but through Swedish (*budjetti* 'budget' [9:7, 10:29], *digianimaatio* 'digital animation' [10:2]). This was not surprising as Swedish like English is a Germanic language and Finland was for a long time under Swedish rule (c. 1150-1809). However, these loanwords through Swedish were not taken into consideration when counting the occurrence of English loanwords.

The forewords had little use of the English language with only 1.8 % (7:7), 0.3 % (8:7), 1.5 % (9:7) and 0 % (10:7) of English loanwords. That is 0-6 English loanwords in articles with 313-346 words in total. The reviews on English language films had approximately 0.3 % (7:23), 2.4 % (8:32), 6.1 % (9:25) and 0 % (10:30) of English loanwords (about 0-12 English loanwords in articles of 196-321 words). The reviews on Finnish films had the least number of English loanwords: 0 % (8:33), 0 % (9:36) and 0.36 % (10:29); in other words, about 0-1 English loanwords in articles of 261-377 words. In addition, issue 7 did not have a similar review on a Finnish film to analyze.

The reviews on an English film had the largest use of English loanwords, followed by the forewords and then by the reviews on a Finnish film. The review on an English language film which had the largest number of English loanwords was a review on the popular *X-Files* franchise's film *X-Files: I want to*

Believe (9:25) with 6.1 % of the words borrowed from English. The foreword (7:7) with 1.8 % of use of English loanwords was about film sets and film memorabilia. The review on a Finnish film which had the largest number of English loanwords used (0.36 %) was a review on the film *Niko - Lentäjän poika* (*Niko & the way to the stars*). This film is the only Finnish film so far to have opened in more international theaters than any other Finnish film (10:29). Below categorized semantically are the examples of the types of words found in all of the three articles from each issue:

1. FILM AND TELEVISION

tv-ohjelma 'tv-show' (7:7), *studioalue* 'studio area' (7:7), *elokuvaprintti* 'film print', *printti* 'print' (7:7), *hitti* 'hit' (7:7), *setti* 'set' (7:7), *elokuvaafani* 'film fan' (8:7), *media* 'the media' (9:7), *filmatisointi* 'film adaptation' (7:23), *chick flick* 'chick flick' (8:32), *hittisarja* 'hit series' (9:25), *filmi* 'film' (9:25), *tv-sarja* 'tv-series' (9:25), *animaatiostudio* 'animation studio' (10:29)

2. MUSIC

tyttöbändi 'girl band' (8:32), *musikaali* 'musical' (8:32), *musikaalielokuva* 'film musical' (8:32)

3. GOVERNMENT, CRIME, ETC.

FBI 'Federal Bureau of Investigation' (9:25)

dollari 'dollar' (9:7)

kidnappaa 'kidnap' (9.25), *kidnappaustarina* 'kidnapping story' (9.25)

homoseksuaali 'homosexual' (8:32)

riski 'a risk' (9:7)

As can be seen, the majority of all the English loanwords used were related to the world of film and television.

Most of the titles used in the magazine were film titles. Film titles were used both as the titles of articles as well as mentioned within articles. When mentioning film titles in all of the exemplary articles chosen, it seemed that the Finnish title equivalent for an English language film was preferred. Indeed, this was shown throughout the magazine were the majority of the film reviews appeared to prefer the Finnish title equivalent, despite the length of the title, history or popularity of the film. This can be seen in the following examples taken throughout some of the *Episodi* issues under study:

4. *X-Files: Usko koetuksella* 'X-Files: I Want to Believe' (9:25), *Herttuatar* 'The Duchess' (10:18), *Salainen agentti 86* (Secret agent 8) 'Get Smart' (9:24), *Yön ritari* 'The Dark Knight' (8:23), *Harry Potter ja puoliverinen prinssi* 'Harry Potter and the Half-Blood Prince' (10:19), *Muumio: Lohikäärme-keisarin Hauta* 'The Mummy: Tomb of the Dragon Emperor' (9:37)

Especially on popular films and classics the films were many times referred to with their Finnish title equivalent, as in example 5:

5. *Tuulen viemää* 'Gone with the Wind' (7:7), *Paluu tulevaisuuteen* 'Back to the Future' (7:7)

In the four forewords (7-10:2008) of all the English language films referred to by their title within the article only 57 % (7:7), none (8:7), 33 % (9:7) and one out of one (10:7) of these titles were referred to by their English title equivalent. In the English language film reviews 25 % (7:23), 80 % (8:32), 43 % (9:25) and 80 % (10:30) of all the English language film titles were actually used in English. Finally, in the Finnish film reviews there was no use of Finnish title equivalents

for English films, because English language films were not even mentioned except in the review about *Niko & the way to the stars* (10:29). In this review the films *Bambi* and *Dumbo* were referred to with their own names respectively (also English film titles).

As in the use of English loanwords, the use of the English film title equivalent was also small. It appears that the use of the English film title equivalent was preferred the most in the reviews on English language films, despite the fact that the title of the review (also the title of the film) was in Finnish and that in the end there appeared to be very little use of the original English film titles anywhere else. However, some exceptions to example 4 were also found and only a few had the English film title equivalent as the title of the article as in the following examples:

6. *Son of Rambow* (10:24), *The Strangers* (10:27), *Tropic Thunder* (10:31), *Burn after reading* (9:37, 40)

In addition, there appeared to be several cases where the title being a name of a character in that film would be called by that same name in Finnish as well:

7. *King Kong* (7:7), *Beowulf* (9:7), *WALL-E* (9:7, 31)

Because the titles in example 7 are the same in English and in Finnish, I counted them as English titles. Then there were cases where the titles were part English, part Finnish. In some cases only the Finnish part of the title would be left out, even if the title had a Finnish part to it:

8. *Zohan - lupa saksia* (9:33), *X-Files:Usko koetuksella* (8:50, 9:25) and just *X-Files* (9:25)

The majority of the film articles were American film reviews. For example, issue 10 (2008) had 53.3 % of all its film articles on English language (mostly American) films and only 12 % of articles on Finnish films (34.7 % of the articles were on other films in other languages). However, since in question is only the influence of English language films on Finnish, it means that about 81.7 % of the film articles were reviews on English language films while only 18.3 % of the reviews were on Finnish films. In addition to the film articles, many of the other articles found in *Episodi* dealing with other film related issues were also mainly on British or American actors and a specific English language film in more general (7:36-43, 7:44-48; 8:36-43, 8:50-52, 8:56-58; 9:40-44, 9:46-49; 10:36-40, 10:66-68).

4.3 Images in *Episodi*

As mentioned in chapter 3, I will briefly discuss the use of images in *Episodi*. Of the four issues of *Episodi* which I analyzed all of them had an image from an English language film or a Hollywood actor on the cover and the pages of each issue had a majority of images from English language films, English feature films and Hollywood blockbusters.

The images in *Episodi* occupied a great deal of the space of the article. Often, especially in film reviews, an image would occupy half the space (for example: 7:27, 7:30, 8:26, 8:32, 9:24, 9:31, 10:19, 10:29). In some cases, an image would take over even more than half the space (7:22-23, 7:32-33, 8:16-17, 8:22-23, 9:22-23, 10:22-23). In addition, an image could be found taking up an entire page (7:50, 8:36, 9:48, and 10:36). In larger articles, the images occupied most of the space, the text being mainly in the margins of the page (7:36-40, 8:36-43, 9:40-44, 10:36-38). Furthermore, there were also several advertisements in the magazine issues. All in all, there is a great quantity of images used in *Episodi* and the images occupy most of the magazine. This number of images goes to show just how

much in the magazine is used to communicate information to the audience through the images themselves.

4.4 The role of English in *Episodi*

The majority of the content of each *Episodi* issue is filled with reviews and images of English language films, Hollywood blockbusters and feature films. However, linguistically the role of English in *Episodi* appears to be small though on the other hand, when taking into consideration the topics and images of *Episodi*, the role of English proves to be great. This does not, however, necessarily mean that the American film industry has influenced the Finnish language.

Hollywood films may have a strong position in Finland simply because Finland as a small country does not produce films to the same great extent as the United States. In addition, the United States also produces a wide variety of films which many nations enjoy, for example, *Lord of the Rings*, *Titanic*, *Harry Potter*, and *The Chronicles of Narnia*. In addition, much of the film talent has either come from the States or finds its way there. For example, Julia Roberts (*Pretty Woman*, *Notting Hill*) and Meryl Streep (*Sophie's Choice*, *The Devil Wears Prada*) and actors like Cate Blanchett (*Lord of the Rings*, *Indiana Jones and the Kingdom of the Crystal Skull*) and Salma Hayek (*Frida*) who also have gained wide popularity amongst film fans around the globe after appearing in some of the most memorable or popular Hollywood or English language films. The above examples would show that the United States is both the distributor of film talent and the distributor of many of the world's popular films.

In other words, the enjoyment of Hollywood films, and the productivity of Hollywood film industry means that in Finland the majority of films will be

English language films and not that the Hollywood film industry necessarily had any special effect on Finland or the Finnish language and film culture in Finland. Indeed, in my study the American film industry appears to have little effect on the Finnish language used in the chosen media.

The role of English is as a whole great in *Episodi* based on the amount of information on and images (which occupy most of the magazine) from English language films. On the other hand, linguistically little use of English can be found in this magazine based on the rare occurrences of the use of the English language in the examples above. It is only the productivity and popularity of English language films which make it appear that the Hollywood film industry may have affected here the Finnish language and the use of English.

5 Studying the effect of the film industry on the Finnish language

This study has shown how the popularity of Hollywood's film industry has not appeared to affect the Finnish language specifically in the medium of a film magazine. The results of this study show that whether or not other nations such as Finland tend to produce films to as great an extent as Hollywood, the film culture does not necessarily anymore in its entirety belong just to the United States. The English feature films appear not to just be a Hollywood product but a product of the entire world of movies. It is possible that as the popularity of films in Finland has increased, the film culture is being made more and more to appear as part of Finland's own culture as opposed to just a part of the American culture. The study has also brought into consideration whether or not the excessive popularity of a cultural item means that the cultural item in question may become part of the other nation's own culture in such a way that it is barely recognizable as just a transferred cultural product.

As is common with the CDA approach, many other areas, such as the choices of film terminology used and the Finnish film industry, could have been explored further in this study. In addition, more film related magazines could have been studied and compared. This, however, would have proved too wide an analysis. In addition, only the role of English in Finnish used in the written media has been discussed in this study and not, for example, the oral everyday language use of Finns.

Further research in the area of film discussion in Finland could prove useful, as the study range of this topic is wide. There is the oral and written discourse one may further study as well as several different sources from which to study the discussions on films by Finns. In addition, further study may be done by comparing all these results to each other. Indeed, the study of the effect of the English language film media on the Finnish language has proved to be very interesting.

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