New English words in *Scrubs* and their Finnish translations

Master's thesis
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Tuloksista voidaan huomata, että kaikkia seitsemää sananmuodostuksiit on sarjassa käytetty, vaikka yhdyssanat ja affiksoidut sanat olivat erityisen suosittuja. Tekstitysten käännöksistä huomattain, että suuri osa sanojen käännöksistä on käännettyä ainoiksi sanoja ja melkein yhtä paljon. Lisäksi huomioitavalla, että käänätä on suun sanojen vähyydessä.

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<thead>
<tr>
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<tr>
<td>Säilytyspaikka – Depository</td>
<td>Kielten laitos</td>
</tr>
<tr>
<td>Muita tietoja – Additional information</td>
<td></td>
</tr>
</tbody>
</table>
# Table of Contents

1. **Introduction** ............................................................................................................. 7

2. **English word-formation** ......................................................................................... 8
    2.1 Overview and basic principles of word-formation .................................................. 8
    2.2 Different word-formation techniques ...................................................................... 10
        2.2.1 Compounding ................................................................................................. 11
        2.2.2 Affixation ....................................................................................................... 13
        2.2.3 Conversion ..................................................................................................... 15
        2.2.4 Back-formation ............................................................................................. 16
        2.2.5 Clipping ......................................................................................................... 17
        2.2.6 Blending ........................................................................................................ 18
        2.2.7 Acronyms ...................................................................................................... 18
        2.2.8 Summary ........................................................................................................ 19
        2.2.9 Other methods of forming new words .............................................................. 20
    2.3 Semantic change ..................................................................................................... 21

3. **Translation studies** ............................................................................................... 23
    3.1 Linguistically oriented approaches ........................................................................ 24
    3.2. Communicative approaches .................................................................................. 26
        3.2.1 Eugene A. Nida's theory of dynamic equivalence ........................................... 27
        3.2.2 Skopos theory ............................................................................................... 28
    3.3 Summary with examples of the two differing translation approaches ..................... 30
    3.4 Screen translations ................................................................................................. 32
        3.4.1 Dubbing .......................................................................................................... 32
        3.4.2 Subtitling ....................................................................................................... 33

4. **Current study** ......................................................................................................... 35
    4.1 *Scrubs* .................................................................................................................. 35
    4.2 Data and methods of analysis ................................................................................ 36
    4.3 Research questions and hypothesis ........................................................................ 38
    4.4 *Merriam Webster Online Dictionary* and *Urban Dictionary* ............................. 39

5. **Findings** .................................................................................................................. 40
    5.1 Results for the word-formation techniques ........................................................... 41
        5.1.1 Compounds .................................................................................................... 42
        5.1.2 Affixation ....................................................................................................... 43
        5.1.3 Blending ........................................................................................................ 44
        5.1.4 Conversion, back-formation, clipping and acronyms ...................................... 45
        5.1.5 Semantic changes ......................................................................................... 48
    5.2 Results for the translations ..................................................................................... 48
        5.2.1 Translated words ............................................................................................ 49
        5.2.2 Untranslated words ....................................................................................... 52

6. **Discussion** .............................................................................................................. 55
    6.1 Word-formation ..................................................................................................... 55
    6.2 Translation .............................................................................................................. 57

7. **Conclusion** ............................................................................................................. 60

**BIBLIOGRAPHY** ......................................................................................................... 62

**Appendix** .................................................................................................................... 65
1. Introduction

Language is a constantly developing entity. New words come into the language frequently. New developments in science and technology, for example, promote word innovations and changes in the meanings of old words. The technological developments have made the flow of information in today’s modern Western world very accessible to almost everyone. Hence, new inventions can be easily shared among different countries and cultures. Therefore, the issue of how to translate these new inventions into different languages is very important.

There are many studies about TV-shows and their translations of humour or wordplay into the Finnish language (Sippola, 2010; Nieminen, 2007; Juusti, 1999). Still, no previous studies concerning new words and their translations were found. Hence, this study investigates the word-formation techniques used in developing new words of English in the American TV series *Scrubs* and their Finnish translations. However, as accurately deciding whether a word actually is new or not is next to impossible, the main focus here is finding unfamiliar or uncommon words from the data and to see what types of word-formation techniques are used nowadays in the American English language. In addition to this, attention will be paid to old words having new, possibly peculiar meanings.

There is another aim, as well: To see how these novel or creative words are then translated into the Finnish language. It will be interesting to see whether the translator has been equally innovative in translating the words or if he/she has used some existing word instead or if the translations have been lost completely.

Because in Finland mostly subtitling is used instead of dubbing, studying TV and film translating is important for insuring a good quality for these translations. Hopefully, this study will reveal some useful techniques and tips used in today’s TV translations so that translating could be made somewhat easier for the translators.

The study first explores the theory behind English word-formation. This is done by briefly looking at the history and some basic principles of English word-formation and
then moving on to explain seven most significant word-formation techniques. Last, a section of semantic change is added.

Next, a description of translation studies is introduced starting with an overview of the discipline. Then two different approaches to translation are introduced: linguistically oriented and communicative approaches. Last, screen translating is examined with emphasis on subtitling in Finland.

Then the actual data and methods of analysis are explained. In addition, the source of the data, the TV show *Scrubs* and two online dictionaries used while gathering and ensuring the authenticity of the data are introduced, as well. Lastly, the actual findings are explored and then a section of discussion is included with conclusions following.

2. English word-formation

English has different kinds of methods of forming new words. This section first describes a short overview of English word-formation. Then seven of the most common techniques used in word-formation today are explored in more detail. Last, a section describing semantic shifts is included.

2.1 Overview and basic principles of word-formation

The English language belongs to the West Germanic group of Indo-European languages (Jackson and Amvela, 2007). Jackson and Amvela (ibid) divide the development of English into four different periods: the Old English period, the Middle English period, Early Modern English and the Modern English period. Throughout these periods words have been coined, some have vanished and others have changed their meanings. However, the techniques used to form new words were the same as they are today. (Jackson and Amvela, 2007)

According to Bauer (1983: 2) interest in word-formation has gone hand-in-hand with interest in language in general. The more academical interest, however, has been quite scarce in the past (Bauer, 1983: 2-3; Adams, 1976: 3). The interest of the academics was apparently in either units smaller or larger than a single orthographic (Bauer, 1983: 3).
Adams (1976: 3) gives two other reasons for the absence of academic interest in word-formation: “...its [word-formation studies] connections with the non-linguistic world of things and ideas, for which words provides the names, and its equivocal position as between descriptive and historical studies.” Still, Bauer (ibid) continues explaining that since the 1960's more books and studies about word-formation from different points of view have been published.

In forming new words or neologisms one must first be aware of what exactly is considered new. The online version of Oxford English Dictionary defines a neologism as “A word or phrase which is new to the language; one which is newly coined.” (16.9.2010) In this study that same principle is followed and possible new words are checked by using two online dictionaries, which are introduced more thoroughly in Chapter 4.4.

Some terminology is important to know when studying word-formation. The term word-form is used in describing different forms a word can have, that is for instance, plural and verb inflections. A lexeme then is the main realisation of different word-forms. (Katamba, 2005: 18; Matthews, 1991: 26) For instance, the words 'dies' and 'died' are different word-forms of the lexeme 'die'. Bauer (1983: 29) makes a clear distinction between inflection and derivation by defining inflection as producing word-forms of a single lexeme, whereas derivation produces new lexemes. Furthermore, inflection is said to mark agreement between words in a sentence (Kaunisto, 2009). For instance, words 'eats' and 'ate' are instances of inflection, whereas words 'national' and 'nationalist' are derivation.

In addition, there are three important terms: a root, a base and a stem. Bauer (1983: 20-21) explains a root to be the word-form that cannot be further analysed. A root is what remains when all inflectional and derivational affixes have been removed. For example, in 'untouchables' the root is 'touch', 'un-' and '-able' are derivational affixes and '-s' is an inflectional affix. A stem on the other hand, is a word-form that is left when all inflectional affixes have been removed. Hence, from the previous example word 'untouchables', 'untouchable' is the stem. A base is a word-form to which an affix can be added. A base can coincide with the stem or the root of a word. Thus, to continue with the previous example, a base can be 'touch', 'touchable' or 'untouchable'. (Bauer, 1983: 20-21)
Productivity is an important part of English, or any language, word-formation. A process is considered to be productive if it can be used synchronically in creating new forms (Bauer, 1983: 18). For instance, all of the seven word-formation techniques explained in Chapter 2.2 are considered to be productive but with alternating degrees (Bauer, 1983; Kaunisto, 2009). Adams (1976: 198) explains that when talking about productivity there are terms like “fully productive”, “semi-productive”, “mildly productive” and “non-productive”. However, Adams (ibid) seems hesitant about using these terms as they are quite similar, and also, vague. In addition to these, there is variation in degrees of productivity within a technique. For example, some affixes are very productive while others are basically non-productive nowadays (Bauer, 1983). Furthermore, Katamba (1994) emphasizes that time is an important indicator to bear in mind while considering productivity. Some processes that have been very productive before may not be that anymore and vice versa (ibid).

However, there are restrictions to productivity. These restrictions include, for instance, requirement of existence, blocking and different grammatical limitations. These requirements state that a new word cannot arise if there is no real need for it, or if there already exist a proper word for the same thing, or if the form of the new word does not follow the grammatical requirements of that language, for example phonological or morphological requirements. (Katamba, 1994; Kaunisto, 2009) For instance, the word 'stealer' is not used or accepted because 'thief' already exists or 'sisterlily' is not acceptable because it is very difficult to pronounce, whereas 'rapidly' is acceptable (ibid). Adams (1967: 198) explains that in some cases restriction to productivity is not the unacceptability of the formation, but rather the resistance of the speaker to use it.

2.2 Different word-formation techniques

This section describes seven different word-formation techniques of the English language that are most common and still considered productive in today’s English. At the end a summary is incorporated. In addition, a chapter briefly summarising some other methods for new coinages is included.
2.2.1 Compounding

Creating new words out of thin air is very difficult, and thus, highly unproductive, whereas creating new words from already existing words is much easier, and therefore, very productive. Combining already existing words together is called compounding. An important point to remember is that the meaning of the compound is in some way different from the words included in the compound (Pyles and Algeo, 1993). For instance, ‘a blackboard’ is not the same as ‘a black board’, since many blackboards nowadays are in fact green or white.

There are several different methods of classifying and categorising compounds (see Bauer, 1983; Adams, 1976). However, as the important point for this study is to correctly identify possible compounds rather than classify them, these classifications are, hence, left out and only the most common ways of forming compounds are introduced here.

A compound can be formed from words from almost any word class (Bauer, 1983). Bauer (ibid) states that compound nouns are the largest group of compounds. For example, common noun+noun compounds would be ‘boyfriend’, ‘flowerpot’, ‘manservant’, ‘bath towel’, ‘body jewel’ and many others. In addition, there can be a verb, an adjective or even a particle or an adverb attached to a noun to make a noun compound: ‘kill-joy’, ‘breakfast’, ‘fast food’, ‘software’, ‘over-kill’, ‘off-off-Broadway’, ‘now generation’. (Bauer, 1983; Adams, 1976) For a compound to be classified as a noun the words included do not have to be nouns at all. For instance, Bauer (ibid) gives examples of verb+verb compounds (‘make-believe’) and verb+particle compounds (‘drop-out’, ‘teach-in’).

There are compound verbs and adjectives, as well (Bauer, 1983; Adams, 1976). These, too, can be made of words belonging to different word classes. For instance, a noun+verb compound (‘colour-code’, ‘sky-dive’), a particle+verb compound (‘overachieve’, ‘overbook’), a noun+noun compound (‘to breath-test’), an adjective+adjective compound (‘ready-made’, ‘double-helical’) and an adverb+adjective compound (‘over-qualified’, ‘uptight’) (Bauer, 1983: 207-212) are again only a couple of examples of the many possibilities of compounding that exist today.
Still, there are a couple of interesting and peculiar ways of compounding that need to be included, since, the data for this study comes from a comedy show that tend to use the peculiarities of the language quite often. These compounds include compound adverbs and rhyme-motivated and ablaut-motivated compounds (Bauer, 1983: 212-213). Bauer (ibid) illustrates that adding a suffix ‘-ly’ to a compound adjective (‘uptightly’) is the most common way of producing compound adverb. However, there are other patterns, as well: ‘double-quick’, ‘off-hand’, ‘over-night’. Rhyme-motivated compounds then are examples such as ‘hobnob’, ‘teeny-weeny’, ‘stun-gun’, ‘higgledy-piggledy’ and ‘flower-power’, so a combination of words that rhyme with each other. Whereas ablaut-motivated compounds involve ablaut or vowel change or alternation between the words. Examples of these would be ‘flip-flop’, ‘tick-tock’ or ‘zig-zag’. (Bauer, 1983: 212-213)

Lastly, there exists a class of compounds called neo-classical compounds. According to Bauer (1983) these compounds have received little attention in the literary field of morphology, and thus, are sometimes a controversial topic. However, Bauer (ibid) continues explaining some universally accepted features and examples of neo-classical compounds. A neo-classical compound consists of a Final Combining Form (FCF) (-phile, -phobe, -phone etc.) and of an Initial Combining Form (ICF) (electro-, negro-, jazzo- etc.) (Bauer, 1983; Kaunisto, 2009). These combining forms are usually of Greek or Latin origin. The controversy seems to arise in the matter of deciding whether these combining forms are actually affixes or not. Still, these combing forms have some characteristics that affixes do not, which make them easier to both recognise and classify. Firstly, only FCFs can combine with ICFs. For instance, ‘electrophile’ is acceptable, whereas ‘electroness’ is not. Secondly, the FCFs usually can combine only with forms ending in ‘-o’ unless a form already ends in a vowel. For example, ‘misogyny’ is a neo-classical compound but ‘mismanage’ is not. (Bauer, 1983; Kaunisto, 2009)

A compound word and a free phrase can often be difficult to tell apart. Matthews (1991) gives a couple of tips on how to tell the two apart based on grammatical features. Based on phonology a compound can be distinguished from a free phrase by having the main stress on the first element. For instance, ‘a màdman’ is a compound, whereas ‘a màd màn’ is a free phrase. Some morphological features are present in free phrases but not in compounds. For example, the genitive marker ‘-s’, the plural marker and the participial ending are missing from compounds but present in free phrases: ‘pigtail’ versus ‘pig’s tail’/ ‘tooth decay’ versus ‘decay of teeth’/ ‘watchdog’ versus ‘a watching dog’. Also,
many compounds are spelled as an orthographical item ('lipstick', 'airport', 'football'). (Matthews, 1991; Kaunisto, 2009) Jackson and Amvela (2007: 93) mention that compounds are non-interruptible. For example, the compound 'dare-devil' cannot be used as 'dare the devil', because it would turn into a free phrase. In addition to these examples, Adams (1976) notes that with the help of a premodifier and a comparative form it is easy to check whether or not a word is a compound or not. For instance, with the words 'wet day' and 'small talk' by using 'very' one can check if the phrases are indeed phrases or compounds: 'a very wet day' and 'a very small talk'. From these one can see that 'a very wet day' is acceptable, whereas 'a very small talk' is not. Hence, 'wet day' is a free phrase and 'small talk' is a compound. (Adams, 1976)

Compounding is a highly productive way of forming new words in English (Kaunisto, 2009). Even neo-classical compounds are productive in today's language usage, according to Bauer (1983). The different methods of forming compounds mentioned earlier will not be separately emphasised in the analysis and findings sections, since, for the purposes of this study recognising a compound word will suffice.

2.2.2 Affixation

Another very productive word-formation method in today's English is affixation. Affixation is adding a prefix at the beginning of a word ('preview') or adding a suffix at the end of a word ('viewer'). An infix is added in the middle of a word ('un-fucking-believable') but those are basically non-existent in the English language. (Kaunisto, 2009)

Prefixes in the English language are divided into class-changing and class-maintaining prefixes (Bauer, 1983; Kaunisto, 2009). These prefixes are basically what their names suggest: prefixes that when added either changes the word class of the word in question or maintains it. According to Bauer (ibid) the most common class-changing prefixes are 'a-', 'be-' and 'en-'. Examples of these prefixes would be 'asleep', 'befriend' and 'enslave'. Mostly only the prefix 'a-' can still be considered as a productive prefix (ibid). The list for class-maintaining prefixes is much longer. However, as the purpose of this study is not to give a thorough list of different affixes, but rather introduce the word-formation
technique itself in order to correctly identify possible novel words from the data, a quick overview with examples should suffice.

Bauer (1983) divides class-maintaining prefixes into subcategories based on the word class of the word they are attached to. Hence, there are those that attach exclusively to nouns: 'arch-' ('archenemy'), 'mini-' ('minivan'), 'step-' ('stepmother'); to verbs: 'de-' ('deboost'); and adjectives: 'a-' ('atypical'), 'cis-' ('cislunar'). Then there are, naturally, prefixes that can be added to words from different word classes: 're-' ('rearrangement', 'recycle'), 'in-' ('inoperable', 'incapacity'), 'dis-' ('disbenefit', 'disambiguate', 'disbound'). (ibid)

Bauer (1983) classifies suffixes according to the word class of the word they produce. Hence, there are suffixes that form nouns, verbs, adjectives and adverbs, respectively. Examples of some of the most common and productive suffixes forming nouns would be '-iana' as in 'Victoriana', 'Americana'; '-ation' as in 'organisation', 'flirtation'; '-ness' as in 'emptiness', 'sickness'. A productive suffix forming verbs would be '-ize' as in 'sterilize' or 'pedestrianize'. Some very productive suffixes forming adjectives are '-less' as in 'helpless', 'clueless' or 'furnitureless'; '-al' in 'accidental', 'environmental'; '-able' as in 'enjoyable' or 'admirable'; '-ish' as in 'childish' or 'bluish'. A very productive suffix that forms adjectives into adverbs is '-ly' as in 'coldly', 'happily' or 'rapidly'. Some common suffixes that nowadays are less if at all productive are, for example, '-dom' ('kingdom'), '-ure' ('departure', 'failure'), '-cy/-ce' ('pregnancy', 'elegance'), '-en' ('harden', 'strengthen'). (Bauer, 1983; Kaunisto 2009)

An infix is a rather rare affix in the English language, but there are examples of these, as well. For instance, in 'absobloominlutely' the 'bloomin' works as an infix that is added in the middle of 'absolutely' (Kaunisto, 2009).

A word can have multiple affixes at the same time. For example, 'unbreakable' has a prefix 'un-' and a suffix '-able' attached to the word 'break'. Affixation was and is a highly productive method of creating new words (Bauer, 1983). Therefore, for the purposes of this study the new words found from the data are analysed as having being formed by affixation and not separately divided into prefixes and suffixes (or infixes).
2.2.3 Conversion

According to Jackson and Amvela (2007), conversion, also known as (functional) shift (Gramley & Pätzold, 1992), is when a word from one word class is taken into another word class without any changes in the word-form. For instance, some common nouns that have been made verbs are ‘to bottle’, ‘to mail’, ‘to skin’ and ‘to data-bank’. In addition, some verbs that have been made nouns are ‘a spy’, ‘a call’, ‘a commute’ and ‘a dump’. (Bauer, 1983) Bauer (ibid) continues explaining that even prepositions, conjunctions, adverbs, interjections and some phrasal expressions can undergo conversion. Examples of these cases could be ‘to up’ (the prices), ‘no buts’, ‘the hereafter’, ‘to heave-ho’ and ‘a has-been’ (ibid).

There are, however, some cases that seem like conversion but are in fact considered to be a syntactic process instead (Bauer, 1983; Kaunisto, 2009). Bauer (ibid) considers the changes happening inside a word class belonging to this group. For instance, the uses of countable nouns as uncountable and vice versa are instances of a syntactic process rather than conversion (ibid). A perfect example would be the use of ‘beer’ in the sentences ‘Joe bought five bottles of beer’, ‘Joe drank five beers last night’ (Kaunisto, 2009). In addition, using proper nouns as common nouns (‘Paul is there’; ‘the Paul who owns the store’) or using non-gradable adjectives as gradable adjectives (‘she was English, but she looked more Chinese’) and changing an intransitive verb to a transitive verb (‘Biggles flew over the airfield’, ‘Biggles flew the Spitfire over Jerry lines’) are, also, considered as being syntactic processes (ibid).

There is, also, partial conversion that only happens from verbs to nouns and adjectives. These changes include a shift of stress and sometimes a change in segmental form. For instance, words such as ‘import’, ‘discount’, ‘perfect’, and ‘show off’ have changes in their stress depending on whether they are used as verbs or as nouns and adjectives. Furthermore, nouns ‘bath’, ‘belief’ and ‘advice’ have a change in their segmental form when used as verbs (‘bathe’, ‘believe’, ‘advise’). (Bauer, 1983; Kaunisto, 2009)

Because there are no restrictions on the form that can undergo conversion, it is a highly prolific word-formation technique in English (Jackson and Amvela, 2007). Therefore, for simplicity and clarity in this study all conversions, be it partial or not, are considered plainly as conversions.
2.2.4 Back-formation

Katamba (2005: 185) explains back-formations quite simply as words formed by removing affixes from a base. Bauer (1983: 231), on the other hand, gives a formula for back-formation:

\[
\text{verb} \quad \text{PLUS} \quad \text{-or} \quad \text{noun}
\]

\[
\text{exhibit} \quad \text{>} \quad \text{exhibitor}
\]

\[
\text{verb<} \quad \text{noun MINUS} \quad \text{-or}
\]

\[
\text{edit<} \quad \text{editor}
\]

Or more simply described: (where X and Y are lexemes and A an affix)

Formation: \(X + A > Y\)

Back-formation: \(Y - A > X\)

These graphics are crucial in understanding back-formation and correctly identifying it, since, according to Bauer (1983) in order for a process to be a back-formation, the appropriate formation rule must also exist.

From these formulas one can see that back-formation is the forming of new words from old words by usually deleting the noun marker at the end of a noun, thus, creating a verb. According to Bauer (1983) the majority of English back-formations are verbs. For instance, 'babysit' originated from 'babysitter', 'typewrite' from 'typewriter' and 'lase' from 'laser'. All of these instances are back-formations because one would assume the verbs to have been invented first and then by adding the suffix '-er' creating the nouns, but since, the nouns were created first, the verb forms can be said to have been formed backwards, hence, back-formations. Katamba (2005: 185) argues that back-formations happen “when there is an apparent gap in the lexicon.”

Naturally, there are other back-formations than just verbs. For example, from the adjective 'paramedical' the noun 'paramedic' has been formed and from the noun 'surrealism' the adjective 'surreal' has emerged (Kaunisto, 2009). Katamba (2005), also, gives examples of back-formed compounds such as 'stage-manage' from 'stage-manager' and 'word-process' from 'word-processor'.

16
Adams (2001) claims that even though back-formation has produced several verbs, for instance, in general back-formation has generated far fewer words than affixation and compounding. Nonetheless, it is a word-formation technique still productive today (Kaunisto, 2009), and is therefore, included in this study.

2.2.5 Clipping

Bauer (1983) mentions clippings as being words that are shortened but that still retain the same meaning and word class. Bauer (ibid) continues that clippings are highly unpredictable, and hence, no clear rules for forming clippings exist. Still, there are four different types of clippings based on the way that they are made (Kaunisto, 2009). First, there are back-clippings. These are clippings that have been cut from the beginning of the word with some words having an additional plural -s added at the end. The name suggests to the back part of the word that is cut or clipped away, leaving the beginning to stand on its own. For instance, 'pub' from 'public house', 'ad' from 'advertisement' and 'binocs' from 'binoculars' belong to this group. (Kaunisto, 2009)

The second group are fore-clippings (Kaunisto, 2009). These are formed by cutting the first part of the wanted word away leaving the end part as the new word. For example, 'phone' from 'telephone', 'plane' from 'aeroplane' and 'cello' from 'violoncello' are formed this way. Many first names are clipped this way, as well, as in 'Fred' from 'Alfred' or 'Bella' from 'Isabella'. (Kaunisto, 2009)

The third group includes both back- and fore-clipped words. These clippings are words that have been cut from both at the beginning and at the end. Examples of this are 'flu' from 'influenza' and 'shrink' from 'head-shrinker'. (Kaunisto, 2009)

Last, there are clipping-compounds (Kaunisto, 2009; Bauer, 1983). In these words usually only the first word is clipped as in 'op art' from 'optical art' or 'paratrooper' from 'parachutist trooper'. Sometimes, however, both words can be cut as in the case of 'sci-fi' ('science fiction') and 'sitcom' ('situational comedy'). (Kaunisto, 2009; Bauer, 1983)
The most productive one of these groups seems to be back-clipping, whereas fore-clipping is the least productive one (Kaunisto, 2009; Katamba, 2005). The difficulty in clippings is that in many cases the defining line can be rather thin and in some instances the clipped word can have features of other word-formation techniques as well.

### 2.2.6 Blending

When two (or possibly more) different lexemes are mixed together to form a new word it usually is a blend. In a blend some markers from both of the words used to create it are visible. For instance, a 'motel' is a common blend from 'motor' and 'hotel'. In addition, 'smog' is from 'smoke' and 'fog', 'brunch' comes from 'breakfast' and 'lunch' and 'medicare' from 'medical' and 'care'. (Kaunisto, 2009)

Pyles and Algeo (1993) claim that since blending is so easy, it is quite popular nowadays. Katamba (2005) agrees with this. Pyles and Algeo (1993) illustrate that blending can create new affix-like endings that are, also, in popular use in today's language usage. For instance, from being only 'alcoholics' people have become 'workaholics', 'shopaholics', 'sexaholics' and even 'chocoholics'. Other examples are the use of -burger from 'hamburger' in all kinds of different 'cheese-', 'chicken-' or 'fishburgers', or the use of -thon from 'marathon' to produce words with meanings relating to long lasting such as 'showerthon', 'bikeathon' or 'cakethon'. (Pyles and Algeo, 1993)

Still, Bauer (1983) points out that blends can be rather difficult to place in only one clear category and there is some overlap with other word-formation techniques. Furthermore, Bauer (ibid) continues that, although blends as a category are not well-defined, they are a very productive source of new English words.

### 2.2.7 Acronyms

Acronyms are words that have been coined by taking the initial letters of the words in a phrase or a title and pronouncing them wholly as a word, whereas abbreviations are pronounced as a series of letters (Gramley and Pätzold, 1992). Examples of acronyms would be 'REM' ('Rapid Eye Movement'), 'NASA' ('National Aeronautics and Space
Creating acronyms is also a productive word-formation technique nowadays (Kaunisto, 2009). It's most frequently used by civil servants, computer scientists and the military (ibid). Some words have started as acronyms, but have since become such a prominent part of the language that many do not realise or consider them as acronyms anymore. Not many think about wearing on a Self-Contained Underwater Breathing Apparatus when they go scuba diving or about Lightwave Amplification by Stimulated Emission of Radiation while watching laser cannons firing in Star Wars.

### 2.2.8 Summary

The previous chapters have rather briefly described the seven most common word-formation techniques used in today’s English. Compounding is the forming of new words by adding two or more already existing words together, with the new word having a slightly different meaning than those words forming it. In affixation a prefix or a suffix, sometimes even an infix, is added at the beginning, in the middle or at the end of a word. Conversion is changing the word class without any changes to the word-form. In back-formation, then, usually a suffix is removed to create a new word from a different word class, usually a verb from a noun. Clippings are words that have been shortened either from the beginning, middle or end of a word. With clippings the meaning stays the same, only the form is altered. Further, blends are words that combine the meaning and the form of two or more lexemes. Lastly, acronyms are words made from the first letters of a phrase or a title and pronouncing them as one word.

Compounding and affixation are the most common techniques, but the other techniques are considered productive, as well. Most of the techniques were divided into different subcategories. This was done in order to make them clearer and easier to understand. However, in the analysis and findings sections these subcategories are missing, since, correctly identifying the different techniques is sufficient for the purposes of this study.
A crucial point to remember is that not all words have been created by using just one word-formation technique, rather in the process there might have been two or more techniques involved. This one needs to bear in mind while going through the data and these occurrences will be separately mentioned in the findings section as well.

2.2.9 Other methods of forming new words

There are different ways for new words to come into the language. Mostly words are formed by using some word-formation technique. These techniques were explained in more detail in Chapter 2.2. Another way is by semantic change that is changes in the meaning of the words. This will be looked at more closely in Chapter 2.3. However, there are other ways for new coinages to come into the language and these are shortly described here.

Firstly, new words are loaned from other languages. English, for instance, has loanwords from Latin ('anchor'), Greek ('phone'), French ('chef'), Spanish ('alligator') and many other languages from all continents (Pyles and Algeo, 1993). Mainly a language can and will borrow words from another language if they are in constant contact with each other. Katamba (2005) explains that because there is no limit to the number of words that can be produced in a language, people could make up new words when in contact with another culture, but mostly they do not. In fact, it is relatively rare as it is much easier to borrow than to come up with a completely new one (ibid). However, some words, like brand names for instance, can be the result of an imaginative mind. A famous example would be 'Kodak' (Bauer, 1983).

Secondly, there are sound symbolisms. Katamba (2005: 44-47) gives two different cases of this: phonaesthemes and onomatopoeia. Phonaesthemes are sounds that do not have specific enough meanings that can be analysed into separate constituents, but that still are vaguely associated with some meaning (ibid; Adams, 1976: 143). For example, the consonant pair 'cr-' seems to contribute something 'crooked' in each of these words: 'crick', 'crinkle', 'criss-cross' and 'cramp' (Adams, 1976: 143). Instead, high front vowels [i:] and [I] seem to occur with words associated with smallness: 'teeny-weeny', 'lean', 'mini', 'meagre' and 'little' (Katamba, 2005: 45).
Onomatopoeia, however, means that there is a direct association between the sounds of a word-form and its meaning (Katamba, 2005). These words include the words for sounds made by different animals and electronic devices. For instance, 'neigh', 'moo' and 'miaow' are words describing animal sounds and 'clang', 'bang', 'beep' and 'plop' can come from all kinds of inanimate objects.

Thirdly, euphemisms and slang words produce new vocabulary. Gramley and Pätzold (1992: 21) describe euphemisms as being the result of changes in the moral sense of a society. Euphemisms are invented to replace the taboo or unpleasant words with a more pleasant one (Katamba, 2005: 190). For example, people have come up with multiple different euphemisms for God, devil and curse words for different occasions. In addition to this, some euphemisms are there for decency or political reasons (Katamba, 2005; Gramley and Pätzold, 1992). For instance, 'African-American' has replaced 'Afro-American', which replaced 'black' that replaced 'negro' and so the list goes on (Gramley and Pätzold, 1992: 21-22). Slang, on the other hand, is a term used to describe “a variety of language with informal, often faddy, non-standard vocabulary” (Katamba, 2005: 169). Slang is used, for example, to express unity in a group and to exclude those that are not part of that group; to experiment with language creatively or for the desire to express oneself (ibid). Famous examples of slang, according to Katamba (ibid), can be found from Ebonics or African American English and from the rhyming slang of Cockney.

All of these, especially euphemisms and slang, examples of other methods for novel words to come into the language, are prominent in the American TV-show *Scrubs*, which serves as the data for this study. However, as these are such a wide variety of different methods they are left out of this study and the focus is given to the different techniques explained previously.

### 2.3 Semantic change

Semantic change is a change in the meaning of a word (Pyles and Algeo, 1993: 240). Stockwell and Minkova (2001: 149) state that technology and current relevance of words affect the changes in their meanings. For example, 'mouse' is no longer just a four
legged rodent, but a highly useful means of working with computers. Words can undergo changes in both sense and in associations (Pyles and Algeo, 1993: 241). Pyles and Algeo (ibid) further distinguish two types of changes in both sense and association: generalisation and specialisation in sense, and pejoration and amelioration in association. The previous example of the word 'mouse' has undergone a change related to sense, that is, generalisation.

**Generalisation** is a change in the sense of a word that widens the spectre of meanings of a word, whereas **specialisation** is the narrowing of the meaning of a word (Pyles and Algeo, 1993: 241). A good example of generalisation is the phrase 'you guys', which is no longer restricted to mean only men (Gramley and Pätzold, 1992: 33). Gramley and Pätzold (ibid) also give examples of words that have specialised in their meanings, these would be adjectives 'straight' and 'bent' that have narrowed from 'conventional' and 'curved' to 'heterosexual' and 'homosexual', respectively.

Change in the association of a word basically means the way in which people associate the word, either positively or negatively (Pyles and Algeo, 1993: 241). Pyles and Algeo (ibid) state that **pejoration** is when the association of a word moves from positive to negative. As examples they (ibid) give words like 'silly', which earlier meant 'happy' or 'blessed', but now has the more negative association of 'simple', or the word 'politician', which nowadays has a very negative association, at least in American English. On the other hand, a word can undergo **amelioration** or a change for the better in its associated meaning. For instance, 'exposure' is no longer considered only as something negative or fearful, but rather as something valuable, at least when considering publicity in newspapers. (Gramley and Pätzold, 1992: 33-34)

These four types of semantic change are important to acknowledge in order to correctly identify them from the data. However, these will not be separated in the Findings section, since, for the purposes of this study separating new words created with word-formation techniques and words with novel meanings will suffice.
3. Translation studies

Ingo (1990) describes translation to be basically as old as languages. The first evidence of translating, however, comes from Egypt from 3000 BC (Newmark, 1981; Paloposki, 2004). Translation studies is the term describing the discipline of translating (Bassnett, 2002: 11). Baker (1998: 227) further illustrates how translation studies is understood today:

Translation studies’ is now understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting, as well as dubbing and subtitling. ... 'Translation studies' is also understood to cover the whole spectrum of research and pedagogical activities, from developing theoretical frameworks to conducting individual case studies to engaging in practical matters such as training translators and developing criteria for translation assessment.

Baker (ibid) explains that although interest in translation is “as old as human civilization”, as an academic discipline translation studies is no more than a few decades old. She (ibid) elaborates by stating that only after the second half of the 20th century did scholars begin to discuss the need for systematic research on translation and the need to develop coherent theories of translation. Bassnett (2002: 11) agrees with this by stating that translating has usually been associated with foreign language learning, and therefore, hardly any systematic studies have been made of translating itself.

Some crucial terminology is important to know when reading about translation. The source language or the source text is usually shortened to SL or ST, respectively. The same goes for the target language (TL) or the target text (TT). (Bassnett, 2002) These terms are used in this study, as well, as they are clear in their meaning.

Nida and Taber (1969: 1) explain that previously the focus in translating was in the form of the text, whereas later on the focus has shifted to the response of the receptor. Snell-Hornby (1995) further claims that the linguistically oriented approaches to translation have become mere historical curiosities for translation theorists, while cultural communication has become the new central issue. In this research paper a couple of theories from both the linguistically oriented and the communicative approaches are shortly examined, since it is essential for the overall understanding of the discipline. In addition to this, these selected theories (to be discussed below in
Chapters 3.1 and 3.2) combine and illustrate a wide spectrum of both academical and common knowledge about translation.

Naturally, it is important to bear in mind that the approaches and theories described here are not by far the only ones existing in the discipline of translation studies. However, for the scope of this particular study they give a fine picture of the multifaceted discipline. Furthermore, as this study examines translations on a word level rather than sentence or longer text levels, it is important to introduce both of these opposing views as the translations in the data are expected to be from both ends of the spectrum.

Hence, this chapter first summarises three linguistically oriented theories of translation. Next two communicative translation theories are illustrated. After these a summarizing chapter with examples of both approaches is included. Finally, the focus is given to the description of screen translations with emphasis on subtitling in Finland.

### 3.1 Linguistically oriented approaches

Linguistically oriented approaches withhold the age-old debate between translating word-for-word or sense-for-sense (Snell-Hornby, 1995: 9). **Word-for-word translation** or **literal translation** has also been called **metaphrase** (Robinson, 1998c: 125). Robinson (ibid) explains this to mean “ideally the segmentation of the SL text into individual words and TL rendering of those word-segments one at a time.” However, as it is almost always impossible to find words from the target language denoting the exact same meaning as in the source language Robinson (ibid) agrees that most literal translations are in fact compromises of the ideal. Hence, the translation consists of individual words from the SL being replaced by individual words from the TL wherever possible and following the word order of the SL as closely as possible (Robinson, 1998c). Thus, the grammar and syntax of the ST are closely followed in a literal translation.

A closely related theory to metaphrase is **formal equivalence** or formal correspondence (Nida and Taber, 1969; Vehmas-Lehto, 2002). Formal equivalence conveys the idea that the source text is not only translated word-for-word, but also the syntax or the sentence structure of the source language is mirrored to the target text (Vehmas-Lehto, 2002: 55).
Nida and Taber (1969) give their view of Bible translation traditions by stating that at first Bibles were translated by using formal equivalence because the word of God needed to be translated accurately and precisely. However, the translators soon shifted to sense-for-sense translations, so as to make the Bible more approachable to the common man, thus, enabling the word of God to reach more people (Nida and Tauber, 1969).

As formal equivalence is closely interrelated with literal translation or metaphrase, it is not separately used in the analysis but rather any such findings are thought of as literal translations. Therefore, formal equivalence is only introduced here for the sake of covering the basics of translation theory.

The complete opposite to literal translation is free translation or imitation (Robinson, 1998b: 111). Contrary to what imitation means to a common man (copying, mimicking) in translation theory the word has completely the opposite meaning: doing something different from the original author or wandering too far from the original words and sense of the source text (ibid). Robinson (1998a: 88) further explains that the definition of free translation is a difficult one, because “anything that doesn't fit into narrowly defined norms for acceptable translation gets called free translation”. Free translation could be understood as a communicative theory because it can result in translations that can differ quite drastically from the ST. However, as the main emphasis is still on the source language rather than the target language it is rightfully in its proper place under linguistically oriented approaches.

Robinson (1998e) illustrates a theory that belongs to the middle of the previous two theories mentioned above: paraphrase or sense-for-sense translation. Paraphrasing has kept its meaning in common language usage. Thus, in translation studies the term refers to translations that have strictly followed the sense of the ST author rather than the actual words as in metaphrase. (Robinson, 1998e) Paraphrasing could also be mistaken to belonging in the communicative approaches, however, as it means strictly following the meaning of the source text it emphasizes the source language rather than the target language, and therefore, it belongs to the linguistically oriented group.

Throughout the history of translation there have been both debate about, as well as support for all of these theories (Robinson, 1998a, 1998b, 1998c, 1998d, 1998e). In fact
the oldest debate for and against metaphrase or word-for-word translations date back to Cicero's time (106-46 BC). However, it was John Dryden (1631-1700) who established the terms metaphrase, paraphrase and imitation in relation to translation studies. Both Cicero and Dryden, though separated by time, agreed that metaphrasing should be avoided and that paraphrasing was the right way to translate. (Robinson, 1998c, 1998d, 1998e)

Although these theories differ quite drastically from each other they belong to linguistically oriented approaches and are closely related in the sense that they emphasise the source text and the source language rather than the target text and the target language, whereas communicative approaches (that are described next) place emphasis on the target language and the target text. Hence, one can assume that nowadays the source text is still important, of course, but more value is given to the target text and especially to the target audience, since, as mentioned earlier by Snell-Hornby (1995) the shift from linguistically oriented theories to communicative ones has happened among translators.

3.2. Communicative approaches

As mentioned earlier at the beginning of Chapter 3, translation theorists have begun to consider translation not as a foreign language teaching method (linguistic approach) but as a cross-cultural communication tool (Snell-Hornby, 1995). Thus, it is important to take a closer look at some of the main ideas in this field, as well.

**Equivalence** is a central term in translation theory (Kenny, 1998: 77). However, it is not a straightforward one and there exist several approaches to equivalence by different theorists (Kenny, 1998: 77). Still, for the purposes of this study the theory of dynamic equivalence proposed by Eugene A. Nida will suffice. In addition to Nida's **dynamic equivalence theory**, Hans Vermeer's **skopos theory** is a well-known and an important theory among translators. These two theories are included in this study because they are well-established and essential in translation studies, as well as, they are suitable for this study. Hence, this section first illustrates Nida's dynamic equivalence theory and then encapsulates Vermeer's skopos theory.
3.2.1 Eugene A. Nida's theory of dynamic equivalence

Eugene Nida was an American linguist as well as an accomplished Bible translator (Vehmas-Lehto, 2002: 54). As mentioned earlier in Chapter 3.1 Bible translators used linguistic approaches in their translations, formal equivalence clearly dominating the field. During their work, however, Bible translators often came across problems that concerned cultural differences between the source and target languages (Vehmas-Lehto, 2002: 55). For this reason Nida formulated his dynamic equivalence theory. According to Vehmas-Lehto (2002: 54) this was the first communicative translation theory. The principle of dynamic equivalence is rather simple: the translator is concerned of the receiver of the translation rather than the receiver of the source text (Nida and Taber, 1969). In contrast to formal equivalence, which tries to follow the linguistic features of the SL as closely as possible, dynamic equivalence emphasizes the TL and attempts to produce a translation that is suitable in the target language (Vehmas-Lehto, 2002).

As Nida and Taber (1969: 21) point out, each language has its own specific ways of describing meaning with words, and the organisation and relationship of these words differ, as well. Therefore, one cannot assume to be able to deliver the same exact message of the ST to the TT by strictly following the linguistic information of the SL (Nida and Taber, 1969: 19). For instance, while in formal equivalence even the word order of the SL is imitated to the target language text, in dynamic equivalence the source text is translated according to the rules and regulations set by the target language (Vehmas-Lehto, 2002). According to Nida and Taber (1969: 12) “the best translation does not sound like a translation.” However, Nida and Taber (1969: 13) agree that though meaning must be given priority in translations, style must not be overlooked. Therefore, a prose text should be translated as prose and poetry as poetry (Nida and Taber, 1969).

Vehmas-Lehto (2002: 54) claims that Nida's dynamic equivalence was the first communicative translation theory. It is not unusual that in translations cultural differences play a huge role, since the transfer of information is done from one language to another and language is an essential part of human culture (Snell-Hornby, 1995: 39-42). Therefore, dynamic equivalence is recommended over formal equivalence (Nida and Taber, 1969). Nida (1964, as quoted by Snell-Hornby, 1995: 19) gives an example of this in Bible translations to the Eskimos. The use of formal equivalence in the phrase
“Lamb of God”, where the 'lamb' symbolizes innocence, would not deliver the wanted message to the Eskimos, since in their language the word 'lamb' has no suggested meaning of innocence. Instead, to use 'seal', which has the associated meaning of innocence, would deliver the meaning of the source text. (Nida, 1964, as quoted by Snell-Hornby, 1995: 19)

Dynamic equivalence focuses on the reaction of the target audience (Vehmas-Lehto, 2002: 90-91), meaning that the translation is done based on the presumed assumption how the target reader would react when reading the text. Hence, the problem with dynamic equivalence is the difficulty of knowing how the target reader actually reacts to the translated text (ibid).

However, Nida's dynamic equivalence theory is appropriate not only for this study but for other translations as well, because it emphasises the communicative function of a translation and places stress on a factor outside the language itself: the reader. Since the world today is very much a multicultural one, the translated texts need to be understood in the target culture. Thus, knowing the target audience and the target culture must play a crucial part in translating. Another important communicative translation theory, similar to dynamic equivalence, is skopos theory, which will be looked at more closely next.

3.2.2 Skopos theory

Skopos theory was developed in the late 1970s in Germany by Hans Vermeer (Schäffner, 1998). It was formulated for the growing need of translation theory for the translation of non-literary texts. These include scientific and academic papers, contracts, tourist guides etc. where the culture of the intended reader and the client who has commissioned the translation cannot be ignored. This marked a shift from linguistic theories of translation to more functionally and socioculturally oriented theories of translation. (Schäffner, 1998)

The word ‘skopos’ is derived from Greek meaning 'purpose', and in translation skopos is the purpose of the translation. The skopos must be defined before the actual translating begins. (Vehmas-Lehto, 2002) Vermeer (1978 as quoted by Schäffner, 1998)
explains that the intended purpose of the target text determines the methods and strategies of the translation. Vehmas-Lehto (2002: 93) gives an example of this in the form of a stained testament: a French testament is tarnished and the readers cannot be sure if it said 'two' ('deux') or 'them' ('d'eux'). This was investigated in the court of law and the decision was left for the judge. However, if this was dealt in a non-French judicature the translator would have to clearly point this problem out with a possible footnote, for instance. Furthermore, if this text was translated for a novel, the translator would probably not want to disrupt the flow of the narration and would therefore, have to come up with something from the target culture that would have the same effect. (Vehmas-Lehto, 2002: 93) Also, because skopos varies with text receivers the skopos of the target text and the source text can be different (Schäffner, 1998). Hence, the purpose of the translation, that is the target text, would determine how the translation should be carried out.

Moreover, what determines the purpose or skopos of the target text is both the client's needs and the needs of the intended audience (Schäffner, 1998). Furthermore, Vermeer (1989, as quoted by Schäffner, 1998) points out that no source text has only one possible or correct translation.

Skopos theory has received some criticism, as well, mainly from the supporters of linguistically oriented theories of translation. The criticism concerns the definition of translation, as well as, the relationship between the source and target texts. (Schäffner, 1998) This is not surprising when considering the fact that skopos theory places emphasis on the target text and the target audience, whereas linguistically oriented theories emphasises the source text and the source audience. Moreover, Vehmas-Lehto (2002: 94-95) points out that some criticise the existence of purpose in every translation and that a translator could just translate the source text as it is. However, according to Vermeer (1989, as quoted by Vehmas-Lehto, 2002: 94) even that can be seen as being purposeful.

Although skopos theory and dynamic equivalence theory are both concerned about the target language rather than the source language, there is a difference between these theories. Skopos, as it name suggests, emphasizes the purpose of the translation. Hence, the role of the translator is emphasized as well, since, he/she must first decide the purpose of the translation, if a commissioner has not already provided it. Thus, the
translations can radically differ even if done by the same translator if the purpose has been different. While dynamic equivalence, as it name suggests, still seeks equivalence between the source and the target texts, even if it is done by following the (assumed) needs of the target reader.

3.3 Summary with examples of the two differing translation approaches

This chapter shortly summarises the two distinct approaches described above giving a rough example for the two differing approaches. However, only one example based on the two approaches, rather than the different theories inside these approaches, is given here because the principal idea is to illustrate the main differences between the two approaches.

Linguistically oriented approaches included literal translations, sense-for-sense translations and free translations. The names themselves are rather self-explanatory: in literal translation theory the translation is done by following the grammar and syntax of the SL, whereas in sense-for-sense translation the translator follows the meaning of the ST rather than the exact words. In free translations then almost any other translation not included in the previous two is dumped. In free translations the translator can stray form the grammatical conventions of the ST and SL as long as the message is still conveyed.

Although these theories have some radical differences the main common factor in all of them is that they concern themselves in the source language and the source texts rather than in the target language and target texts as in communicative approaches. Furthermore, these theories are concerned of the language rather than the reader (Vehmas-Lehto, 2002: 91). Thus, the translations are done by focusing on language conventions like grammar or syntax, usually emphasizing the source language rather than the target language. Therefore, the need for more target audience based theories was evident and communicative translation theories begin to emerge.

There were two communicative theories introduced in the previous chapters: dynamic equivalence theory and skopo theory. Both of these theories place emphasis on the target audience and are therefore, more concerned of communicating the message of the source text rather than the grammatical features of the source language.
Dynamic equivalence stresses the target reader, moreover, the assumed reaction of the reader, whereas skopos refers to the purpose of the translation. Additionally, dynamic equivalence seeks some form of equivalence between the ST and the TT, while skopos theory states that a translation does not have to be equivalent with the source text, as long as it meets the initially fixed purpose.

To better illustrate these differing approaches to translation, an example is provided here. This is done by translating an English sentence into Finnish, since the data for this study includes English into Finnish translations. The next example is first translated from the point of view of the linguistically oriented approach that is concerned of the source language (English). Then the same sentence is translated by placing emphasis on the target language that is Finnish, thus, using the communicative approach. An important point to bear in mind is that these translations are rough illustrations and that there is only one per approach rather than one per theory, because the goal here is only to illustrate the difference in the main ideas of the approaches.

(1) **Source text:** During the winter, the river flowed fast and furiously, swollen by the icy streams from the mountains.

Linguistic approach: Talven aikana joki virtasi nopeasti ja raivokkaasti, turvonneena jäisistä puroista vuorilta.

Communicative approach: Vuorilta valuvien jääisten purojen täyttämä joki virtasi talvisin raivokkaan nopeana.

As these translations show, the linguistic approach is more unidiomatic and a more literal translation than the communicative one. In the communicative one the sentence order has been switched backwards to make it more accessible and easier to read and understand. As these examples were done based on the two approaches so will the data be divided only into these two approach categories rather than the different theories. This is done because the data is a collection of words and in many cases it would be hard if not impossible to identify a specific theory into which each word translation belongs to.
3.4 Screen translations

There are two types of screen translations that have dominated the industry since the first sound films reached the international audience in 1929: subtitling and dubbing (Gottlieb, 1998). As the data for this study comes from a TV show it is important to be acquainted with the basic theories of screen translating. Hence, this section first shortly encapsulates dubbing and then illustrates subtitling more thoroughly with emphasis on Finnish traditions, since the data accounts of Finnish translations.

3.4.1 Dubbing

Dubbing is the replacement of the original speech by a voice track in the target language, which attempts to follow the timing, phrasing and lip movement of the original as closely as possible. Dubbing is always pre-recorded. Lip-sync dubbing is highly laborious and more costly than any other form of screen translations. This is why smaller countries prefer subtitling. However, in linguistically larger countries such as Germany, Spain and Italy, where the number of the target audience is very high, dubbing is the preferred method. (Baker and Hochel, 1998; Heikkinen, 2007)

Baker and Hochel (1998) mention a few disadvantages of dubbing to be the loss of authenticity and the impossibility of maintaining the illusion of authenticity, since the visual reminders of another culture are constantly present. In addition, the necessity to maintain lip synchronisation places heavy demands on the translator. Furthermore, dubbing deprives the viewer of the chance to listen to a foreign language. (Baker and Hochel, 1998) However, on the positive side Baker and Hochel (ibid) state that dubbing has less textual reduction than subtitling. They (ibid), also, claim that dubbing is more professionalized than subtitling in a way that it requires more from the translator, because of the lip synchronisation. Additionally, dubbing is a more consistent discourse, thus, the viewer's attention is not divided between watching the picture and reading the text below. Moreover, dubbing does not exclude illiterate viewers from enjoying foreign productions. (Baker and Hochel, 1998) Heikkinen (2007) agrees with the previous statement by adding that especially children and those people barely learning to read can enjoy foreign TV products with dubbing.
Even though in Finland subtitling is used for most of the foreign productions there are dubbed productions, as well. These are usually children's programmes and films (Heikkinen, 2007). Heikkinen (ibid) prefers dubbed children's programmes, because then there is no text covering the picture and the children will not have to concentrate on reading and following the plot at the same time. Because dubbing is so expensive and illiteracy is not a problem in Finland, there really is no need for dubbed productions for adults in a linguistically small country as Finland.

3.4.2 Subtitling

Subtitles or captions are transcriptions of dialogue of film or TV presented simultaneously on the screen. There are two types of subtitling if distinguished linguistically: intralingual and interlingual subtitling. Intralingual subtitling occurs in the original language. It is vertical in the sense that it involves writing speech in the same language, thus, changing only the mode of the text. An example of this type of subtitling would be subtitles for viewers that are deaf or hard of hearing. Instead, interlingual subtitling is diagonal in the sense that it involves changing both the mode and the language of the text, since the subtitler writes from speech of another language to text of another. (Gottlieb, 1998)

Finland uses subtitling in almost all of its foreign TV and film products. In fact, all of the Nordic countries and some smaller European countries such as the Netherlands and Portugal use subtitles instead of dubbing. This is because of the low cost of subtitling when considered the low number of potential viewers. (Vertanen, 2004)

There are two important limitations to subtitling: space and time. Subtitling takes place in two lines usually at the bottom of the TV screen. On one hand, the text must be large enough for the viewer to be able to read it. On the other hand, the text should not take too much space from the picture. In Finland a text type that consists of 30-32 characters per one line has been nationally accepted for decades. A full length two-line statement needs to be on the screen for four to five seconds and a one-liner for two to three seconds. The minimum length of a line is limited to one second and maximum to thirty seconds. The screen text should conform with the flow of the dialogue as accurately as
possible. Hence, the subtitle should appear and stay on the screen at the same time as the line is said on the screen. (Vertanen, 2004)

Because time and space are limited in subtitling, not everything said can be shown in text. Often, it is not even desirable to subtitle everything since the viewer can detect the unwritten pieces from the picture. For instance, names can usually be left out if the person has already been introduced, as well as, some adjective attributes since the viewer can see that the car is red. Naturally, some unsaid information can and should be added especially with cultural references (if it is important for the natural flow of the plot), since the viewer probably does not know what some brand name, for example, means without some elaborations. The goal, however, is to have a phrase as short and appropriate as possible. (Vertanen, 2004)

The subtitler has other limitations, as well. The subtitles must consist of meaningful entities that are logical, easy to read and understandable statements. Even though the screen can have two lines with thirty characters it does not mean that they should be used every time, especially if the message can be delivered more curtly. Otherwise, the text can become too heavy and most likely unintelligible. In addition, the subtitler should pay attention to how the text looks like on screen. Usually it is easier to understand the speech if the face, and the mouth especially, of the speaker is visible. Hence, the subtitle should not block the view, and especially in close-ups full length two-line subtitles must be avoided. (Vertanen, 2004)

Other features such as the use of slang or a dialect can be used if the time and space allow it. If the clause is longer than the given two lines, it can be divided with a hyphen – this lets the viewer know that the subject will continue in the next line. In Finland punctuation marks are used grammatically in screen texts. Previously, full stops were usually left out of the texts because the viewer was assumed to understand where the statements ended without them. However, Finnish teachers soon required the use of punctuation marks referring to the difficulty of teaching children the proper use of punctuation marks, when even TV does not have full stops at the end of sentences. (Vertanen, 2004)

Both dubbing and subtitling have their advantages and disadvantages. Undoubtedly, the viewers have become accustomed to which ever translating their country mostly uses.
Still, one cannot help but favour subtitling, mostly for its language learning advantages. To hear a foreign language and see the translations at the same time has most likely helped many language learners, even if unconsciously. One would only hope to see more variation in languages in the Finnish TV. Still, the number of foreign productions available today only shows how important screen translating in reality is and how many screen translations are actually done annually. Thus, the inspiration for the current study.

4. Current study

This section establishes the confines of the current study by first introducing the TV show *Scrubs*, what is it about and why it is used as data here. Secondly, the actual data and methods of analysis are described. Lastly, two online dictionaries are explained, since those have been used in correctly identifying the data for this study.

4.1 Scrubs

*Scrubs* is an American comedy TV-show. The story follows a young medical intern John Dorian's (J.D) (Zach Braff) and his friends’ growth to become skilled professional doctors. Naturally, the plot is moved forward through their messy personal lives. The setting is an imaginary hospital Sacred Heart, but in the 9th and last season, when most of the original cast have left the show, the hospital is turned into a medical school. Hence, the story could naturally follow the lives of the new medical students, which continued the show as lead characters but only for a year. The show was cancelled in May 2010. (IMDb, 2011)

The show has many qualities of a farce, its absurdity and verbal humour being the most obvious and humorous features. *Scrubs* attracted a huge fan base surely because it was so different from the mainstream sitcoms that were popular at the start of the 21st century. The verbal humour especially is very creative. Here lies the key to this study, since the quick puns often involve creative and innovative usage of words. Hence, the effect the show can have on language development is being realized here as some of the shows sayings have even gained their own entries in online dictionaries. For example, “Frick on stick with a brick!” has its own entry in the
Urban Dictionary (2009) and has one of the shows characters (Elliot Reed) as its inventor.

4.2 Data and methods of analysis

The data for this study comes from creative and innovative new English words and their Finnish translations found in the TV-show Scrubs. The data was gathered from the episodes of Scrubs throughout six seasons. The table below indicates the number of episodes per each season.

<table>
<thead>
<tr>
<th>Season</th>
<th>Episodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>22</td>
</tr>
<tr>
<td>overall</td>
<td>140</td>
</tr>
</tbody>
</table>

Table 1. List of episodes of Scrubs per season

The first six seasons were included in this study because they were under the Touchstone network airing on NBC at the time. The seventh season marks the shift in network ownership since Scrubs was moved to ABC. Also, the total number of the episodes from the six seasons was quite sufficient for the purposes of this study. The seasons are on DVD and the original airing of the seasons took place between 2001-2007 in the United States. The data was gathered from the Nordic DVD releases since they have Finnish subtitles. The English subtitles were used, as well, for checking the proper spelling. Also, a website providing transcriptions for the show was used in collecting the data (www.twiztv.com/scripts/scrubs). However, during the gathering the website was closed and help from it was received only for a handful of episodes from the first two seasons.

Deciding which words to include in the study was a difficult task. Therefore, the following ground rules were conformed with. First, all new and uncommon words were collected from the episodes. Second, the word lists were tidied up by thoroughly checking their possible spelling variants and meanings from two online dictionaries: Merriam-Webster and Urban Dictionary. These dictionaries are introduced more thoroughly in Chapter 4.4. If either of the dictionaries gave a proper meaning and denoting someone other than the show or somebody from its crew or characters as the
source of that word, the word was discarded. However, because both of these
dictionaries are updated regularly, the notion of time had to be considered, as well.
Because the first season aired in 2001, it is clear that some innovations then might not
be that any more. Hence, even some slang or peculiar words that seemed common today
were examined carefully. Lastly, only words belonging to the different groups described
in Chapter 2.2 were chosen.

It is crucial to remember that some of the words left out could be included by someone
else and some that were included could be left out. However, the decision to include or
exclude a word was usually supported by either of the online dictionaries. This meant
that the dictionaries either generated the word with earlier date than the show, in which
case the word was discarded, or the word was not found in the dictionaries or as Urban
Dictionary often showed a date postdating the show, in which case the word was left on
the word list.

The analysis of the chosen words was done by placing each word to the different
categories that were illustrated in Chapter 2.2. Some words had several word-formation
techniques in which case they could have been included in several of the categories.
However, as was mentioned earlier in Chapter 2 each word was placed under only one
of the techniques. These words were systematically placed under that specific technique
in which they seemed to belong the most. Here again it is important to keep in mind
that some words could have been put into a different group than was now done.
Nonetheless, each placement was done in a consistent and systematic manner.

After the selection of the words included in the first part of this study, which is in the
word-formation section, the data for the second part, that is the translation section, was
collected. This was done by watching the episodes from which the chosen words were
with Finnish subtitles. An important point here is that some words were repeated
throughout the six seasons, in which cases the first occurrence was recorded on the
word list. Hence, there were some words that had differing translations in different
seasons.

The translations are divided into two big groups: translated and untranslated words. The
translated words are further divided into two groups based on the translation approaches
presented in Chapters 3: linguistically oriented and communicative approaches. Because
the translations usually involve only one or two words the underlying translation theories can be hard to determine, therefore, the decision was made to make a division solely based on the two main approaches. Furthermore, the untranslated words were, also, divided between completely untranslated and somewhat translated words. This means that there were words that were not translated at all and words where the actual new word was not translated as such but the idea or meaning was translated by some other means.

With the translations, as well, is important to remember that different categories and divisions could have been made. For instance, only those translations belonging to the communicative approach group could have been studied more closely, or exclusive attention could be paid solely on the untranslated words. However, as the goal for this study is to receive thorough knowledge on how these new inventions are actually translated, it is important to study the words in all of these categories.

The complete word lists and their translations are attached in the Appendix.

4.3 Research questions and hypothesis

The research questions for this study are divided between the word-formation and translation parts as such:

1. What type of word-formation techniques are used in the TV-show Scrubs in creating innovative English words?
2. How are these new words translated into the Finnish language?

As it was mentioned earlier in Chapters 2.2.1 and 2.2.2 compounding and affixation are highly productive word-formation techniques in English. Hence, for the first part one assumption is that the most common word-formation technique would be compounding. Also, affixation is anticipated to be a common one for the effortless production of these words. However, one does not expect to find many if any back-formations or conversions, because they are rather hard to form.

Blends and clippings are assumed to be in high quantities, though not as high as compounds or affixations. This is because blends and clippings are thought of as
possibly providing words with humorous effect. And forming them is considered to be rather easy. Additionally, semantic shifts are expected to come up in vast numbers, because those could possibly provide plenty of entertaining events. However, acronyms are not expected to turn up in excessive numbers, but rather they would be replaced by abbreviations. This is because abbreviations are easier to come up with.

For the translation section one hypothesis is that some, possibly even most words have not been translated at all. This would be because this study is done on words and in the limited space that is subtitling it is more important to clearly deliver the message than try coming up with cleaver new words, unless of course the English word is the main part of that message. Also, the expectation is that most words will be translated quite literally, thus, placing them in the linguistically oriented approach group.

4.4 Merriam Webster Online Dictionary and Urban Dictionary

This section briefly describes two online dictionaries used while collecting the data, for ensuring that the words selected for this study are in fact novel. The two dictionaries are Merriam-Webster Online Dictionary and Urban Dictionary. Merriam Webster is an American publisher of language-related reference works and their online dictionary can be found at http://www.merriam-webster.com/ (16.9.2010). The Merriam-Webster Online Dictionary is based on the print version of Merriam-Webster's Collegiate® Dictionary 11th Edition. The publishers have provided language information for more than 150 years and the makers are professional dictionary editors and writers. The site provides a search engine for an English dictionary, as well as, a thesaurus, a Spanish-English dictionary and a medical dictionary. The site, also, has different word games, videos relating to word explanations, a word of the day -page and another search engine for new and slang words. The results from a search are shown clearly with different possibilities of meanings and usage with examples on where and how to use the word. In addition, there is a sample of how to pronounce the word, as well as, how it is written phonologically. The word class and synonyms and possible antonyms are given, as
well. Lastly, there is an explanation for the origin of the word. (http://www.merriam-webster.com/ 16.9.2010)

This dictionary was used in determining which words to include into this study because the TV-show in question is American, as well. In addition to this, the dictionary has a separate search engine for new words and slang, which help in determining whether or not to include some of the words found from the source material.

*Urban Dictionary*, on the other hand, is less academic and gives definitions mostly on slang words and phrases. The site was started in 1999 and now has over 5.2 million definitions. The site, also, provides a search engine for the dictionary and a page for the word of the day. However, there can be found a blog, a chat and a store, from where people can buy different items containing a definition of a wanted word. The dictionary link opens up a page where one can alphabetically look through words and their definitions. The definitions are provided by anybody wanting to do so. Thus, the information gathered from this source is evaluated most critically. This dictionary is only used for checking and possibly discarding the clear slang words found in the source material.

Here again is crucial to bear in mind that some of the words included in the final list might have been discarded by other dictionaries, as well as, some which were discarded might have been included. However, for the scope of this study only these two online dictionaries were chosen because they are both American, and thus, concerned about American English.

**5. Findings**

This section explores the findings from both the word-formation and translation data, respectively. In the first section the results for the word-formation part are explored so that first, the compounds are described, then the focus is given to affixation and blending, separately. Next conversion, back-formation, clipping and acronyms are presented together in one chapter. Last, semantic shifts are presented.
In the last section the translation results are illustrated beginning with the words that were translated, since there were both words that were translated and words that were not. These translations are introduced starting with those that were translated by using the linguistically oriented approaches of translation. After that the communicatively translated words are explored. Last, a separate chapter is given to those words that were not translated at all.

(All of the found words with their Finnish translations can be found in the Appendix.)

5.1 Results for the word-formation techniques

This section illustrates the results for the word-formation techniques. This is done in a manner of following the order of Chapter 2.2 where the different word-formation techniques were introduced. Thus, firstly, the compound words are explained. Secondly, the words using affixation are depicted. Thirdly, come the blends, which are exceptionally presented here because there were enough of them to be placed in a separate section. In the fourth section the words using conversion, back-formation, clipping and acronyms are shown. These were put under the same heading because there were so few of them. Lastly, semantic changes are presented.

There were a total of 307 new words found. The table below indicates the number of words found in each of the word-formation groups.

<table>
<thead>
<tr>
<th>Technique</th>
<th>words found</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compound</td>
<td>103</td>
</tr>
<tr>
<td>Affixation</td>
<td>111</td>
</tr>
<tr>
<td>Conversion</td>
<td>8</td>
</tr>
<tr>
<td>Back-formation</td>
<td>1</td>
</tr>
<tr>
<td>Clipping</td>
<td>10</td>
</tr>
<tr>
<td>Blending</td>
<td>49</td>
</tr>
<tr>
<td>Acronyms</td>
<td>2</td>
</tr>
<tr>
<td>Semantic change</td>
<td>23</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>307</strong></td>
</tr>
</tbody>
</table>

Table 2. Number of words found formed using the different word-formation techniques.

An important point to remember is that in some of the words multiple techniques have been used in creating them. However, as was previously mentioned all of the words were placed under only one technique. In those cases where two or more techniques
were used, it was the fundamental core of the words that determined where a particular word should be placed. This means that it may have been under either the first technique that was used in creating them, as was the case with most of the words, or under that technique that had created the most recent change in the words. For instance, ‘sleep humper’ could be seen as a compound but was placed under affixation because of the ‘-er’ suffix, which is more fundamental than the original compounding in relation to the intended meaning and for the effective deliverance of the joke. Hence, the intended meaning behind the words played a crucial role here, as well.

Additionally, some words were inflected, thus, possibly creating another word class. However, in these cases the inflection was ignored and only on the stem was concentrated while deciding the proper places of the words. The found words are shown in the exact same orthographic form as they were in the data, thus, possibly having some inflections and/or inflectional affixes. Hence, some words may seem at first glance like they do not qualify for that particular group, but after focusing solely on the stem, they do.

5.1.1 Compounds

There were a total of 103 compound words found. Most of the compounds had a noun head. Most of these were noun+noun compounds but some were adjective+noun or verb+noun compounds.

(2) glassman, germ box, shame hole, penstraw
(3) feel-goods, unnecessary-land, medical wienies

Included in the noun compounds were nine rhyming compounds. Of these only one was spelled separately and the rest with a hyphen. Also, there was one case of neo-classical compounding found from the data. This too was spelled with a hyphen.

(4) schwng-schwong, tush-tush, nappy-nap, looky-loo, hippety-hop, happy-hap, silly-willies, watchie-talkies; tippy toes
(5) commit-o-phobe

In addition to these noun compounds, there were two cases that included more than two combined words. These were ‘post-engagement nookie’ and ‘e-maily-pagey-thingy’. The first one was originally thought of as belonging to the affixation group (without the ‘nookie’) but was later moved here mainly because of the Finnish translation that included ‘nookie’ as a compound part of ‘post-engagement’. ‘E-maily-pagey-thingy'
could have been placed under blending. However, not enough seemed to have been blended especially when there were so many hyphens used that compounding appeared to be the most appropriate group for this word, as well.

Naturally, there were also adjective compounds as well as verb compounds. Most of these have been inflected with an ‘-ing’ or an ‘-ed’ ending. Surprisingly, two prepositional compounds were also found.

(6) daredevil, vomiting, ear-flicking; bastard-coated, pan-faced
(7) poo-faint; gurney-surfing, air-fondling, chop-busting
(8) full-up, shoo-in

Compounding was the second largest group in the data with 103 words. This group showed versatility in both the combination of words, as well as in their spelling. There were words spelled both separately and together with or without a hyphen.

(9) project-geek, boomblaster, airbanding
(10) front butt, booby horn, epiphany-toilet,
(11) nap-walk, tongue-dance, guy-lie, hair-mussing

The multiplicity and versatility that compounding showed demonstrates the easiness of creating new words with compounding. Additionally, this concurred with what was stated in Chapter 2.2.1 that compounding is a highly applied method of word-formation, at least in American English.

5.1.2 Affixation

Affixation proved to be the most productive word-formation technique of the seven other methods. There were 111 different new words using affixation found. Usually an affix or an affix-like component with a particular meaning was used several times. Only a handful of affixes were used just once. There were some words that used commonly productive or acknowledged affixes, for instance, suffixes ‘-er’ or ‘-less’ or prefixes ‘un-’ or ‘co-’.

(12) bed-maker, plan-forgetter, joer, question-talker, story-topper; chestless
(13) un-sleep, un-potty-trained, unwakable; co-agree, co-bestman
(14) non-holiday; re-suture; de-nerdified; in-building
(15) psychobablry; foreverest; kidlets; ruggist; Cox-ish; Coxian; phobia-phobic

Then there were many cases of ‘-y’ or ‘-ie’ used in creating words with different meanings. Most often, however, these created a word with the same meaning as before but with a softer edge.
More curious cases were the ones that used an affix or an affix-like component that has not yet become a prominent affix or some common affixes in peculiar places or words, thus, creating intriguing innovations.

In addition, as it is a hospital show it was only natural to find some curious cases where affixes usually found in medical words were used.

Still, the most interesting cases were those words that could be considered belonging to the compounding group because of their use of another proper word as an affix-like element. However, the decision was made to treat these cases as affixes because of their systematic usage and the basic same meaning behind the affix-like component. For example, ‘-five’ is constantly used in the show with the obvious meaning of a ‘high-five’, but with adding a specific type of a ‘high-five’. Also, in one episode the word ‘whiny-’ was used as a prefix-like element creating words to annoy another person. In addition, a variation of ‘-sie’ (‘-sies’, ‘-ies’) is a common technique in the show. It is used in multiple situations and not disdained by any of the characters.

The multiplicity of the used affixes only proves how common affixation is in creating new words in English. These results, also, show the creativity of the show in the word formation process by using innovative affixes like ‘-five’, or even common affixes like ‘-er’ in different and novel places.

### 5.1.3 Blending

Words that were blended together were also rather prominent in the data. A common blend in the series was blending names together, or sometimes blending a name with an adjective or a noun.
Another popular blend was the use of '-tini' from 'martini' and mixing it with some fruit. Also, '-tastic' was often added to a name, and some form of different coffee drinks were commonly used in creating new words.

Naturally, there were a couple of hospital related blends that used an occupation as one of the blended words. Additionally, there were occupations or people blended that were not related to a hospital or medicine in any way.

Still, most blends found were quite random, created to produce a humorous effect, but nonetheless, highly imaginative and acceptable.

There were a total of 49 blends in the data. These words were immensely creative and could easily become part of the mainstream language. Even though the number of blends was less than half than those of compounds and affixes independently, there are still plenty to display the fact that blending is very productive in today's American English.

5.1.4 Conversion, back-formation, clipping and acronyms

This section encloses the results for the last four remaining techniques, for they were in smaller quantities, and thus, are easier and clearer to show in one section than in short separate ones. These results, too, follow the order of Chapter 2.2, thus, presenting the results for conversion first. Second, the results for back-formation are explored. Then, clippings are examined, and lastly, come the results for acronyms.

Conversion was not as productive as the previous three techniques. However, there were a total of eight conversions found in the data. Of these words five were nouns and three were pronouns, and all of these were converted to verbs. With two of the pronouns, as they were names, it was clear that the conversion related to a certain quality that the
particular person (or character) possesses. However, that characteristic was not necessarily explained in the show.

(36) nothing (I nothing you), Kelly Ripa'd, Marcia Brady'd
(37) ma'am'd, side-stroked, roboting, vanning, Jiggle (me in)

Conversion did prove more productive than was expected. One would have presumed finding none or only one case of conversion and instead there were eight. This only demonstrates that even though conversion was not as prominent in the show as compounding or affixation were, it still is a productive word-formation technique used in today's English.

Back-formation appeared to be the least productive of these techniques with only one case found in the data. This was not a surprise since it was considered to be a rather difficult technique. As previously Bauer (1983) suggested, most back-formations in English are verbs and so was the case here, as well. This single case was a verb that was back-formed also from a verb. In that way it was somewhat unconventional, but it was included here because it still was such an obvious case of back-formation. The word was 'dain' from 'disdain' and it can be seen used in the following example.

(38) I don't disdain you! It's quite the opposite: I dain you.

This exchange not only shows humorous effect but yet again the extensive creativity that the creators of the show possess. Although back-formation did not turn out to be particularly used in the show, it still appeared at least once proving that the technique is and can still be used in today's English.

There were ten clipped words or word combinations found. Some of these could have been placed in the compounds group, but since the clipping was more prominent that is, the clipping was the main source for the humorous effect that in these cases the words were placed here. Also, one of the clippings had a similar affix that was found in the affixation group, but was placed under clippings because the clipping must have happened before and is more fundamental than the affixation.

(39) robo-doc; she-doc; Inter-highway; ambu-date; margi-,marti-,mani-,pedi-party
(40) uggos; sensie

The 'margi-, marti-, mani-, pedi-party' though a one big word was placed here because of all the clippings involved, and the clippings were also counted as separate clippings, thus, creating the total number of ten clipped words. ‘Uggos’ was a curious case with all the additions made to it. However, it was placed here because, as was mentioned in Chapter 2.2.5 some clippings have some additions to them, such as plural ‘-s’. Here the
word refers to 'ugly people', where everything except 'ug-' has been removed, and mainly for phonetical reasons the '-gos' have been added, since pronouncing 'ugs' is harder than if there is a vowel in between as in 'uggos'. Also, because the meaning has not changed, the word is more suitable here than in affixation, for instance.

The low number of clippings came as a slight surprise, since one would assume clipping to be somewhat easier than conversion, for instance, with which there were almost an equal number of examples (8/10). Nonetheless, the low number in itself is an interesting result, as well.

Acronyms were also not very common in this data with only two occurrences. This was not surprising, since acronyms are not just abbreviations, but they need to be pronounced fully as one orthographic fragment. If abbreviations were included here the number would have been slightly higher, but not drastically. The two found acronyms were:

(41) WOD = Wife Of Diabetic
(42) NAAAA = National Association for the Advancement of African-Americans

The second one, 'NAAAA', was an adjustment from an existing association 'NAACP', which has 'Colored People' as the last two words. (This association is an abbreviation and not an acronym.) This acronym like so many other new words in this series, was created as part of a joke, but could just as easily be or become part of present day English. At least, 'African-Americans' would be a more politically correct choice than 'Coloured People' for the association in this politically correct climate the Western societies nowadays have.

The results for the seven different word-formation techniques were somewhat expected but a couple of surprises were found, as well. The implications that these findings may have are considered in the Discussion section in Chapter 6. However, before moving on to the translation section there is still one group that needs to be examined: semantic shifts.
5.1.5 Semantic changes

Semantic shifts or semantic changes were a more difficult group to find new words for, nonetheless, a total of 23 instances were collected from the data. There were some that were only for the humorous effect, and therefore, would probably never become part of the mainstream language.

(43) mop (sad), mopping (listening), mopn't (shouldn't)
(44) a Doug (a paracentesis needle to the aorta)
(45) Dorian (wrong)

Then there were those words that nowadays can come across in everyday speech or other TV series, but at the time of Scrubs were not yet prominent. Also, there were some words that could easily become part of mainstream language or that are possibly in the process of becoming.

(46) whipped; wing-man; nogging (head)
(47) giblets, unmentionables, under-wood (all three: male genitalia)
(48) nipper (a sip); loaners (loan clothing); venti drip (giant coffee);
    halfro (half shaved, half afro hair)
(49) dillie-dallies (breasts); foofie (fart); hatchling (baby)

Here, for instance, 'wing-man' was not found in either of the online dictionaries used in this study, or at least it was not found in the proper timeline. Meaning the time that the word was first show in Scrubs versus the date it was first published in either of the dictionaries. Now it seems that 'wing-man' can be found in almost any movie or TV series that even remotely has couple of male friends trying to ask out women (see, for example, How I met your mother TV series).

The number of semantic shifts was a rather low one, since one would have expected them to be a source for many misunderstandings, and thus, for many jokes and embarrassing moments. The possible reasons for these results are considered in Chapter 6.1. However, before moving on to that, the results for the translations need to explored, which is done next.

5.2 Results for the translations

This section is divided into two bigger groups: the translated words and the untranslated words. First, the attention is given to the words that were translated into Finnish. This is done in the next chapter so that a division is made between the linguistically oriented
and the communicative approaches of translation. Thus, there are two groups into which the translated words are roughly divided based on the theories examined in Chapter 3. In the second section the untranslated words are explored.

### 5.2.1 Translated words

This chapter first examines the word translations that have been translated by using the linguistically oriented translation approaches. Next, the words that have been translated by using the communicative translation approaches are analysed. All of the different theories introduced in Chapter 3.1 and 3.2 are not used in the analysis separately, rather, the umbrella terms, linguistically oriented approaches and communicative approaches, are used here, for the simplicity and clarity. Hence, this chapter begins with the linguistically translated words and continues to communicatively translated words.

To start with the linguistically translated words, from the 307 words that were found in the data 110 were translated by using the linguistically oriented approaches. This was done by translating word-for-word. As translating word-for-word is the most obvious case of linguistic translating that was the main source for information about which group a particular word translation should be put. Also, because the translation data comes from subtitles, it was not expected to encounter many if any translations that would use the means of the source language that is word order or other grammatical features for instance, in the translations, as linguistically oriented approaches do, other than the literal or word-for-word translations. Hence, all of the 110 word translations placed in the linguistically translated group are either literal translations or very close literal translations.

There were literal translations found in all of the different word-formation technique groups except in back-formation where there was only one instance found and that translation belonged to the communicatively translated word group. Also, some of the semantic shifts were translated word-for-word. Hence, the next examples are from the different word-formation techniques and semantic shifts, separately, excluding back-formation.

(50) foetus-face = sikiönaama; sneak hug = yllärihali
(51) cyber-five = kyber-viisi; ruggist = matottaja; blah-blah-ologist = hüpöhöpölogi
(52) vanning = “pakuulu”
Both of the acronyms were translated literally. Yet, there were only three cases of linguistic translation in conversion. As a whole, it seemed that conversions and semantic shifts were the hardest to translate literally. Blends that used names as one or both parts as the source, however, were almost always literally translated. In fact, most of the cases where names were involved in forming a new word regardless of the technique used, the translation was literal. The obvious examples coming from conversion where the 'Kelly Ripa'd' and 'Marcia Brady'd' were rather awkwardly translated as such with no clear explanation to the cultural references. Thus, leaving the Finnish audience flabbergasted and wondering about the apparently obvious insults the characters were throwing at each other.

With compounds and affixes the literal translations were usually there, where a part or both parts of the word already had a clear Finnish translation, thus, making the translation rather self-evident. For instance, a 'roof toilet' was translated as 'kattopönttö', whereas 'epiphany toilet', a communicatively translated word was 'mietiskelypönttö'.

Both the 'roof' and the 'toilet' are rather straightforward words that have clear Finnish equivalents, while 'epiphany' is a more intricate word with really no proper equivalence in Finnish. Thus, the translator has to come up with an approximate equivalent but not quite managing to provide the same grandeur as the original affords.

Other examples of similar words that were differently translated would be 'mocha-chinos' and 'smoke-accino' with 'mokka-chinos' and 'kessuchino' as their respective translations. Here again literally translating 'mocha' is easier than coming up with something new, since 'mokka' is already an acceptable word in Finnish. However, translating 'smoke' as 'kessu', instead of 'savu' is better because the point here is to introduce a coffee drink with nicotine in it, hence, the joke is properly translated, as well.

Most of the literally translated words were rather unimaginative, after all they were literal. However, in many of the cases they delivered the message and the possible joke,
as well. Nonetheless, the more imaginative translations came from the communicatively translated words, which will be discussed next.

There were a total of 166 words translated by using the communicative approaches of translation. More specifically these were words that were translated by other means than plain word-for-word translating. These translations had used, for instance, the Finnish word order or other Finnish grammatical features to produce a more suitable translation in each particular case. Examples could be found from all of the techniques except from acronyms, where both of the instances were translated literally.

(59) blouse bunnies = puseronpullottajapari; face-rubbing = kuonokäsittely;
unnecessary-land = Jonninjoutavala
(60) question-talker = puhuu kysellen; chestless = ruipelo; druggies = nistit
(61) Jiggle (me in) = mukana ollaan; ma'amend = kutsuit rouvaksi
(62) dain = “epähalveksin”
(63) she-doc = vauva
(64) mouseketeer = Pikku kakkosen postilainen; Janitoria = Huoltolandia
(65) under-wood = alakovanen; ratta = Mitä siitä?

As was previously mentioned, literal translations appeared where the meaning already was rather self-explanatory and the words had simple Finnish equivalents. Therefore, the translations belonging to the communicative group were those that needed somewhat more imagination or those that used the Finnish grammatical features such as word order, for instance, in creating the translations. As the previous examples show, in 'Jonninjoutavala' and 'Huoltolandia' the translator has been fairly imaginative coming up with equally funny translations as the original English terms 'unnecessary-land' and 'Janitoria'. Also, 'mouseketeer' ('Pikku kakkosen postilainen') was translated with the target culture in mind by using the famous children's programme as the source for the insult.

It was noted that with some of the original English words the Finnish translations needed slightly more than just one word translations for the audience to properly understand the cultural references or the underlying meanings of the new words. For instance, in 'tough break-five' the translator has decided to divide it into two sentences to make it more understandable for the Finnish audience: 'Rankkaa. Ylävitonen päälle.'.

Additionally, with 'where-did-I-go-wrong-sies' ('mitämokasin-tauti') and 'gotta-see-ems' ('näyttäväväiva') the translator has added '-tauti' and '-vaiva' at the ends of the words, respectively, to ensure that the audience understands the innuendo to disease.
Most of the semantic shifts were translated communicatively, which was not surprising, since many of them, if translated literally, would not have made much sense. However, surprisingly many blends were literally translated. Although, there were quite a few blends that had a name as one part of the word, thus, making it easier to translate them literally. In compounds and affixes, there was no preference to translate literally or communicatively, rather in both of the techniques both approaches were used in almost equal amounts.

All in all, the division between linguistically and communicatively translated words was surprisingly small, since there were almost as many linguistically translated words as there were communicatively translated ones. Only a handful of words were not translated at all, and those are presented next.

5.2.2 Untranslated words

Some words were completely ignored in the translations, while others were somewhat translated so that the meaning of the words was made clear without the actual words being translated. These words were not included in the previous section, because they were not actually translated, but rather the meaning was made clear in some other way. Hence, they were placed here.

Luckily for a researcher and quite remarkably only 31 words out of the total 307 belonged to this untranslated words group. This chapter is not divided into subsections, but it still has a clear division between the completely ignored words, which are introduced first, and the somewhat translated words, which are presented last.

Out of the 31 untranslated words only 8 were completely ignored in the Finnish translations. These were the followings:

(66) stay-puff; moussed-haired; full-sincere; spooner; foreverest; possum-like; giblets; hatchling

It appeared that in some of the cases the translation might have been left out because of the space limitations subtitling brings, as probably was the case with 'full-sincere':

(67)...he said “half-sincere”, but I think it was full-sincere, feel my shoulder it's still warm. = “Lähes vilpittömän”, hän sanoi. Koeta tästä, se on lämmin.
Here the original text has words that would consume plenty of space if translated so the translator has opted for an easier solution and left most of the discourse out. The same was the case with 'spooner', especially since the translator has not been able to come up with a suitable equivalence for 'spoon' with the same objective in the Finnish language.

(68) Is there spooning? Because I don't spoon. I'm not a spooner. = Makaatteko vierekkään? Minä nimittäin en tee niin.

In 'hatchling', there must have been a difficulty in translating the whole sentence in a limited space and time reference. The sentence itself in English is quick and easy, but to translate it into Finnish requires longer words and different word order that it is easier to leave some of it out, as long as the message gets delivered.

(69) I didn't ditch her little hatchling on account of being lazy. = En luistanut vain laiskuuden takia.

Also, 'possum-like' appeared to be too difficult a culturally related reference for the translator to properly translate it in a short space and time that it was left out completely. 'Stay-puff' seemed to have been too difficult to translate, as well. Since it belonged to a six word line, the limited space could not have been a factor in not translating the word. Therefore, it must have been too a demanding word.

(70) Ted's possum-like defence mechanism was actually quite brilliant. = Tedin puolustusmekanismi oli nerokas.

(71) I don't know about that stay-puff. = Enpä tiedä.

'Moussed-haired', on the other hand, appeared in the musical episode, which required slightly more from the translator than a regular episode would with rhyming to take into account. Hence, it was easier to leave it out completely as the example below shows.

(72) Until that moussed-haired little nuisance is no more. = Siks kunnes ikipäiviks piina katoaa.

On the other hand, 'foreverest' could have been translated but was not.

(73) We'll be bestest friends foreverest. = Pysymme parhaimpseina kaveripseina.

As can be seen from the example above, the translator has ignored 'foreverest' and instead has translated 'friends' as if it has an atypical affix as well. This was surprising at first, but looking at the sentence as a whole, it became clear that the translator has opted for a somewhat different approach focusing on the 'bestest friends' part, since in Finnish the 'foreverest' can be already assumed in the words 'Pysymme' ('We'll be').

'Giblets' was a different case compared to the previously mentioned examples, because it was used more than once in the show. Hence, there were differing translations for it. Nonetheless, as was mentioned in Chapter 4.2 only the first occurrence of a word was
registered on the words list and unfortunately the first occurrence of 'giblets' was the one not translated.

(74) Makes me tingle in my giblets. = Tulee kihelmöivä olo.

This was curious, since the word was later on translated, and could possibly be a result of change in the translators. Additionally, the word could have been translated here, at least in the given space and time reference, since the sentence is not very long. Nevertheless, as the total number of completely ignored words was this low overall, the translations can be considered to be quite successful.

However, there were 23 instances where a word was not completely ignored, but rather it was paraphrased or an explicit euphemism was given that did not necessarily have anything to do with the actual word, but instead, the whole context. Next there are a couple of examples to illustrate this point.

(75) We can all ride foursies. = Päästään samaan vaunuun.
(76) You switched to frontsies! = Rintikoiden hakanen on nyt edessä!
(77) I don't dislike you, I nothing you. = En pidä enkä ole pitämättä.
(78) I just came in through the couch door. = Tulin sohvan läpi.

Hence, these instances were considered as belonging somewhere in the middle between the communicatively translated words and the untranslated ones. Nonetheless, they were regarded as being more untranslated words, because the particular word had not been translated either at all, or entirely as in the cases of compounds where there is more than one word contributing them. Thus, even though the meaning of the words was made clear, the words themselves were ignored giving the reason for placing them under this group.

As the examples above illustrate, the words are not necessarily translated as such but the translator has at least produced something relating to them, instead of plainly ignoring them completely. The appearance of these cases appeared to be completely random, since some words within the same technique were translated while others were not. For instance, 'bloaty' was translated as 'muheva', whereas 'elbowy' received a different approach:

(79) ...and make sweet, elbowy love to each other. = ja rakastelette oikein rytinnällä.

However, it seemed that in the affixation group there were more of these instances than in any other group. This is not so surprising, since in English some affixes, like 'un-' and '-er' can be difficult to translate into Finnish especially if they are added to uncommon words.
(80) If I could go back in time and un-sleep with her, I would. = Jos voisin, tekisin sen tekemättömäksi.
(81) I'm a story-topper. = Minun juttuni on oltava paras.
(82) From now on I'm gonna be your britches-shrinker. = Tästä lähtien minä palautan sinut maan tasalle.

Hence, it would be difficult if not impossible to predict where a word would be translated and where it would not. Although, it is clear that whenever a word would have a suitable equivalent it would be translated. Nonetheless, with new words it is naturally more demanding, since there almost never exists an equivalent beforehand.

6. Discussion

In this chapter the meaning and implications of the results are considered more thoroughly. For the sake of clarity this chapter is also divided into the word-formation and translation sections. Again the word-formation part is investigated first and the translation second.

6.1 Word-formation

The analysis on the word list showed that compounding and affixation were the most used techniques in Scrubs in creating new English words. This result was expected as Bauer (1983) and Kaunisto (2009) mention that these two techniques are highly productive nowadays. Bauer (ibid) even credits noun compounds to be the largest group of compounds, which again was supported by these results. This shows that compounding and affixation must be somewhat easier to use than the other techniques, or that they are very much in fashion at the time of their making.

More curious, however, were the results for the other five techniques, since they were clearly less represented in the show than compounding and affixation. Blending was the third used technique with 49 instances, which was still less than half of those that compounding and affixation produced, respectively. Nonetheless, the number of blends is still significant enough to conclude that blending, also, as Katamba (2005) claims, is very productive and popular in today's English. After all, blending the names of coupled film stars was very much in fashion at the beginning of the 21st century. This was, also,
evident in Scrubs with 'Tarla', 'Curk' and 'Turkiot' derived from the character names Carla, Turk and Elliot. This only shows that even language, or rather, especially language follows the trends and fashions of social behaviour.

Clipping on the other hand, was not that common in the data. This was curious as it was expected to be more productive. The expectation came from the previously in Chapter 2.2.5 mentioned fact that clippings are highly unpredictable with no clear forming rules. This set-up gives the presumption that forming clippings would be easy and effortless, hence, appearing in ample quantities in a creative show such as Scrubs. Nevertheless, it could be that forming clippings is actually not that easy or that clippings were not fashionable at the moment, thus, leaving their total number in the data so low.

Predictable, however, were the results for back-formation and acronyms, since they produced the lowest number of occurrences with only one and two instances, respectively. Although Kaunisto (2009) claims acronyms to be productive in forming new words they did not flourish in the data. Reasons for this can be searched form the previously in Chapter 2.2.7 mentioned fact that military, civil servants and computer scientists are the most creative inventors of acronyms nowadays. Hence, acronyms might not have been most suitable for the story flow of the show. Also, because abbreviations have become quite popular with text messaging and other forms of instant messaging, it was already assumed that abbreviations might come in more abundance than acronyms. Additionally, because acronyms require more from the speaker than abbreviations, it is only natural that creating or rather using them is harder.

Back-formations were suspected to be the hardest ones to find from the data, since they usually appear “when there is an apparent gap in the lexicon” (Katamba, 2005:185). Hence, one would assume there to be less and less gaps in the lexicon over time, making back-formations harder to come by. This was not exactly refuted by the results as there was only one instance of back-formation and 'dain' will probably not become part of the mainstream language usage, since according to the rules of restriction to productivity (Chapter 2.1) there already exists words such as 'admire', 'appreciate' and 'respect', which can be seen as antonyms for 'disdain'. Although, 'dain' would be quite a brilliant alternative, following in the footsteps of 'similar'/dissimilar', 'advantage'/disadvantage' and others.
Still, conversion proved to be rather productive even though there were just 8 instances found in the data. Nonetheless, conversion was considered to be fairly difficult to produce even though it requires no new word form. Although, as Jackson and Amvela (2007) mention conversion to be prolific in English today, the results were still a little surprising.

The most interesting results, however, came from semantic shifts. The assumption was that there would be plenty of these, because of the numerous humorous possibilities they could provide. Still, there were quite few occurrences most of which were not part of a joke at all. One reasoning could be that semantic changes are harder to produce in fear that the audience will not be able to understand them properly, leaving the creators either with a misunderstood joke or having to explain the joke, thus, making the joke possibly somewhat pointless. After all, with brand new inventions the characters can ask for an explanation moving the plot and joke simultaneously forward as was the case with compound 'happy-hap':

(83) Turk's brother Kevin comes for a visit and asks JD:
Kevin: What's the happy-hap?
JD: That depends. What's a happy-hap?

Another reason for the low occurrence of semantic shifts could be that possibly not all of them were picked out from the data. Since Scrubs began ten years ago in 2001 and has already ended, there is the possibility that some semantic changes have escaped the attention of the researcher, because the changes ten years ago have now become part of the mainstream language. This point is crucial to keep in mind while examining all of the results, even though care was taken to provide an accurate word list.

Nonetheless, all of the word-formation techniques were used in Scrubs even if in alternating degrees. This indicates that forming new words is far from random and that language does not only follow some clear-cut rules, but the norms and convention of social attitudes, as well, as can be seen in blending of the names of couples in the show.

6.2 Translation

The analysis of the translations provided some curiosities, as well. From the translated words the most intriguing finding was the difference between the linguistically
translated words and the communicatively translated words: there were less linguistically translated words than there were communicatively translated ones. This was somewhat unexpected, since the presumption was that the literally translated words would be the most common ones. After all, the translations concerned words rather than longer texts. Hence, the presumption that the words would be easier to translate if linguistically oriented approach to translation was used.

Still, not all of the communicatively translated words required that much invention, but rather the words were placed under this group if they followed the Finnish language norms, such as word order, for example. However, the slight majority of communicatively translated words do indicate favouring of the communicative approach to translation among translators as Snell-Hornby (1995) claims is the case nowadays.

Furthermore, these results show that even though Snell-Hornby (1995) argues that linguistically oriented approaches to translation have become historical oddities for the translation theorists, they are in fact still in use in today's TV translations. Moreover, as Vertanen (2004) explains the time and space limitations of subtitling playing a crucial part in subtitle translations, it is not unusual for subtitles to have fast and easy solutions, such as literal translations, rather than possibly more demanding communicative ones. Additionally, because subtitles have picture to help the viewer to understand more easily what is happening, not everything needs to be explained, rather short easy sentences are preferable (Vertanen, 2004).

Continuing on, the most fascinating finding was the very low number of untranslated words. The presumption in the beginning being that there would be untranslated words in substantial amounts. On one hand, the reasoning for this could be that the new words were such a crucial part of the discourse that they needed to be translated for the message to be properly understood by the audience. On the other hand, it could be that the new words were simple enough, or rather the words had suitable equivalents in Finnish already that translating them was effortless, happening almost by itself.

One could argue that in most of the untranslated cases, a translation could have been done. This led to suggest that either the demands of subtitling, foremost the space and time requirements, resulted in leaving some translations out of the subtitles, or that the
translator simply could not come up with suitable translations. In some cases it could be both. In almost all of the somewhat translated cases, the translator managed to translate the intended meaning of the words quite well. This led to suggest that a proper translation for a particular new word was harder to come up with than paraphrasing.

However, one interesting observation was made while gathering the data. In some cases the English subtitles had left some of the spoken words out. Then in the Finnish subtitles these same parts were left out, as well. This leads to the suggestion that perhaps the Finnish subtitles were translated only from the English subtitles. Hence, some translations of the new words might have been lost solely because of this. Naturally, one cannot be sure of this but in some cases it did seem fitting, because the Finnish subtitles match perfectly with their English counterparts. Certainly, one hopes that this is not the case, since that way some crucial information can accidentally be left out of the subtitles, for the English subtitles are done with the same time and space references taken into consideration as the Finnish ones.

Furthermore, the issue of reliability comes to play here, as well. If the Finnish translations are done based entirely on the English subtitles, how reliable are they? Moreover, how reliable are the subtitles that have left some of the discourse out? This is an important point especially if the audience does not understand anything of the original language. In this particular case, the translations can be said of being quite faithful, since most new words or the meaning of the new words were translated and only a handful of new words were not translated at all. Still, as the need for screen translations grows with the constant flow of foreign productions, it is more important to have professional translators doing the translations, and thus, keeping the level of quality and reliability high.

Continuing on, these results indicate that subtitling requires very good language skills in both the source and the target languages. Additionally, it seems that knowledge of different word-formation techniques in the needed language is also relevant, especially when dealing with new words. After all, 'Jonninjoutava' and 'matottaja' clearly demonstrate both the imagination and the knowledge of Finnish the translator has. Additionally, understanding the relationship between words and their meanings is important, as well. This was clearly shown here in the somewhat translated new words where the meanings were translated instead of the actual words.
Naturally, the translator must have some crucial cultural knowledge about the source and target cultures and audiences. This is because the target audience can still hear the original dialogue at the same time as they see the translated text, thus, providing the audience the opportunity to “check” whether the translations are accurate and proper at all. While in dubbing, the original text is unknown to the target audience, thus, giving the translator the freedom or the possibility to wander off from the original script. Therefore, it is important to be truthful to the original text.

To summarise, these results unveiled the fact that translating is not a straightforward science. Instead, translating requires good knowledge of different disciplines, ranging from language studies to culturally related issues. Moreover, translating subtitles has its own set of rules and regulations, time and space being the most crucial ones, to follow. Additionally, if the translator has a laudable imagination, it can only richen the viewing experience of the audience.

7. Conclusion

This study set out to discover how new English words are created in the TV-show Scrubs and how these inventions are translated into Finnish. The results indicated that all of the word-formation techniques mentioned in Chapter 2.2 are still productive, though in alternating degrees. Additionally, almost all of the words were translated either literally or communicatively.

As was previously mentioned in the Introduction, no such studies as this one were found. Rather, a number of research papers concentrating on translations of humour or wordplay into Finnish were discovered. Hence, this study was needed to shed some light on both the formations of new English words and the complexity of translating these new inventions into Finnish.

Naturally, an important issue to remember is that even though the series six seasons and the collected word list was checked and double checked and revised on numerous occasions, there is room for misinterpretations, missed words and overall differences of an opinion. Furthermore, as this study included only one comedy show, the differences
between makers and genres are left unknown. Hence, these results cannot be perhaps
generalised, but rather they give an inclination of the English word-formation trends in
American TV during the previous decade, as well as, a guideline for further studies.

As this was quite a small study, further research is required for more conclusive and
reliable results. For more accurate information on word-formation in TV today, a study
including more series from different genres would be required. Also, using more
dictionaries with various angles as references for the data would provide more
generalisable results. Moreover, further studies on Scrubs could be done on placing
emphasis on differences in creativity between seasons. Also, comparing the differences
between characters in coming up with new words could be interesting.

From the translation point of view, more research should be done on single word
translations. As this study showed, both the linguistically oriented and the
communicative approaches to translation were used in these translations. Hence,
examining other TV-shows from different genres could show whether both of these
approaches are still in fact used in equal amounts or not. Also, studying the differences
between translating single words and longer texts and the use of different approaches in
those cases could be interesting. In addition, investigating the reliability of subtitles
should be done to ensure the quality of these translations.

All in all, studying the forming of new words, as well as, translations of these words is
important, for the Finnish society is very much a multicultural one. The Finnish
television is full of foreign productions that need to be subtitled into Finnish, which not
only require experts of different languages but different cultures, as well. Awareness of
how to best come up with translations for new inventions can be achieved by further
studies in this area.
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<table>
<thead>
<tr>
<th>Compounds</th>
<th>Season &amp; Episode</th>
<th>Finnish translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>fry salad</td>
<td>S01E12</td>
<td>Here, have 'em all. Have a fry salad. = Tässä, ota vaikka kaikki. Tee ranskissalaatti.</td>
</tr>
<tr>
<td>blouse bunnies</td>
<td>S02E03</td>
<td>Let's get you into a fresh pair of blouse bunnies. = Mennäänpä hankkimaan tuore puseronpullottajapari.</td>
</tr>
<tr>
<td>front butt</td>
<td>S02E03</td>
<td>And as you can see the ass is on the front. Front butt. It's like the Grail. = Kuten näette, takamus on edessä. Etupeppu. Kuin Graalin maja.</td>
</tr>
<tr>
<td>camel butt</td>
<td>S04E05</td>
<td>What are you thinking? - Same old, same old. Camel butt? = Mita sinä mielet? - Sitä samaa. - Kamelipeffaka?</td>
</tr>
<tr>
<td>brain ship</td>
<td>S01E03</td>
<td>Go ahead and replace the captain of your brain ship = ...niin kannattaa vaihtaa konehuoneen päällikö</td>
</tr>
<tr>
<td>ass box</td>
<td>S01E05</td>
<td>There's no lost&amp;found box, there's an ass box. = Ei sellaista ole. On vain ahterilaatikko.</td>
</tr>
<tr>
<td>ass pen</td>
<td>S01E05</td>
<td>It was an ass pen. = Se oli ahterikynä.</td>
</tr>
<tr>
<td>ass slides</td>
<td>S01E05</td>
<td>Yo Elliot, take a look at these ass slides. = Tule vilkaisemaan näitä ahterikuvia.</td>
</tr>
<tr>
<td>couch door</td>
<td>S01E08</td>
<td>I just came in through the couch door. = Tulin sohvan läpi.</td>
</tr>
<tr>
<td>scut monkeys</td>
<td>S01E15</td>
<td>Kelso has volunteered all of you scut monkeys for some psychologist research project. = Kelso on antanut kaikki apulaislääkärit johonkin psykologiseen tutkimukseen.</td>
</tr>
<tr>
<td>newbie theater</td>
<td>S01E15</td>
<td>Heaven help me, I love newbie theater. = Alvan loistavaa teatteria.</td>
</tr>
<tr>
<td>lap-pinkie</td>
<td>S01E17</td>
<td>This overbearing machismo is usually just compensation for a lap-pinkie. = Ylenpalttinen machoilu on yleensä merkki pienestä varustuksesta.</td>
</tr>
<tr>
<td>sex coma</td>
<td>S03E08</td>
<td>I was in a sex coma. How did you sleep? = Olin seksikoomassa. Miten itse nukuit?</td>
</tr>
<tr>
<td>glassman</td>
<td>S05E10</td>
<td>What's glassman? - It's a basketball thing. = Mikä on &quot;lasimies&quot;? - Korisjuttuja.</td>
</tr>
<tr>
<td>sex puppy</td>
<td>S05E11</td>
<td>It's like having a sex puppy. = Ihan kuin omistaisi seksilemmikku.</td>
</tr>
<tr>
<td>bacon back</td>
<td>S05E14</td>
<td>Check this. (sizzling sounds) - Bacon back! Classic! = Kuuntele tätä. - Pekoni paistuu! Yliveljottu!</td>
</tr>
<tr>
<td>macking ban</td>
<td>S06E19</td>
<td>I think I'm going to have to give you a lifetime backing ban. = Saat elinikäisen pussailukiellon.</td>
</tr>
<tr>
<td>germ box</td>
<td>S04E15</td>
<td>No one in the history of this germ box... = Tämän bakteeripesän koko historian aikana...</td>
</tr>
<tr>
<td>booby horn</td>
<td>S06E14</td>
<td>Now get on out of here and take that boombuster with you. = Hävty tältä ja vie se ämyri mukanasi.</td>
</tr>
<tr>
<td>post-engagement</td>
<td>S06E19</td>
<td>Keith and I are definitely having some post-engagement nookie tomorrow night after the proposal. = Keith ja minä todellakin harrastamme kosintasesiksi illalla kosinnan jälkeen.</td>
</tr>
<tr>
<td>e-maily-pagey-thingy</td>
<td>S01E10</td>
<td>I have that exact same e-maily-pagey-thingy. = Minulla on tuo sama sähköpostijuttu.</td>
</tr>
<tr>
<td>palm dale</td>
<td>S01E07</td>
<td>Take a little trip to palm dale. = Käy vähän eteläässä.</td>
</tr>
<tr>
<td>booty embargo</td>
<td>S04E19</td>
<td>...but I had a feeling her four week booty embargo was about to end. = ...mutta kuukauden odotus taisi olla päätymässä.</td>
</tr>
<tr>
<td>love embargo</td>
<td>S01E11</td>
<td>Consider yourself cut off. Full love embargo baby. = Sinulla ei ole siihen asiaa. Täydellinen suku.</td>
</tr>
<tr>
<td>shame hole</td>
<td>S01E21</td>
<td>Why don't you attempt to crawl out of your little shame hole... = Yritähan ravistaa häpeä harteiltaasi...</td>
</tr>
<tr>
<td>Jiggly ball</td>
<td>S05E04</td>
<td>There is no such thing as Jiggly ball, is there? = Mitään temppupalloa ei olekaan. Vai onko?</td>
</tr>
</tbody>
</table>
I'm a bit of an inventor. I'm gonna show you my latest one: penstraw.

...resulting in the rarest of all phenomenon, the seamless, collaborative guy

She's cuckoo

Nurse Espinosa and her chiquita

And then the ultimate Cox

Look at you, squish

Let the medical wienies deal with it.

But you know what he was best at? Being girl bait.

If you're a doody face, don't say anything.

...that uncle Cox was doling out the feel

Elliot did a little tongue

I got us watchie

The guard with a hook

Attempt the casual side

The guard with a hook-hand. = Vartija, jolla on koukku.

Knife

The guard with a hook.

The guard with a hook.

That my friends is a roof toilet.

Two and a half years from chest hands.

I don't know about that stay

Mutta mikä oli Keithin vahvuus? Hän oli hyvä syöttä.

But you know what he was best at?

That my friends is a roof toilet.

I don't want you telling anybody about my epiphany toilet.

...that uncle Cox was doling out the feel

Elliot did a little tongue-dance in Franklyn's ear...=

But you know what he was best at?

That my friends is a roof toilet.

I don't want you telling anybody about my epiphany toilet.

Two and a half years from chest hands.

I don't know about that stay

Mutta mikä oli Keithin vahvuus? Hän oli hyvä syöttä.

But you know what he was best at?

That my friends is a roof toilet.

I don't want you telling anybody about my epiphany toilet.

Two and a half years from chest hands.

I don't know about that stay

Mutta mikä oli Keithin vahvuus? Hän oli hyvä syöttä.

But you know what he was best at?
You rich yacht ear situation air scarf point doc chop face friend air gurney second (bastards) bastard moussed pan kissy poo story tippy toes happy hippety looky nappy schwing commit Hover Hoover

story-topped S06E22 päähitin sinut You my friend has just been story-topped. = Ystävän, päähitin sinut.
poo-faint S06E10 kakkiessa and felt the familiar light-headedness I get right before a poo-faint = ja tunsin päässäni vippaavan samoin kuin kakkissa
kissy-faced S01E14 hyvä väli... and felt the familiar light-headedness I get right before a poo-faint = ja tunsin päässäni vippaavan samoin kuin kakkissa
pan-faced (alien) S04E02 lättänaamahypio ...not when she married that gay pan-faced alien. = ...ei sillä, kun hän naisi lättänaamahypiön.
moussed-haired S06E06 "" Until that moussed-haired little nuisance in no more. = Siks kunnes ikäväks piina katoaa bastard-coated (bastards) S04E07 äparäpäälyysteisiä äparöitä People are bastard-coated bastards with bastard filling. = Ihmiset ovat äpäräpäälyysteisiä äparöitä äparätäytteellä.
second-opinioned S05E04 "" = I won't be second-opinioned by a clinic doctor... = en kuuntele lääkäriä...
gurney-surfing S03E13 paarisurffailu The reason I'm gurney-surfing aside from the fact that it's totally bitching... = Syy paarisurffailuun, paitsi, että se on hiton kivaa,...
air-fondling S03E15 hieron ilmassa' I'm air-fondling Dr. Miller's boobies. = Hieron ti Millerin tissejä ilmassa.
friend-stealing S04E01 ystävä varastava I'm sure your more interested in conspiracy theories about gangs and friend-stealing. = Luen kiinnostuneempia jengejä ja ystävän varastamista käsittelemästä salaliittoteoriaista.
face-rubbing S04E01 kuonokäsittely Did you not see what just happened or do you not get face-rubbing? = Nätkö, mitä tapahtui, vai eikö taju kuonokäsittelyä?
chop-busting S04E14 Häsitosten vain New thing. I'm busting chops... = chop-busting. = Uusi juttu, Häsitosten kaikia. = Häsitsten vain.
doc-dusting S04E14 tomutan ... and doc-dusting. = Ja tomutan.
point-making S05E13 asiaa Less point-making... = Vähemmän asiaa.
scarf-getting S05E13 huvin hakua ... more scarf-getting... = ja enemmän huvin hakua.
air-groping S06E20 (kähmiä ilman kautta) As we sat there air-groping my ex = Kun kähmimme exääni ilman kautta
situation-handling S04E18 tilanteen hoitamien I will kick your ass in situation-handling. = Voitan sinut tilanteen hoitamisessa.
耳-licking (policy) S01E03 korvajuttu = He obviously hasn't told you about my ear-licking policy. = Enkä ole tainnut kertoa sitä korvajuttua.
yacht-owning (punk) S05E11 veneenmistajapiru You rich yacht-owning punk! = Senkin nikas veneenmistajapiru!
scalpel-toting S06E08 skalpellia heiluttava You're not an idiotic, scalpel-toting,... = Et ole tollo, skalpellia heiluttava,....
basketball-dribbling S06E08 koriksesta vahtoava ...basketball-dribbling,...idiotic man-boy. = ...koriksesta vahtoava,...epäkypsyä nulikka.
daredevilng (skills) S03E18 huimapäiset (taitoni) so now I've got to give them the 401 on my mad daredevilng skills. = joten menen näytöltään heille huimapäiset taitoi.
tent-dwelling S06E10 asun teltassa Plus I'm a tent-dwelling poop-fainter, who can't drive. = Lisäksi asun teltassa, pyörryn kakkiessani, enkää osaa ajaa.
jump-suit-wearing S04E19 haalaripukuinen...basketball-dribbling,...idiotic man-boy. =...koriksesta vaahtoava,...epäkypsä nulikka.
van-driving S04E19 pakettiautoa ajava...van-driving,...=...pakettiautoa ajavan,...
vomit-cleaning S04E19 öksennuksia pusaava...vomit-cleaning,...=...öksennuksia pusaavaan,...
frankenstein-looking S04E19 hirviön näköinen...no good, confounded, frankenstein-looking buffoon like you gets a girl like Barbie. = hirviön nököisen paukapään saavan Barbien kaltaista tyttöä.
hair-mussing S05E01 lähes vilpitön...=..."Lähes vilpittömän", hän sanoi. ...
airbanding S05E09 ilmabändit on kielletty. No airbanding. = Ilmabändit on kielletty.
life-affirming S01E01 suloista Sex is life-affirming. = Seksi on suloista.
head-locking (Dan) S02E06 niskalenkki- Dan He-hey little brother! It's the head-locking Dan! = Hei, pikkuveli! Niskalenkki-Dan tuli.
half-sincere S05E01 lähes vilpitön ...he said "half-sincere",...=..."Lähes vilpittömän", hän sanoi. ...
full-sincere S05E01 "..." ...but I think it was full-sincere, feel my shoulder it's still warm. =..."koeta tästä, se on lämmin.
full-up S01E21 täysi My dance card is full-up too. = Minunkin tanssikorttini on täysi.
shoo-in S03E18 osallistuja You are a shoo-in for the little girl X-games. = Olet varma osallistuja pikkutyttöjen extreme-kisoihin.

overall: 103

2. Affixes Season&Episode Finnish translations
whinyface S01E10 vinkunaama I'm donna give you a nickname. ...How about...Whinyface? = Saat minulta lempinimen. ...Miten olisi...Vinkunaama?
whinybritches S01E10 vinkuperse ...Whinybritches? =...Vinkuperse?
whinysomething S01E10 vinkujotain ...Whinysomething. I definitely like whiny. =...Vinkujotain. Tuo "vinku" on kiva.
whinydancer S01E10 vinkutanssija ...Whinysomething. I definitely like whiny. =...Vinkutanssija?
air-five S02E21 ilmaläppäys Who's with me? Air-five! = Kuka on samaa mieltää? Ilmaläppäys.
mental-five S03E02 ilman käsia Mental-five. (The Todd high-fives himself in his head) = Ilman käsia.
face-five S04E13 naamaviitonen (The Todd gets slapped in the face) Face-five! Oh yeah! = Naamaviitonen. Huippu!
assisted-five
Tough break-five
Betrayal-five
Euphemism-five
cyber-five
ducttape-five
good break-five
Betrayal-five
euphemism-five
cyber
Ducttape-five
walkies
Catchies
quitsies
Townsie
Turkies
twosies
cutsies
funsys
defsies
Frontsies
druggies
Splitsies
where-did-I-go-wrongsies
sulkies
E-vited
<table>
<thead>
<tr>
<th>English</th>
<th>Finnish</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>un-e-vite</td>
<td>S05E03</td>
<td>e-perua</td>
</tr>
<tr>
<td>e-yesses</td>
<td>S05E03</td>
<td>e-kylää</td>
</tr>
<tr>
<td>e-maybes</td>
<td>S05E03</td>
<td>e-ehkää</td>
</tr>
<tr>
<td>e-sponses</td>
<td>S05E03</td>
<td>e-vastausta</td>
</tr>
<tr>
<td>e-foot</td>
<td>S05E03</td>
<td>e-jalka</td>
</tr>
<tr>
<td>non-bunching</td>
<td>S01E16</td>
<td>istuva</td>
</tr>
<tr>
<td>non-holiday</td>
<td>S02E06</td>
<td>tarpeeton juhlapyhä</td>
</tr>
<tr>
<td>un-bunching</td>
<td>S03E15</td>
<td>eivät purista</td>
</tr>
<tr>
<td>un-potty-trained</td>
<td>S04E02</td>
<td>sottuinen</td>
</tr>
<tr>
<td>un-invite</td>
<td>S03E18</td>
<td>olla kutsumatta</td>
</tr>
<tr>
<td>unwakable</td>
<td>S05E10</td>
<td>eikä herää</td>
</tr>
<tr>
<td>un-sleep</td>
<td>S06E12</td>
<td>&quot;.&quot;</td>
</tr>
<tr>
<td>In-building</td>
<td>S04E19</td>
<td>&quot;.&quot;</td>
</tr>
<tr>
<td>re-suture</td>
<td>S02E22</td>
<td>ompele uudelleen</td>
</tr>
<tr>
<td>co-bestman</td>
<td>S03E13</td>
<td>bestmanit yhdessä</td>
</tr>
<tr>
<td>co-agree</td>
<td>S04E03</td>
<td>yhtä mieltä</td>
</tr>
<tr>
<td>de-nerdified</td>
<td>S05E12</td>
<td>putsa siitä pois kaikki nörttibakteerit</td>
</tr>
<tr>
<td>mega-loathe</td>
<td>S06E04</td>
<td>hemohalveksia</td>
</tr>
<tr>
<td>super-rude</td>
<td>S06E17</td>
<td>tosi töykä</td>
</tr>
<tr>
<td>super-duper-serious</td>
<td>S04E04</td>
<td>supervakava</td>
</tr>
<tr>
<td>super-psyched</td>
<td>S06E22</td>
<td>innostunut</td>
</tr>
<tr>
<td>super-randy</td>
<td>S06E22</td>
<td>&quot;.&quot;</td>
</tr>
<tr>
<td>mini-meal</td>
<td>S04E13</td>
<td>pikkuaateria</td>
</tr>
<tr>
<td>quasi-offensive</td>
<td>S01E03</td>
<td>puolivillainen</td>
</tr>
</tbody>
</table>
| anti-drowning (device) | S04E06 | pelastuslaite | What is this? -That's your basic homemade anti-drowning device... = Mikä tämä on? - Kotikeinon pelastuslaite...
<table>
<thead>
<tr>
<th>Phrase</th>
<th>Season</th>
<th>Episode</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>fan-damn-tastic</td>
<td>S02E05</td>
<td></td>
<td>Fan-damn-tastic. = Hiton hieno juttu.</td>
</tr>
<tr>
<td>boo-frickin-hoo</td>
<td>S03E05</td>
<td></td>
<td>Yeah, boo-frickin-hoo. Listen, I'm so glad you called. = Nyyh-nyyh. Olen iloinen, että solit.</td>
</tr>
<tr>
<td>poo-er</td>
<td>S01E16</td>
<td></td>
<td>I'm a nervous poo-er. = Minä hermoilen vastallani.</td>
</tr>
<tr>
<td>bed-maker</td>
<td>S01E11</td>
<td></td>
<td>I just make beds. ... Again. Bed-maker. = Minä voin petaa. ... Olen uusimainen, minä petaan.</td>
</tr>
<tr>
<td>one-hitter</td>
<td>S01E12</td>
<td></td>
<td>There's nothing wrong with a one-hitter, there Barbie. = Ei se haittaa, jos yksi lyönti pääsee läpi.</td>
</tr>
<tr>
<td>joer</td>
<td>S02E04</td>
<td></td>
<td>It's not like you're ladling out sloppy joes or something... You know my uncle was a joer... = Et sinä kauho jauhelihapataa tai jotain... Tiedätkö, enoni oli &quot;jauhisfani&quot;.</td>
</tr>
<tr>
<td>poop-fainter</td>
<td>S06E10</td>
<td></td>
<td>Plus I'm a tent-dwelling poop-fainter, who can't drive. = Lisäksi asun teltassa, pyörryn kakkiessani, enkä osaa ajaa.</td>
</tr>
<tr>
<td>pink-bellier</td>
<td>S05E18</td>
<td></td>
<td>Unfortunately, Turk was the greatest pink-bellier in all the land. = Valitettavasti Turk oli maan paras vedelläkin käyttäjä.</td>
</tr>
<tr>
<td>question-talker</td>
<td>S04E03</td>
<td></td>
<td>Plus, he's a question-talker. - What's a question-talker? = Hän puhuu kysellen. - Mitä &quot;puhuu kysellen&quot; tarkoittaa?</td>
</tr>
<tr>
<td>space-waster</td>
<td>S03E03</td>
<td></td>
<td>Out of my way space-waster. = Pois tieltä, tilanhukka.</td>
</tr>
<tr>
<td>spooner</td>
<td>S04E06</td>
<td></td>
<td>Is there spooning? Because I don't spoon. I'm not a spooner. = Makaatteko vierekkäin? Minä nimittäin en tee niin.</td>
</tr>
<tr>
<td>britches-shrinker</td>
<td>S04E03</td>
<td></td>
<td>From now on I'm gonna be your britches-shrinker. = Tästä lähtien minä palautan sinut maan tasalle.</td>
</tr>
<tr>
<td>baby-proofer</td>
<td>S05E22</td>
<td></td>
<td>Friday we have to meet with the baby-proofer at the apartment. = Perjantaina tulee asunnon vuovatarkastaja.</td>
</tr>
<tr>
<td>story-topper</td>
<td>S06E22</td>
<td></td>
<td>I'm a story-topper. = Minun juttu on oltava paras.</td>
</tr>
<tr>
<td>sleep humper</td>
<td>S03E06</td>
<td></td>
<td>Bunk with the Todd! - JD, you know that he's a sleep humper. = Nuku Toddin vieressä. - Tiedät, että hän on unissahässijä.</td>
</tr>
<tr>
<td>psychobablry</td>
<td>S05E13</td>
<td></td>
<td>I find your particular brand of psychobablry about as useful and about as effective as fairy dust. = Minusta sinun psykohöpinäsi on yhtä käytöttöpoista ja tehokasta kuin keijupöly.</td>
</tr>
<tr>
<td>littlelest</td>
<td>S02E17</td>
<td></td>
<td>Around here you have to grab hold of the littlest victories. = Täällä täytyy ottaa kaikki irti pienistäkin voittoista.</td>
</tr>
<tr>
<td>foreverest</td>
<td>S03E07</td>
<td></td>
<td>We'll be bestest friends foreverest = pysymme parhaimpeina kaverimpana.</td>
</tr>
<tr>
<td>ruggist</td>
<td>S06E04</td>
<td></td>
<td>Now I just gotta find someone to replace this rug. ... Again. = Pitäisi löytää jouku vaihtamaan tämä matto. ... Matottaja.</td>
</tr>
<tr>
<td>kidlets</td>
<td>S02E03</td>
<td></td>
<td>Love to the wife and kidlets. = Terveisiä vaimolle ja lapsosille.</td>
</tr>
<tr>
<td>blah-blah-ologist</td>
<td>S01E03</td>
<td></td>
<td>Take your blah-blah to the blah-blah-ologist. = Vie hoppo-hoppoä höhöhopööjillä.</td>
</tr>
<tr>
<td>intern-hating-est</td>
<td>S01E22</td>
<td></td>
<td>the haematopathologist is the meanest, intern-hating-est monster in this hospital. = hematologi on ikein, apulaislääkäreitä vihava hirvio tällä.</td>
</tr>
<tr>
<td>gotta-see-ems</td>
<td>S01E05</td>
<td></td>
<td>I have just an awful case of gotta-see-ems. = Minulla on pahanlaatuinen näyttääkääne-vaiva.</td>
</tr>
<tr>
<td>phobia-phobic</td>
<td>S02E16</td>
<td></td>
<td>I'm racked with self-doubt, I've panic attacks, I'm claustrophobic, germophobic, phobia-phobic. = Minua vaivaa itse-epäily, klaustrofobia, germofobia, fobianfobia.</td>
</tr>
<tr>
<td>Term</td>
<td>Season</td>
<td>Episode</td>
<td>Translation</td>
</tr>
<tr>
<td>----------------------</td>
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<td>---------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>danke-ing</td>
<td>S02E20</td>
<td>kiittele</td>
<td>What he danke-ing you for? = Mistä hän kiittele sinua?</td>
</tr>
<tr>
<td>chestless</td>
<td>S04E10</td>
<td>ruipelo</td>
<td>You and Mr Chestless here are over so move on. = Sinun ja ruipeloon juttu on, Jatka matkaa.</td>
</tr>
<tr>
<td>goof-around-itis</td>
<td>S04E12</td>
<td>pelleilylittti</td>
<td>He just might have goof-around-itis = Hänettä voi olla pelleilylittti</td>
</tr>
<tr>
<td>Coxian</td>
<td>S06E05</td>
<td>coxianiseksi</td>
<td>He said in a sarcastic tone we've all come to know as Coxian. = Sanoi hän sarkastisella äänellä, jota kutsumme coxianiseksi.</td>
</tr>
<tr>
<td>Cox-ish</td>
<td>S04E24</td>
<td>Cox-mainen</td>
<td>Actually Turk, you are slightly Cox-ish. = Olet sinä vähän Cox-mainen.</td>
</tr>
<tr>
<td>jockish</td>
<td>S05E21</td>
<td>rämäpäinen</td>
<td>...orthopaedic surgeons are notoriously the most unemotional, jockish surgeons of all. =...ortopedisen kirurgit ovat tunnetusti kaikkein rämäpäisimpää kirurgeja.</td>
</tr>
<tr>
<td>cancer-free</td>
<td>S02E09</td>
<td>syöpänsä on parantunut</td>
<td>Isn't it great? He's cancer-free. = Eikö olekin upeaa? Hänen syöpänsä on parantunut.</td>
</tr>
<tr>
<td>grope-free (dancing)</td>
<td>S06E21</td>
<td>(rauhassa)</td>
<td>I just got us into a great gay bar for some grope-free dancing. = Järjestin meidät gay-baarin, missä saamme tanssia rauhassa.</td>
</tr>
<tr>
<td>kidney-wise</td>
<td>S04E11</td>
<td>&quot;&quot;</td>
<td>Murray and his dad are a match, kidney-wise. = Murray voi antaa munuaisen isäleen.</td>
</tr>
<tr>
<td>man-wise</td>
<td>S05E01</td>
<td>epämiehekkäästi</td>
<td>everytime you drop the ball man-wise...= joka kerta, kun käyttäytyyt epämiehekkäästi.</td>
</tr>
<tr>
<td>dongs-wise</td>
<td>S05E20</td>
<td>heijaripuoli</td>
<td>You're really impressive in the showers this morning, you know, dongs-wise. = Sinä olit mahtava suihkussa. Tarkoitan heijaripuolta.</td>
</tr>
<tr>
<td>possum-like</td>
<td>S04E09</td>
<td>&quot;&quot;</td>
<td>Ted's possum-like defense mechanism was actually quite brilliant. = Tedin puolustusmekanisni oli nerokas.</td>
</tr>
<tr>
<td>suck-up fest</td>
<td>S03E04</td>
<td>juhla</td>
<td>if my hairmet hadn't gotten stolen in your stupid suck-up fest last night. =ellei joku olisi vienyt juhlissä hiukkipäräni.</td>
</tr>
<tr>
<td>snoozefest</td>
<td>S03E18</td>
<td>unettava juhla</td>
<td>I don't think I'd want to go to a snoozefest with a bunch of drunk proctologists... = Enkä halua unettaviin juhliin pelkkien proktologien kanssa....</td>
</tr>
<tr>
<td>patientville</td>
<td>S04E20</td>
<td>potilaiden maailma</td>
<td>What's shaking in patientville? = Mitä potilaiden maailmaan kuuluu?</td>
</tr>
<tr>
<td>snoozeville</td>
<td>S04E05</td>
<td>nukahdan heti</td>
<td>But show me a guy who wants to get married and has a good job and it's like snoozeville for me. = Jos tapaan kivan kundin, joka haluaa naimisiin, nukahdan heti.</td>
</tr>
<tr>
<td>croaksville</td>
<td>S01E16</td>
<td>Potkaisi tyhjää!</td>
<td>And what happened to that school teacher you were prattling on about? -Passed away. -Croaksville. = Mitä sille sinun opettajillesi tapahtui? -Hän poistui. -Potkaisi tyhjää.</td>
</tr>
<tr>
<td>elbowy</td>
<td>S02E12</td>
<td>&quot;&quot;</td>
<td>...and make sweet, elbowy love to each other.= ja rakastelette oikein rytinällä.</td>
</tr>
<tr>
<td>bloaty</td>
<td>S01E15</td>
<td>muheva</td>
<td>Fat, gassy, bloaty sex? = Paksu, muheva seksä?</td>
</tr>
<tr>
<td>innie</td>
<td>S03E17</td>
<td>(menee sisään)</td>
<td>Only because Jasper becomes innie when he gets nervous. = Vain koska Jasper menee sisään hermostuessaan.</td>
</tr>
<tr>
<td>tushie</td>
<td>S02E04</td>
<td>peppu</td>
<td>I could spend the rest of my life with Lauren, or at least with her tushie. = Voisin jakaa elämäni Laurenin tai hänen peppunsa kanssa.</td>
</tr>
</tbody>
</table>

**overall:** 111
### 3. Conversion

<table>
<thead>
<tr>
<th>Conversion</th>
<th>Season&amp;Episode</th>
<th>Finnish translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I don't dislike you, I nothing you. = En pidä enkä ole pitämättä.</td>
<td>S01E06 &quot;-&quot;.</td>
<td>I don't dislike you, I nothing you. = En pidä enkä ole pitämättä.</td>
</tr>
<tr>
<td>You just ma'amed your way out of me ever bying you beer again! = Kutsuit rouvaksi, jotta en nähän tarjoaisi olutta.</td>
<td>S04E22 kutsuit rouvaksi</td>
<td>You just ma'amed your way out of me ever bying you beer again! = Kutsuit rouvaksi, jotta en nähän tarjoaisi olutta.</td>
</tr>
<tr>
<td>As I side-stroked through the salty waters of the Great Pacific... = Kun kroolasin halki Tyynenmeren suolaisten aaltojen...</td>
<td>S05E03 kroolasin</td>
<td>As I side-stroked through the salty waters of the Great Pacific... = Kun kroolasin halki Tyynenmeren suolaisten aaltojen...</td>
</tr>
<tr>
<td>It didn't bother me that Dr Cox had just Kelly Ripa'd me... = Ei haitannut, että Cox oli tehnyt minulle kellyripat...</td>
<td>S05E15 tehnyt kellyripat</td>
<td>It didn't bother me that Dr Cox had just Kelly Ripa'd me... = Ei haitannut, että Cox oli tehnyt minulle kellyripat...</td>
</tr>
<tr>
<td>After two hours of intense roboting I was parched. = Kurkkua kuivasi kahden tunnin robottitanssin jälkeen.</td>
<td>S04E15 bottitanssi</td>
<td>After two hours of intense roboting I was parched. = Kurkkua kuivasi kahden tunnin robottitanssin jälkeen.</td>
</tr>
<tr>
<td>Do you like vanning? = Tykkäätkö &quot;pakuilusta&quot;?</td>
<td>S04E19 &quot;pakuilu&quot;</td>
<td>Do you like vanning? = Tykkäätkö &quot;pakuilusta&quot;?</td>
</tr>
</tbody>
</table>

**Overall:** 8

### 4. Back-formation

<table>
<thead>
<tr>
<th>Back-formation</th>
<th>Season&amp;Episode</th>
<th>Finnish translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>I don't disdain you! It's quite the opposite: I dain you. = En halveksi sinua. Päinvastoin. Minä &quot;epähalveksin&quot;.</td>
<td>S03E10 &quot;epähalveksin&quot;</td>
<td>I don't disdain you! It's quite the opposite: I dain you. = En halveksi sinua. Päinvastoin. Minä &quot;epähalveksin&quot;.</td>
</tr>
</tbody>
</table>

**Overall:** 1

### 5. Clipping

<table>
<thead>
<tr>
<th>Clipping</th>
<th>Season&amp;Episode</th>
<th>Finnish translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>I wish I could be an insensitive, cynical robo-doc like you. = Voisin olla noin tunteeton ja kyyninen robottohtori.</td>
<td>S02E06 robottohtori</td>
<td>I wish I could be an insensitive, cynical robo-doc like you. = Voisin olla noin tunteeton ja kyyninen robottohtori.</td>
</tr>
<tr>
<td>I'm no she-doc, I can take it. = Enkä minä ole mikään vauva. Minä kestän sen.</td>
<td>S01E12 vauva</td>
<td>I'm no she-doc, I can take it. = Enkä minä ole mikään vauva. Minä kestän sen.</td>
</tr>
<tr>
<td>My heart hates uggos. = Sydämeni karttaa rumiluksia.</td>
<td>S05E21 rumilukset</td>
<td>My heart hates uggos. = Sydämeni karttaa rumiluksia.</td>
</tr>
<tr>
<td>I love the Inter-highway. = Internetin maailma on ihana.</td>
<td>S06E05 Internetin maailma</td>
<td>I love the Inter-highway. = Internetin maailma on ihana.</td>
</tr>
</tbody>
</table>

73
<table>
<thead>
<tr>
<th>ambu-date</th>
<th>S04E08</th>
<th>ambu-treffit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Looks like we've got ourselves a little ambu-date. That's ambulance and date put together. = Meillä on ambu-treffit. Eli ambulanssi ja treffit.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Overall: 10

<table>
<thead>
<tr>
<th>6. Blending</th>
<th>Season&amp; Episode</th>
<th>Finnish translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>assium</td>
<td>S01E07</td>
<td>ahterium</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sir. I've got so much potassium its coming out of my assium! = Löytyy niin paljon kaliumia, että koko ahterium on täynnä!</td>
</tr>
<tr>
<td>mocha-chinos</td>
<td>S06E01</td>
<td>mokka-chinos</td>
</tr>
<tr>
<td></td>
<td></td>
<td>...sorry my vallet is in my other pair of mocha-chinos. = ...lompakko unohtui toisten mokka-chinosien taskuun.</td>
</tr>
<tr>
<td>smoke-accino</td>
<td>S06E03</td>
<td>kessuchino</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the two most addictive substances on Earth are caffeine and nicotine. Behold. Smoke-accino. = pahtien riippuvuutta aiheuttavat kofeiini ja nikotiini. Katso. Kessuchino.</td>
</tr>
<tr>
<td>crappuchino</td>
<td>S01E14</td>
<td>pasta</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I think what she means is she doesn't give a crappuchino. = Hän tarkoittaa, ettei välitä pastan vertaa.</td>
</tr>
<tr>
<td>cham-lame (glass)</td>
<td>S02E13</td>
<td>&quot;.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>You might as well put it in her cham-lame glass. = Voisit yhtä hyvin jättää kosimatta.</td>
</tr>
<tr>
<td>&quot;intro&quot;</td>
<td>S02E11</td>
<td>&quot;sisääfro&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>...he's shaving his dome so much lately that the hair's actually starting to grow inwards. = ...hän on ajellut kaljuaan niin paljon, että hiukset alkavat kasvaa sisäänpäin. Vaivaa kutsutaan &quot;sisääfroski&quot;.</td>
</tr>
<tr>
<td>sexcapades</td>
<td>S03E07</td>
<td>seksileikit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>...doesn't mean that you can use MY guestroom for your nerdy, G-rated sexcapades. =...se ei tarkoita, että voitte käyttää vierashuonettani seksileikeilinne.</td>
</tr>
<tr>
<td>liberry</td>
<td>S03E04</td>
<td>kirjaamo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We've been to the liberry. = Kävimme kirjaamossa.</td>
</tr>
<tr>
<td>strawberry</td>
<td>S03E04</td>
<td>mansukka</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Your face is red like strawberry. = Naamasi muuttui punaiseksi kuin mansukka.</td>
</tr>
<tr>
<td>threemor</td>
<td>S05E02</td>
<td>&quot;kas vain&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>His tumor is getting so big it's starting to look like a 'threemor'. = Kasvain on kohta niin iso, että joutuu sanomaan &quot;kas vain&quot;.</td>
</tr>
<tr>
<td>naptism</td>
<td>S06E22</td>
<td>nasta</td>
</tr>
<tr>
<td>hairmet</td>
<td>S03E04</td>
<td>hiuskyypärä</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Actually it's not a helmet, it's a hairmet. = Itse asiassa se on hiuskyypärä.</td>
</tr>
<tr>
<td>sunbrella</td>
<td>S05E13</td>
<td>aurinkovarjo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ah, shut up and move the sunbrella, will you. = Ole vaiti ja käännä aurinkovarjoa.</td>
</tr>
<tr>
<td>pun-iteranty</td>
<td>S05E17</td>
<td>&quot;.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>If I'm not careful, they'll put me in the pun-iteranty. = Jos en pidä varaan, saan syyteen kuolaa puolatamisesta.</td>
</tr>
<tr>
<td>fearitude</td>
<td>S05E23</td>
<td>pelkäämättömys</td>
</tr>
<tr>
<td></td>
<td></td>
<td>...basking in the glow of the janitor's awesome...fearitude. =...yliostämää huoltomiehen mahtavaa...&quot;pelkäämättömyyttä&quot;.</td>
</tr>
<tr>
<td>rocktors</td>
<td>S05E07</td>
<td>roktorit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Okay rocktors! That's my name for doctors who rock. = No niin, roktorit. Nään kutsun tohtoreita, jotka rokaavat.</td>
</tr>
<tr>
<td>blerd</td>
<td>S06E02</td>
<td>mörtti</td>
</tr>
<tr>
<td></td>
<td></td>
<td>...with my cousin, who just so happens to be the world's biggest blerd. =...serkkuani kanssa. Hän on maailman suurin mörtti.</td>
</tr>
<tr>
<td>slesident</td>
<td>S02E05</td>
<td>luntturi</td>
</tr>
<tr>
<td></td>
<td></td>
<td>...or slesident, which apparently is half slut, half resident. =...tai luntturiksi, se on luntun ja lääkärin yhdistelmä.</td>
</tr>
<tr>
<td>murse</td>
<td>S02E15</td>
<td>moitaja</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I'm dating a murse. = Seurustelen moitajan kanssa.</td>
</tr>
<tr>
<td>mecretary</td>
<td>S02E15</td>
<td>mihteeri</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Better that than a mecretary. = Parempi kuin mihteeri.</td>
</tr>
<tr>
<td>mouseketeer</td>
<td>S01E16</td>
<td>Pikku kakoksen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>My god, I'm drinking with a mouseketeer. = Olen drinkillä Pikku kakoksen postilaisen kanssa.</td>
</tr>
</tbody>
</table>
She's unconscious and virtually unwakable. Observe...Jordalicious!

"Hän on tajuton eikä herää. Katsokaa...Jordalicious!"

Oh, Smelliot! What's the happy-hap? 

"Smelliot, mitä mimmi?"

Oh, don't even start, Tarla...

"Älkää jaksako, Tarla,..."

...or Curk or whatever you're calling this little two-headed judgemental freakshow.

"...Curk, tai miksi kutsuttekaan tätä kaksipäistä friikkiä."

Coxian is not the adjective version of your name. It's a clever combination of Cox and Dorian.

""Coxiaaninen" ei ole adjektiivi nimestäsi. Se on fiksu yhdistelmä Coxista ja Dorianista."

She could be half Turk and half Elliot. ...I died Turkiot.

"Hän voisi olla puoliksi Turk ja puoliksi Elliot. ...Kuolin, Turkiot."

Possible nicknames for Dr. Cox when we become best friends: The Coxinator...

"Lempinimiä tri Coxille, kun meistä tulee bestikset: Coxinaattori..."

All the best with that Barbidiot.

"Onnea matkaan, Barbidiootti."

See you later Bobigator.

"Nähdään myöhemmin, Bobigator."

Okay, fear might need a little work but otherwise smurftastic!

"Pelkoa pitää kehitellä, mutta muuten smurffaava!"

Mm, that's what we call Cabbage-tastic.

"Tämä on cabbagemaisen hyvää."

FYI that loft is Lohan-tastic. = Muuten, se vintti on fantsu.

"...ja kääntyä keithiläisyyteen.."

Enjoy your day in Janitoria.

"Nauttikaa päivästänne Huoltolandiassa."

Quarantinis anyone? = Maistuisiko pikku karanteeni?

"Meillä ei ole omenamartinia, mutta persikkamartini onnistuu."

Sorry sir, we don't have appletinis but I could make you a peachtini.

"Meillä ei ole omenamartinia, mutta persikkamartini onnistuu.

Sorry, we don't have appleinis but I could make you a peachini. 

"Meillä ei ole omenamartinia, mutta persikkamartini onnistuu."

Quarantinis anyone? = Maistuisiko pikku karanteeni?


To clear my head, I decided to give scooter-blading a try. 

"Selviättääkseni pääni ajattelin kokeilla skootteriluistelua."

Help! I'm getting chair-jacked!

"Apu! Minun tuolinapattani."

I'm gaging and vomiting at the same time. I'm...I'm gavomiting!

"Kulman takaa saa tajunnanrätävätä omenamartineja."

...and I'll have an appleini. You know what, hell, I'll have a real drink. Make it a nectarini.

"Vaan otan kunnon drinkin. Pistetään nectarini."

Sadistic and I'll have an appletini. You know what, hell, I'll have a real drink. Make it a nectarini.

"Oh, jät jääpeitteeksi Reidin suhteen."

"Meillä ei ole omenamartinia, mutta persikkamartini onnistuu.

Sorry sir, we don't have appleinis but I could make you a peachini. 

"Meillä ei ole omenamartinia, mutta persikkamartini onnistuu."

Quarantinis anyone? = Maistuisiko pikku karanteeni?

Down the street on the right they make an appletini that'll knock your socks off.

"Ja minulle omenamartini. Ei, vaan otan kunnon drinkin. Pistetään nectarini."

"Meillä ei ole omenamartinia, mutta persikkamartini onnistuu.

Sorry sir, we don't have appleinis but I could make you a peachini. 

"Meillä ei ole omenamartinia, mutta persikkamartini onnistuu."
There's no shame in cry-maxing. = Ei siemennyhkeessä ole mitään pahaa.

7. Acronyms

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Season &amp; Episode</th>
<th>Finnish translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOD</td>
<td>S04E13</td>
<td>DV</td>
</tr>
<tr>
<td>Wife Of Diabetic</td>
<td></td>
<td>Diabeetikon vaimo</td>
</tr>
<tr>
<td>NAAAA</td>
<td>S05E19</td>
<td>NAAAA</td>
</tr>
</tbody>
</table>

National Association for the Advancement of African-Americans

Overall: 2

8. Semantic change

<table>
<thead>
<tr>
<th>Change</th>
<th>Season &amp; Episode</th>
<th>Finnish translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>unmentionables</td>
<td>S01E09</td>
<td>nimettömät</td>
</tr>
<tr>
<td>giblets</td>
<td>S01E23</td>
<td>&quot;*&quot;</td>
</tr>
<tr>
<td>whipped</td>
<td>S01E16</td>
<td>tossun alla</td>
</tr>
<tr>
<td>mop (=sad)</td>
<td>S02E04</td>
<td>moppi</td>
</tr>
<tr>
<td>mopping (=listening)</td>
<td>S02E04</td>
<td>moppaan</td>
</tr>
<tr>
<td>moppn't (shouldn't)</td>
<td>S02E04</td>
<td>ei moppaa</td>
</tr>
<tr>
<td>loaners</td>
<td>S02E01</td>
<td>lainavehkeet</td>
</tr>
<tr>
<td>rattle</td>
<td>S02E01</td>
<td>Mitä siitä?</td>
</tr>
<tr>
<td>wing-man (thing)</td>
<td>S02E18</td>
<td>treffinetsijäjuttu</td>
</tr>
<tr>
<td>hatchling</td>
<td>S02E20</td>
<td>&quot;*&quot;</td>
</tr>
<tr>
<td>dillie-dailies</td>
<td>S03E18</td>
<td>&quot;*&quot;</td>
</tr>
<tr>
<td>nipper</td>
<td>S04E07</td>
<td>ihan pikkuisen</td>
</tr>
<tr>
<td>sashay</td>
<td>S04E12</td>
<td>&quot;*&quot;</td>
</tr>
<tr>
<td>halfro</td>
<td>S04E09</td>
<td>puoliafro</td>
</tr>
<tr>
<td>a Doug</td>
<td>S04E09</td>
<td>&quot;Dougiksi&quot;</td>
</tr>
</tbody>
</table>

Overall: 49
Dorian (wrong)  S06E08  Dorian  
Dorian. You have been wrong about so many things that I'm not even going to say something's wrong anymore. Instead I'm going to say: "It's Dorian." = Dorian. Olet ollut väärässä niin monessa asiassa, etten enää viitsi sanoa "väärin". Sanon sen sijaan: "Se on Dorian."

Twinkie  S02E01  Säihkysilmä  
Which brings us to Twinkie. = Siltä muistinkin, Säihkysilmä.

venti drip (=giant coffee)  S06E03  iso kahvi  
Giant coffee. ... -Here's your venti drip. = Jättikahvi. ...-Tässä on iso kahvisi.

under-wood  S06E01  alakovanen  
I'm carrying under-wood right now. = Minulla on just nyt alakovanen.

nogging  S06E07  kaali  
How did you hurt your nogging. = Miten satutit kaalisi?

foofie (make a)  S06E12  pieraista  
No Turk. I know that face. Don't you dare make a foofie. = Älä, Turk. Tunnen tuon ilmeen. Älä uskallakaan pieraista.

caboodle  S06E16  pemppa  
What's up your caboodle? = Mikä sinun pemppaasi hiertää?

pro-bono  S06E13  seissyt  
Dude, I've had a pro bono, like, all morning = Minulla on seissyt koko aamun.

Overall: 23