

“NYT SURFFAAT HUOLETTA BASICALLY KOKO  
EUROOPASSA”:

The frequency, use and functions of English in Finnish  
television advertising

Master's thesis  
Sara Laitinen

University of Jyväskylä  
Department of Language and Communication Studies  
English  
November 2020

## JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanistis-yhteiskuntatieteellinen tiedekunta	Laitos – Department Kieli- ja viestintätieteiden laitos
Tekijä – Author Sara Laitinen	
Työn nimi – Title “Nyt surffaat huoletta basically koko Euroopassa”: The frequency, use and functions of English in Finnish television advertising	
Oppiaine – Subject Englannin kieli	Työn laji – Level Maisterintutkielma
Aika – Month and year Marraskuu 2020	Sivumäärä – Number of pages 128 sivua
<p>Tiivistelmä – Abstract</p> <p>Englannin kielestä on tullut vuosien saatossa globaali maailmankieli, jota opetetaan ja osataan lähestulkoon kaikkialla. Englannilla on merkittävä maailmanlaajuinen valta-asema esimerkiksi tieteen, teknologian ja talouden aloilla. Kieltä hyödynnetään kansainvälisesti usein myös mainonnassa, juurikin sen globaalin aseman takia. Myös Suomen mainonnassa englantia esiintyy hyvin usein.</p> <p>Tämän tutkimuksen tarkoituksena on selvittää, miten englantia käytetään Suomen televisiomainonnassa. Tätä aihetta tutkitaan kahdesta eri näkökulmasta: kuinka usein englantia esiintyy mainoksissa ja mainoskatkoilla sekä miten suomalaiset yritykset hyödyntävät kyseistä kieltä televisiomainoksissaan. Tutkimuksen teoreettisena viitekehysenä toimii sosiolingvistiikka, sillä varsinaisen kielen tutkimisen lisäksi myös sen laajempi konteksti (mainostajat, televisiokatsojat ja koko yhteiskunta) otetaan huomioon.</p> <p>Tutkimukseen kerättiin aineistoa neljältä suomalaiselta televisiokanavalta (MTV3, Nelonen, Sub ja Jim) vuosilta 2017 ja 2009. Televisiokatkoja kerättiin yhteensä 240 kappaletta, 120 molemmilta vuosilta. Tutkimuksessa oli kaksi osaa. Ensiksi tarkasteltiin kvantitatiivisin menetelmin, kuinka usein englannin kieltä esiintyi yksittäisissä televisiomainoksissa sekä mainoskatkoilla. Tässä vaiheessa tarkasteltiin myös, vaikuttiko esimerkiksi mainoskatkon esittämisajankohta, viikonpäivä, televisio-ohjelman kieli tai televisiokanava englannin määrään. Toisessa osassa vuoden 2017 mainoskatkoilta kerättiin sellaiset suomalaisten yritysten mainokset, joissa englantia esiintyi vähintään yhden sanan verran. Näitä mainoksia tutkittiin tarkemmin kvalitatiivisesti diskurssianalyysejä hyödyntäen. Mainoksissa esiintynyttä englantia tarkasteltiin rakenteellisesti muun muassa sana-, lauseke- ja lausetasoilla. Lisäksi tässä osassa analysoitiin mainoksissa esiintynyttä koodinvaihtoa sekä eriteltiin englannin kielen funktioita suomalaisten yritysten televisiomainonnassa.</p> <p>Tutkimustulokseni osoittivat, että englannilla on merkittävä asema suomalaisessa televisiomainonnassa. Vuonna 2017 englantia esiintyi noin 70 %:ssa mainoksista. Televisiokanava oli ainut tekijä, joka vaikutti englannin määrään. Tuloksistani kävi myös ilmi, että englantia esiintyi Suomen televisiomainoksissa enemmän vuonna 2009 kuin vuonna 2017. Tutkimukseni toisessa osassa havaittiin, että suomalaiset yritykset käyttivät englantia useimmiten erilaisissa nimissä. Englantia esiintyikin suurimmassa osassa mainoksista vain pieniä määriä. Suomalaisten yritysten käyttämä englanti oli sanoiltaan ja rakenteiltaan yksinkertaista. Lisäksi pidempiä virkkeitä sisältäneet mainokset olivat lähestulkoon aina tekstitettyjä, joten mainosten katsojilta ei juurikaan vaadittu englannin kielen osaamista. Kaiken kaikkiaan suomalaiset yritykset käyttivät englantia hyvin vaihtelevasti: joissakin mainoksissa sitä esiintyi vain yhden sanan verran ja joissakin englanti toimi koko mainoksen pääkielenä.</p>	
Asiasanat – Keywords Television advertising, TV commercials, English in Finland, Finnish companies, discourse analysis, sociolinguistics	
Säilytyspaikka – Depository JYX	
Muita tietoja – Additional information	

## TABLE OF CONTENTS

<b>1</b>	<b>INTRODUCTION</b> .....	<b>6</b>
<b>2</b>	<b>ENGLISH AROUND THE WORLD</b> .....	<b>9</b>
2.1	English as a global language .....	9
2.2	English in Finland .....	11
2.2.1	Brief history.....	12
2.2.2	The situation in the late 2010s and early 2020s .....	13
2.2.3	Previous research.....	15
<b>3</b>	<b>ADVERTISING</b> .....	<b>17</b>
3.1	The discourse of advertising .....	17
3.1.1	Advertising as a genre .....	17
3.1.2	Main features of advertisements .....	19
3.1.3	Purpose of advertising .....	22
3.2	Television advertisements .....	24
<b>4</b>	<b>TELEVISION ADVERTISING AND MULTILINGUALISM</b> .....	<b>28</b>
4.1	Multilingual advertising .....	28
4.2	Previous research abroad.....	30
4.3	Previous research in Finland .....	33
<b>5</b>	<b>RESEARCH DESIGN</b> .....	<b>35</b>
5.1	Aims and research questions .....	35
5.2	Data selection and collection.....	36
5.2.1	Data selection .....	37
5.2.2	Data collection.....	40
5.3	Methods of analysis.....	41
5.3.1	Quantitative methods used in this study.....	42
5.3.2	Qualitative methods used in this study.....	43
<b>6</b>	<b>QUANTITATIVE ANALYSIS</b> .....	<b>50</b>
6.1	English and individual advertisements.....	50
6.2	English and commercial breaks.....	55
6.2.1	Time of the day and the use of English in commercials .....	56
6.2.2	Day of the week and the use of English in commercials .....	58

6.2.3	Language of the programme and the use of English in commercials .....	60
6.2.4	Channel and the use of English in commercials .....	63
<b>7</b>	<b>QUALITATIVE ANALYSIS .....</b>	<b>67</b>
7.1	Elements of advertisements.....	67
7.2	Hybrid forms .....	69
7.3	Words .....	72
7.3.1	Common words .....	72
7.3.2	Proper nouns.....	75
7.4	Phrases.....	78
7.5	Sentences .....	82
7.6	Imagery.....	88
7.7	Code-switching and language mixing .....	92
7.8	Functions of English in Finnish television advertisements .....	99
<b>8</b>	<b>DISCUSSION .....</b>	<b>105</b>
8.1	The frequency of English in Finnish television advertising.....	105
8.2	The use and functions of English in Finnish companies' television commercials.	109
8.3	English in Finnish television advertising in general .....	114
8.4	Suggestions for further research.....	117
<b>9</b>	<b>CONCLUDING REMARKS.....</b>	<b>120</b>
	<b>BIBLIOGRAPHY .....</b>	<b>122</b>

## LISTS OF TABLES AND FIGURES

### Tables

Table 1. The number of individual commercials that contain English. ....	51
Table 2. How many times a commercial occurs in the data. ....	52
Table 3. Product categories. ....	53
Table 4. How often English is present during commercial breaks.....	56
Table 5. Time of the day – the number of breaks and the amount of English for both years. .	57
Table 6. Day of the week – the number of breaks and the amount of English for both years.	59
Table 7. Language of the programme – the number of breaks and the amount of English for both years. ....	61
Table 8. Channel of the programme – the number of breaks and the amount of English for both years. ....	64
Table 9. The number of different linguistic and visual items. ....	67
Table 10. The number of English items located in different elements of advertisements. ....	68
Table 11. List of all hybrid forms, their word classes and the number of their occurrence. ....	70
Table 12. The number of English words within otherwise Finnish text in each word class....	73
Table 13. Most often used individual words according to their word class.....	73
Table 14. The number of English words within English text in each word class. ....	75
Table 15. The number of proper nouns in English based on the word classes from which the nouns have been nominalised.....	76
Table 16. Most often occurring proper nouns. ....	76
Table 17. The number of phrases in English according to different phrase types. ....	78
Table 18. Examples of different phrases. ....	79
Table 19. The number of different kinds of coordinated lists and examples of them.....	81
Table 20. The number of different sentences in English according to their structures.....	82
Table 21. The number of different sentences in English according to their sentence types. ...	85
Table 22. The number of different images related to Anglophone cultures. ....	89
Table 23. Examples of Anglophone imagery.....	89
Table 24. The number of switches between and within items. ....	93
Table 25. The number of different code-switches according to the different effects. ....	93
Table 26. The number of mixes within and between items. ....	97
Table 27. The number of English items according to their functions. ....	100
Table 28. Examples of the different functions, and their locations in the present chapter. ...	101

**Figures**

Figure 1. The amount of English based on the time of the day..... 57

Figure 2. The amount of English based on the day of the week. .... 59

Figure 3. The amount of English based on the language of the programme..... 61

Figure 4. The proportion of languages used in the channels in 2017..... 62

Figure 5. The proportion of languages used in the channels in 2009..... 62

Figure 6. The amount of English based on the channel of the programme..... 63

Figure 7. The programmes' use of different languages per channel in 2017..... 65

Figure 8. The programmes' use of different languages per channel in 2009. .... 65

# 1 INTRODUCTION

English has become generally accepted as the global language of the world (Graddol 1997: 2). It is the main language of, for example, economics, culture, science and technology; and at the moment it seems that in the future no other language can seriously threaten its overall position (*ibid.*). Regionally, as Graddol (2006: 62) puts it, English is, however, challenged by languages such as Mandarin and Spanish, which grow in importance in various places around the world. There are numerous estimates of how many people can actually speak English. Crystal (2003: 68-69), for instance, calculates the average of most recent estimates, and this results in circa 1.5 billion speakers (Crystal 2008 updates this number to two billion). Eberhard, Simons and Fennig (2020), in turn, estimate that there are roughly 1.27 billion speakers. In general, English speakers have been divided into first language, second language and foreign language speakers (Graddol 1997: 10), or to those belonging to the inner, outer or expanding circles of English (Kachru 1985). Traditionally, in Finland, English is being taught as a foreign language. Over the last decades its status in the Finnish society has continued to change and strengthen in various sectors, as Leppänen and Nikula (2008: 16-24) and Leppänen et al. (2011: 17-20) depict. One of the fields in which English has become more notable is advertising.

The purpose of this study is to explore in more detail how English is used in advertising in Finland. The focus is on television and particularly on television advertisements. According to Finnpanel (n.d. a), in 2019 the average time that an over four-year-old Finn watched television was approximately 162 minutes per day. Moreover, in an average week in 2019 television reached 87% of the population (Finnpanel n.d. b). Even though these figures have diminished steadily (in general a few minutes or percentage points each year) since 2014 (*ibid.*), it is clear that television is still a very popular medium in Finland. Most Finns encounter television commercials on a regular basis.

More specifically, this study has four main aims. The first aim is to examine how often English is used in television advertisements that are broadcast in Finland. Secondly, this study analyses the same issue from a regular viewer's point of view to see how often English is actually encountered when people watch television and see commercial breaks. The third aim is to explore whether the situation has changed over the years. Fourthly, I am interested in

how Finnish companies in particular utilise English in their television advertisements, i.e. what kinds of forms and functions the language may have. This aspect will form the qualitative part of my study. In the end, the overall goal of my thesis is to give information about how English is visible and used in television advertising in Finland. This goal will be achieved by exploring the issue from varying perspectives and by doing both quantitative and qualitative analysis.

The field of research in which I am placing my study is sociolinguistics: I aim to examine how often English is used and encountered in television advertising, and how Finnish companies utilise the language. Such topics as these are typical in the field of sociolinguistics (Holmes 2013: 1). Some previous research has already been done on this topic in Finland. For example, Paakkinen (2008) describes four master's theses that focus on the use of English in Finnish advertising. Two of these theses (Kankkunen 2005 and Hietanen 2004), which were completed over a decade ago, examine television advertisements and the amount of English in them. In general, in Finland television commercials have not been as much researched as print advertisements. My study contributes to previous research by examining how much English is used in television advertising at present, and by comparing how the situation has changed over the years. My two points of view, how often English is used in general and how often regular viewers encounter the language, will give more empirical information about the phenomenon. The first perspective has been taken into account in previous research, but the second one has been explored only in connection to specific programmes (Kesseli 2010). Therefore, by connecting these points of view, my study has new information to contribute to the field. Moreover, I will also examine how Finnish companies use English in their television advertising. Previously, the focus has been on all commercials and advertisers from around the world. In the end, my study both continues the work of other researchers and also fills a gap in the area. The combination of a sociolinguistic approach, my two perspectives on the frequency of English, and Finnish companies' use of the language in their television advertisements is a novel one.

The findings of the present study have several possible implications. Firstly, it will give its readers new and current information on the number of television commercials that contain English and are shown in Finland. The two viewpoints mentioned above will describe the phenomenon from a number of different angles. Secondly, this thesis continues the work of other researchers. One can compare the results of this study to those that have been retrieved



in Finland and abroad. Thirdly, my work takes part in the long-term discussion on whether English is a threat to the Finnish language. By conducting to an extent a comparative study, I can confirm whether the use of English in Finnish television advertising has changed over time, and if it has changed, determine how and how much. The purpose of this work is not to take a stance on whether English is an actual threat to Finnish; instead, the goal is simply to describe the situation as it currently is. Fourthly, this study is also relatively easy to replicate in the future. The data collection process is depicted in explicit terms in the research design of the present work in Chapter 5, and thus others who are interested in the topic can collect and analyse television advertisements in a similar manner. Overall, it is important to explore the extent and amount of English and its use in Finland, since English is becoming more and more visible in varying contexts. By examining these areas, one can see how its status has changed over the years and how it possibly continues to change in the future.

This thesis comprises nine individual chapters. After this introductory chapter, the second chapter explores how the English language is used worldwide as a *lingua franca*. The attention will be particularly on the situation in Finland. In the third chapter, the main features of advertising and television advertisements are depicted. The fourth chapter focuses on multilingual television advertising and examines previous key research conducted on this topic. The fifth chapter, in turn, explains the research design of the current thesis; its aims, research questions, data selection and collection, and methods of analysis are described in detail. The following two chapters contain the actual analysis: in chapters six and seven, the focus will be on both the quantitative and qualitative data respectively. Finally, the eighth chapter discusses the results of the previous chapters in more detail, and the ninth concludes the whole study.

## 2 ENGLISH AROUND THE WORLD

The present chapter explores the use and spread of the English language around the world, which are some of the core phenomena motivating the current study. Two topics are addressed in this section. Firstly, the concept of *English as a global language* is examined in detail. Secondly, the focus is on how English is used in Finland. This subject is discussed from different viewpoints, as it forms the basis of the main topic of this thesis: the use of English in Finnish television advertising.

### 2.1 English as a global language

Over the years, English has become the international language that everyone has to learn at least to a certain extent. Millions of people speak the language (see Introduction) all over the world in domains such as international organisations and trade, science, banking, advertising, cultural products, tourism and internet communication (Graddol 1997: 8). In addition, English has become the international language of safety in the air and on the sea (*ibid.*). In this section, the following topics are investigated. Firstly, the meaning of *English as a global language* (or lingua franca) is described in detail. Secondly, the historical and cultural reasons for the spread of English are explored. Lastly, the focus is on the future of the English language, and different scenarios regarding it are presented.

When the significance of a particular language as a means of international communication is acknowledged, this language can become a global one (Crystal 2003: 3). English has definitely attained this position in the world. It is considered the lingua franca of our time, because it is commonly used by speakers who do not share the same native language (van Gelderen 2014: 251). English is used as a first or as a second (official) language in seventy-five territories across the globe (Crystal 2003: 62-65). These countries can be described as belonging to Kachru's (1985) inner and outer circles of English in the world. The expanding circle, in turn, in which English is being taught as a foreign language, includes other countries that have no historical or institutional connections to the language. English is being taught there simply because it is an international language (Crystal 2003: 60). However, it is argued by Graddol (1997: 11) that the status of English is changing in many countries, and thus the distinction between English as a second language and English as a foreign language is not always clear. For instance, in areas such as the Scandinavia, English has acquired a more

significant position within the countries themselves and it is used often in, for example, work life and education. The status of English is therefore in a state of constant change, which makes it difficult to examine and categorize its position and number of speakers in the world. Nonetheless, as Jenkins (2009: 15) puts it, the traditional categorization of English as a first, second or foreign language is a good starting point when discussing the use and spread of English worldwide.

The English language began its global spread already in the 17<sup>th</sup> century, with the colonization of America (Graddol 1997: 6). van Gelderen (2014: 251-252) lists some of the reasons for the British Empire's need to spread: trade, migration, war and exploration. There are many reasons for the success of the spread of English and for the global position that the language has today. The first reason is a historical one. As Crystal (2003: 29) notes, English has expanded all over the world, partly by colonization. After the decline of British imperial power, many of the decolonized countries made English their official language, and hence it is these days used as a second language in numerous countries around the world. The second reason is a cultural one. Both Crystal (2003) and van Gelderen (2014: 253) note how the supremacy of the United States has ensured the global position that English has today. As was stated above, English has become the main language of several domains, such as business, politics, media, education and travel (Graddol 1997, Crystal 2003). Because of these varying socio-cultural uses, many people all over the world are dependent on the language. In addition, Graddol (1997: 6) points out how some of the main features of the English language have also influenced its use and spread globally. He describes English as both "a hybrid and flexible language" that has always evolved when it has been in contact with other languages. Thus, it can expand rapidly into new areas (ibid.). These features and reasons have made English a truly global language.

There are some suggestions of what will happen to the English language in the future. Firstly, other languages, such as Mandarin and Spanish, might replace its importance regionally (Graddol 1997: 58). Secondly, all languages change over time due to both external and internal changes (van Gelderen 2014: 8). One can therefore expect English to change as well, as it has done throughout its lifetime. However, at the moment there are more people speaking English as a second or foreign language than there are native speakers (Crystal (2003: 69) claims that the ratio is about 1:3). English is therefore used more often between non-native speakers. According to Graddol (1997: 56), this may lead to different local varieties of

English that are maintained by second-language countries. This, in turn, may even result in unintelligible varieties of the language (Crystal 2003: 177). Moreover, Graddol (2006: 115) notes that native speakers may actually be a hindrance in certain situations. Different communities of practise develop their own ways of using the language in which native speakers' purist way of speaking may not fit. The world is becoming "less formal, and more democratic" (ibid.) when it comes to speaking and modifying languages. Overall, no other language is likely to threaten the global importance of English (Graddol 1997). It continues to be the main language of numerous domains, and hence in the future it will still be taught all over the world as a second or foreign language.

All in all, English has become a global language whose significance continues to increase in the future (Leppänen and Nikula 2007: 333). Its spread, however, has often generated debate among language professionals and laypeople alike about its influence on other languages. In Finland, for example, Leppänen and Pahta (2012: 162-163) have observed that in the Finnish press, English is most often seen in negative terms and depicted, for instance, as an intruder, as a danger to the national identity of Finns or even as a destructive actor whose spread can result in the demise of the native language. These language ideological debates will most likely continue in non-Anglophone countries in the future, however, because of the continuous demand for a global language in our world that is becoming smaller and smaller. English is therefore an obligatory language to learn for most people, and particularly for those whose native languages do not have many speakers. Finland is an example of such a small country where English must usually be learned if one wants to travel, work or become acquainted with anything beyond the Finnish borders. In the next section, the topic *English in Finland* is surveyed in detail.

## **2.2 English in Finland**

English has been the most popular and most taught foreign language in Finland for decades now. The topic *English in Finland* is at the core of the present study. In this section, this topic is examined from three viewpoints. Firstly, the focus is on the history of the English language in Finland: how it spread to this non-Anglophone country over the years. Secondly, the current situation of English in Finland is addressed. Thirdly, previous studies on the field are introduced, and their connections to the present one are noted.

### 2.2.1 Brief history

Finland has two national languages: Finnish and Swedish. Both languages and their speakers are protected by law; for example, all public authorities are obligated to offer their services in both Finnish and Swedish throughout Finland (Finlex 2003). Over the years, however, the use of English has surpassed the use of Swedish, as the English language has spread gradually over Finland. Leppänen et al. (2011: 18-19) and Leppänen and Nikula (2008: 17-19) describe this spread from the 1920s to the 2000s in more detail.

In the 1920s and 1930s, English arrived in Finland. It became a subject at school for both boys and girls. The English language was also more visible as Anglicisms were used more often in popular culture, i.e. in music, films and dance. During the years between 1940 and 1960, English began to solidify its position in Finland. After the Second World War, its popularity increased at the expense of other languages (e.g. German), and the need for the English language grew simultaneously with the development of international business and trade. During this time period, English music, films and (dubbed) television programmes continued to gain ground in Finland. Hence, the English language and culture were heard and seen more and more often in the everyday lives of the Finnish people. In the 1960s, in turn, the Finns' interest in the English language continued to grow; it was seen as a modern and international language. At the end of the decade, English became the most studied foreign language in Finland, replacing Swedish. In addition to the previously mentioned business and trade, tourism raised the Finns' motivation and need to learn English in the 1960s. Moreover, English popular music, films, (subtitled) television programmes and youth culture increasingly affected the lives of the Finnish people. (Leppänen et al. 2011: 18; Leppänen and Nikula 2008: 17-18.)

In the 1970s and 1980s, the position of English as the most popular foreign language in Finland was stabilised. One of the most important factors behind this was the westernisation of both the Finnish culture and economy. Various domains, such as youth media, advertising, music and brands, progressively used English words and phrases. Moreover, at school, it became compulsory to study at least one language in addition to the national languages; and this language was usually English. In the 1990s, the societal changes occurring in Finland (e.g. the accession to the European Union in 1995), technological advancements and globalisation increased the need to learn English. It was seen as the language of international communication and science. In the Finnish education system, the importance of English was

also acknowledged; the language was used more and more often in teaching on various education levels. English was also used more in media, working life and different subcultures. In the 2000s, the ever-increasing globalisation and the important role of English in information technology confirmed the position of English in the Finnish society: it was the most needed, most known and most popular foreign language. At school, it was most often the first language that children started learning (see section 2.2.2). In business world, in turn, English was sometimes used as the intra-corporate language within Finnish businesses. It was also the main language of multinational corporations. Furthermore, as Finland was becoming increasingly more multilingual due to immigration and the arrival of refugees, a common lingua franca was needed. This language was usually English. (Leppänen et al. 2011: 19; Leppänen and Nikula 2008: 18-19.)

To recapitulate, English began to establish its position in the 1940s, after the Second World War. The domination of the United States on areas such as culture, media, politics, business and travel continued to impact the importance and popularity of the English language in Finland, and this trend has continued to the present day (Leppänen et al. 2011: 18-19). The supremacy of the US on these areas, as Crystal (2003) and van Gelderen (2014: 253) observe (see section 2.1), is a cultural reason for the global success of English. Hence, the increase in use and popularity of English in Finland is a part of a global phenomenon that has occurred (and continues to occur) all over the world.

### **2.2.2 The situation in the late 2010s and early 2020s**

As was mentioned above, English has gradually become the most popular foreign language in Finland. According to Leppänen et al. (2011: 60-61, 67), English is the most observed foreign language in the surroundings of Finns: 79.6% of the respondents of the national survey on Finns' uses and perceptions of and attitudes to the English language in Finland encountered the language in their environment, and English is heard or seen the most often in the streets, shops, restaurants, public transportation, work and at home. In addition, 58.6% of the respondents considered English moderately or very important to them personally; and the younger, the more urban and the more educated the people were, the more important English was to them (ibid. 65-66). It is clear, therefore, that the need for the English language is not uniform throughout the country. Finns' different socio-cultural, educational and economic backgrounds clearly indicate the people who need, encounter and use the English language the most in Finland.

English is being taught as a foreign language in Finland. It is usually the first foreign language that Finns start learning; in 2018, 90.1% of the grade 3 students learned English as their first compulsory language (SUKOL n.d.). German (1.3%), French (1.2%), Swedish (0.9%) and Russian (0.3%) were clearly less popular choices (ibid.). The early start on learning the English language makes Finns adept at using it. According to the international education company EF (EF Education First 2019), Finns have a very high proficiency in English. Out of 100 countries, Finland has the seventh highest EF English Proficiency Index score. In Europe, Finland is ranked fifth out of the 33 European countries. This shows that on a global scale Finns are quite good at English, even though nearly 15% of the respondents of the national survey said that they had not studied English at all (Leppänen et al. 2011: 93-94). This category is generally comprised of older people who have never learned the language and therefore lack the skill of using it; younger people have clearly studied the language much more (ibid.). Overall, the educational decisions that were made in Finland over the decades on the augmentation of English learning and teaching have clearly contributed to the Finns' increasing language competence in English.

Finns have varying opinions on the global importance of English. Some people that responded to the national survey, as Leppänen et al. (2011: 79-82) note, saw English as a threat either to the Finnish language (17.8%) or culture (17.4%). These opinions were usually expressed by older people. Generally, however, Finns tend to have a positive attitude towards learning English, since 97.2% of the survey's respondents agreed that young people have to know the language and 82.3% thought that English is more useful than Swedish (ibid.). The latter result is connected to the continuing discussion in the Finnish society on the necessity of having Swedish as a compulsory subject in Finland; and, as the survey shows, most Finns prefer English (a foreign language) to Swedish (an official language). This fact raises questions about the status of English in Finland and about Finland's placement in Kachru's (1985) extending circle of English, as the language could be regarded as something more than simply a foreign language. Thus the trend occurring in Scandinavia seems to be apparent in Finland as well (see section 2.1). All in all, the importance of English continues most likely to increase in Finland in the future, and in some internationally oriented domains its use might even exceed the use of Finnish. (Leppänen et al. 2011: 167.)

### 2.2.3 Previous research

The development of the spread of English throughout the world has been well explored; it has been examined, for example, how it has become an important lingua franca in certain domains, how it has evolved into regional varieties, how its importance as a first, second or foreign language has developed over time and also how it is used alternatively with other languages (Leppänen and Nikula 2007; see e.g. Graddol 1997; Crystal 2003; Brutt-Griffler 2002). These sociolinguistic changes have been researched in several European countries that belong to Kachru's (1985) expanding circle, and Finland is one of them (Leppänen and Nikula 2007: 334).

English in Finland has been a popular field of research among scholars. Leppänen et al. (2011: 16) observe that a great deal of qualitative research on the role of English has been conducted on areas such as media, education and business. Further, already in the late 1970s and early 1980s, researchers were interested in how the English language and culture may impact the Finnish language (e.g. Sajavaara 1978, Sajavaara and Lehtonen 1981). This major debate has continued throughout the years to the present date. Leppänen and Nikula (2008: 9-10) depict various examples of how English and its spread are sometimes seen as a threat to smaller national languages. Taavitsainen and Pahta (2003), in turn, note how English is gaining prominence in fields such as education, research and business at the expense of the Finnish language. Leppänen and Pahta (2012) focus on the Finnish press and on the discourses of the dangers of English that can be seen in editorials and letters-to-the-editor, which were presented in section 2.1. Heikkinen and Mantila (2011), in turn, explore in detail the future of Finnish. They argue, along with other scholars (e.g. Dufva 1992), that English continues to impact Finnish, but the Finnish language will not perish or be ruined because of this influence.

Overall, English in Finland is a field of research that can be explored from numerous perspectives. All the previous studies mentioned above give valuable insights into the matter. Ultimately, the impact of English on other languages may be seen as a positive or a negative phenomenon. The purpose of this study is not to argue in favour or against this issue; instead, the point is simply to examine and describe the use of English in Finland's television advertising from a neutral descriptive standpoint. Nonetheless, as was stated in section 2.1, the influence of English over other languages has created and will continue to create discussion among both scholars and laypeople. Hence, more research is needed on the topic.



In addition, Leppänen and Nikula (2007: 334) argue that more research should be undertaken on how English is utilised as a resource in situations in which it is mixed with the native language(s) in non-Anglophone countries, as the spread of English may result in changes on social, situational and individual levels. Thus, for example in Finland, it is important to examine the use of English alongside the Finnish language in different contexts. The focus of the present study is on advertising, which is an example of such a context.

Research focusing on the use of English in Finland is located within the field of sociolinguistics. As Holmes (2013: 1) describes, sociolinguistics is interested in the connection between society and language. Hence, it analyses, for example, what kinds of social meanings or functions language can have, why we speak differently in different situations, and what kinds of relationships and identities can be constructed (*ibid.*). Issues such as social variables, cultural norms and context affect the way language is used all the time. The previous studies on English in Finland that were mentioned in this section are all examples of sociolinguistic research. The present thesis is also located within the field of sociolinguistics, because it aims to explore the status and visibility of English in Finland, the way English is utilised in Finland by Finnish companies, and the functions that English can have in television advertising. These are sociolinguistic questions that cannot be answered by doing solely linguistic analysis. In conclusion, when one is conducting research on how English is used in Finland, it is important to take into account its societal aspect. One has to consider also the continuously increasing influence of English around the world, and how the language has spread throughout Finland over the years. By doing so, one will have a much better understanding of the whole phenomenon.

### 3 ADVERTISING

Advertising has become an essential part of modern societies, and people can encounter it everywhere these days. It is defined as the publication of something (e.g. a product or a service) “in order to promote sales or attendance” (*Concise Oxford English Dictionary* 2011). As the present thesis explores how English is used in television advertising in Finland, it is important to depict the main features of both advertising and television advertisements. This chapter examines these topics more closely, and it has been divided into two sections: the first section focuses on the discourse of advertising, and the second one on the main characteristics of television advertisements.

#### 3.1 The discourse of advertising

Advertising is generally described as the paid promotion of products or services through different mass (non-personal) media by an identifiable sponsor for the purpose of persuading consumers (Armstrong, Kotler and Opresnik 2016: 394; Thorson and Rodgers 2012: 4). Advertisements have their own distinctive features, which are now depicted in the following sections as *the discourse of advertising* is explored in more detail. In the first section, the focus is on advertising as a genre. Secondly, the main discursal (i.e. textual and contextual) features of advertisements are investigated. Thirdly, the main purposes and functions of advertisements are listed, as are the potential effects of the advertising medium on the ads’ receivers.

##### 3.1.1 Advertising as a genre

Advertising, according to Bhatia (2004: 57-63), is a promotional activity whose purpose is to promote something to its target audience. Thus, he situates advertising in the “colony” of promotional genres, in which all the genres (and their sub-genres) share this same purpose. Besides advertising, this genre includes, for example, job applications and advertisements, film and book reviews, and sales promotion (ibid.). The advertising genre, therefore, is seen as belonging to a larger genre colony in which different genres share a general communicative purpose. However, Cook (2001: 9-12) claims that defining advertising as a genre is not as straightforward as this. He notes that the main features of advertising are hard to distinguish, and that the definition of an advertisement (mentioned above) is outdated. Over the years, advertising has evolved immensely and become more varied, and hence Cook argues that the

simple definition of “promoting something through a public medium” does not cover the scale of advertisements that we have today. The same criterion is afforded to small, hand-written signs on a marketplace as to international television advertisements that cost millions. New types of mobile, online and social media advertisements are also becoming increasingly commonplace all over the world (Armstrong et al. 2016: 414). Moreover, Cook (2001: 10) observes that advertisements have other purposes besides promotion, some of which are to entertain, affect or inform people, while some ads do not promote anything at all (they e.g. warn people of something). Advertisements are also “parasitic” (ibid. 33-34), since they can (and usually do) mimic other genres freely. Pietikäinen and Mäntynen (2009: 83-84) also acknowledge the considerable linguistic and structural variation found in advertisements; they note that ads are often recognizable due to their surroundings and wider contexts. In the end, as Rossiter and Percy (2013) point out, even though the rapid growth of for example social media has changed the way advertisements are delivered, the main purpose of advertising has stayed and continues to stay the same: advertisers still want to promote something and get a desired response from their audience.

In order to answer to this problematic definition of advertising as a genre, Cook (2001: 219-221) has identified its main features. He has listed twenty-six different features of ads, some of which are more hypothetical than others. The following are the main qualities of advertisements defined by Cook; however, they are only typical features and not necessarily compulsory in all ads. Firstly, advertisements utilise several different substances (i.e. the materials that convey the text). Secondly, ads are embedded in other genres (e.g. ads found in magazines or on television). Thirdly, advertisements are usually quite short and, fourthly, multimodal, since they can utilise several modes at once. Television commercials, for example, can utilise language, pictures and music. Fifthly, the language used in advertisements can be further divided into speech, song and writing. In addition, ads utilise and highlight paralanguage, which includes, for example, body language, facial expressions and font size. Moreover, advertisements are parasitic, which was mentioned above, and they also raise discussion and controversy. Lastly, ads contain the voices of different participants (their senders and receivers). In the end, these are only some of the main features of the advertising genre (see Cook 2001).

To conclude, advertising is a complex, flexible and constantly evolving genre which can utilise the main characteristics of other genres. Advertisements also have their own distinct

features, however, as they can be correctly identified as advertisements, i.e. as the promotion of something. After this, their real purpose is apparent to their receivers. In the next section, the main discursual (textual and contextual) features of the advertising genre are discussed in more detail.

### 3.1.2 Main features of advertisements

Advertisements are usually combinations of several different features. Janich (2001: 81), for instance, has observed that ads commonly have elements that name and describe the product, demonstrate how the product can be utilised, appeal to the receiver's emotions and values, refer to authorities, and promote the product by giving sales arguments and information on the product (e.g. the price). Bhatia (2004: 64-65) has also identified parts such as the headline, details of the product, incentives, receiver attraction, favourable evaluations and credentials, special offers, and parts that solicit response. Cook (2001: 5-6), in turn, notes that advertisements are comprised of several elements that are in constant interaction with each other: substance, situation, other discourse and advertisements, music, pictures, paralanguage, language, and participants. These elements are discussed next respectively.

Cook (2001) has divided the materials of advertisements into three main categories. The substance and surroundings of an ad form the first category. The physical material of an ad, i.e. its substance, is interconnected with the channels and devices of the ad in question; these channels are for example newspapers, television and social media, and devices include for instance laptops and smartphones (Thorson and Rodgers 2012: 8). Advertisements utilise all available substances, and quickly adapt to use new technologies as well (Cook 2001: 27-31). Different substances influence the nature of the ad, however. As Fairclough (1995: 36-42) notes, all media utilise different technologies and channels when pursuing people, which posits certain limitations to the media in question. For example, visual features, which are an important part of television ads, are impossible to use in radio. This affects the meaning potential of the advertisements. Cook (2001: 34-37) defines the surroundings of an ad as the discourse accompanying it. *Discourse* is a dynamic and ambiguous term due to its interdisciplinary use in several academic fields (Pietikäinen and Mäntynen 2009: 22). Nonetheless, in linguistics, *discourse* is defined as the on-going use of texts, which are combinations of different linguistic units (e.g. words, phrases and sentences), in their contexts of communication (Georgakopoulou and Goutsos 2004: 1-3; see also Pietikäinen and Mäntynen 2009: 24). *Discourse*, as Cook (2001: 3-4) notes, is therefore a combination of both

text and context. The discourse accompanying an advertisement includes the situation of the ad (i.e. its non-linguistic surroundings) and the intertextual features (thematically connected texts) related to it (Cook 2001: 34-37). These surroundings create new meanings when seen alongside the advertisement.

Cook's (2001) second category contains the music and pictures of ads. According to Cook (ibid. 50-54), the musical elements carry certain connotations, which make them both powerful and indeterminate. The effect that music has on all people is difficult to articulate. Pictures, in turn, are used more and more often in advertising, as their messages are also powerful and complex (ibid.). Advertisers have a strong preference for pictures for this reason (Myers 1994: 135). Cook's (2001: 71-76) third category is paralanguage, i.e. other meaningful features besides language, which sometimes influences the receivers more than the linguistic features. It is used, for example, to convey emotions and attitudes that make the situation seem more like face-to-face communication (ibid.). Paralanguage utilises different features in both speech and writing (see Cook 2001 and Myers 1994), which increases its communicative effect.

One of the main elements of advertisements is the language used in them. Cook (2001) examines the texts of ads in detail by focusing on the following linguistic features: connotations, prosody, parallelism and cohesion. First of all, connotations denote the indeterminate meanings that words can have, and they occur on graphic, syllable and word levels (Cook 2001: 105). Advertisers play with the different associations of words by, for example, using deviant and unpredictable spelling, fusing different words, and creating puns (Cook 2001; Myers 1994: 39). Secondly, prosody refers to the patterns of sound, and it is widely used in advertising in the forms of poems, jingles and songs (Cook 2001: 125-134). Different prosodic features, such as rhyme, intonation, alliteration and assonance (Myers 1994: 32-37), can influence greatly the effect of an ad on its receiver. Thirdly, parallelism means the use of similar structures that foreground certain issues within sentences (Myers 1994: 52-54). As Cook (2001: 140) notes, parallelism can be utilised on all levels of advertisements: words, grammar, semantics and discourse. People are able to interpret various texts after a parallel structure is established (Myers 1994), which is why they are commonly exploited by advertisers. Fourthly, another linguistic feature found in ads is cohesion: the linguistic connections between clauses and sentences (Cook 2001: 151-153). Different cohesive devices include repetition, semantic relations, referring expressions, ellipsis and

conjunction, out of which repetition is the most preferred one in advertising (*ibid.*). Pronouns, in turn, have their own role in ads; ‘we’ is most often used for the advertiser, ‘I’ either for the potential customer or the adviser, ‘he and she’ for the person who has not used the product and ‘you’ for addressing the ad’s receiver directly (Cook 2001: 157; Myers 1994: 79-87).

The context of an advertisement includes the ad’s participants as well. Cook (2001: 4) defines them as the senders (e.g. the agency), addressers (who conveys the message of the ad), receivers (who sees the ad) and addressees (at whom the ad is targeted). The senders of advertisements usually assume the topics and opinions that the ad’s addressees know and have; according to Cook (2001: 176-178), this results in co-operation and shared knowledge. In general, the senders aim to convey a conversational, informal and intimate tone that might result in favourable opinions on the advertised product (*ibid.*). In turn, as Myers (1994: 7) argues, the receivers of advertisements construe advertisements differently. There are several ways of hearing ads, some of which may even result in negative opinions on the product (Cook 2001: 203-204). People receiving the ads also establish boundaries to them; Pietikäinen and Mäntynen (2009: 84) observe how inappropriate advertisements are usually recalled due to angry feedback from the general public. This happened, for example, in 2017 when Elisa (a Finnish telecommunications company) had to retract its television commercial due to its references to Mexican stereotypes and immigrants (Kantola 2017). Moreover, many advertisements contain intertextual voices from other ads and genres, which usually carry their own meanings and associations (Cook 2001: 193-194). Hence, modern advertisements have become extremely complex, and it is often quite difficult to determine clearly the different participants and their voices from an ad (*ibid.* 181).

Overall, advertisements are comprised of several elements, some of which (e.g. the substance, surroundings and participants) are inevitable, while others are more optional and dependent on the chosen media (e.g. music and pictures). According to Cook (2001: 5-6), advertisements are always combinations of the textual and contextual features described above. They are all essential in the analysis on the effect of ads; one cannot, therefore, focus solely on language and ignore the other aspects. This impedes the process of analysing advertisements, however, because it is difficult to describe all the elements and their effects on each other at the same time (*ibid.*).

### 3.1.3 Purpose of advertising

Advertisements have different purposes that they aim to achieve. Cook (2001: 10), for instance, notes that advertisements can for example promote, entertain, affect or warn people; some of these may even occur in a single advertisement. Faber, Duff and Nan (2012: 24) argue that the main purpose of ads is to remind the ads' receivers about the advertised product, and hence enhance loyalty to the brand and affect consumer behaviour. Bhatia (2004: 60), in turn, defines advertising as a promotional genre whose purpose is to promote certain products or services to customers (see section 3.1.1). The aim is therefore to persuade the advertisement's viewers to buy, use or support something (Cook 2001). According to Armstrong et al. (2016: 403-404), main advertisers are business firms, non-profit organizations and social agencies. All these parties have a product, service or cause that they want to promote to people. This promotion is achieved by setting clear advertising objectives; for example, whether the company wants to persuade, inform or remind its potential customers of something (ibid.). These different intentions are achieved by persuading the consumers to act according to the company's wishes.

*Persuasion* is one of the main concepts related to advertising. 'To persuade' is defined as "cause to do [or believe] something through reasoning or argument" (*Concise Oxford English Dictionary* 2011). In advertising, Tellis (2004: 112) defines persuasion as the alteration in people's behaviour because of an exposure to an advertisement. Consumers can be persuaded on different levels: persuasion can be evident or hidden. Andrews, van Leeuwen and van Baaren (2013) list several hidden persuasion techniques, some of which are acknowledging resistance, social proof, scarcity and humour. In addition, consumers can be persuaded through different routes. Tellis (2004: 112-117) describes one theory, 'Modified Elaboration Likelihood Model', which depicts the probability of a consumer to contemplate an advertisement when encountering it. In this model, both the motivation of the person to assess the ad and his/her ability to understand it affect the chosen routes, which are the central route, peripheral route and passive processing (ibid.). When people possess both the motivation and the ability to interpret an ad, the *central route* of persuasion is chosen. Then, people are influenced most by strong arguments. In turn, when people have the motivation but not the mental abilities to assess an ad, a *peripheral route* is used, and different cues (e.g. endorser, glamour and costliness) are utilised in the persuasion process. When people lack the motivation to process an ad, they are involved in *passive* (or low-involvement) *processing*. In this case, people are most likely to react to drama and humour. Overall, Tellis (2004) argues

that there are several routes for advertisements to persuade consumers. People's own motivation and mental capabilities also influence the choice of persuasion techniques and their effectiveness.

Direct persuasion, however, is used less and less often in advertising these days (Cook 2001: 155), and, as a result, the techniques of hidden persuasion are being increasingly exploited. According to Tellis (2004: 43), advertising can affect people's opinions, thoughts and behaviour. Thorson and Rodgers (2012: 9-12) have separated both intended and unintended effects of advertisements. The former group includes, for example, the purchase of the product or the intention of it, a change in people's attitude toward the ad or the brand, the remembrance of the product, and the involvement of the viewer; the latter group consists of materialism, harmful behaviour, miscomprehension of the ad's message and unnecessary purchases (ibid.). The effectiveness of advertisements can be measured by examining how these effects have come true (Tellis (2004: 43-52) explores in more detail the effectiveness of advertising and how it can be measured by taking into account the company's input on advertising, the mental processes of the consumers and the different market outcomes). In the end, advertising is successful only if it reaches its target audience, communicates its message well and interests its receivers (Armstrong et al. 2016: 407).

To recapitulate, advertisements can have several different purposes. As of yet there is no clear consensus on the most essential function of advertising, however, as researchers have different opinions on the matter: promotion, persuasion and reinforcement all appear in the literature on advertising (see e.g. Bhatia 2004; Cook 2001; Tellis 2004; Faber et al. 2012). In addition, advertisements can have different effects on their receivers, ranging from extremely positive to extremely negative. Cook (2001) observes that people usually have a contradictory relationship with advertising; when encountering ads, people experience at the same time "involuntary spontaneous enjoyment [and] conscious reflective rejection" (ibid. 3). This is hardly surprising, however, since people naturally respond to well-made advertisements even though they would actively try to avoid all ads. Today advertisers can choose their advertising medium or media from a wide range of possibilities: newspapers, magazines, radio, direct mail, outdoor, social media and television, all of which have their advantages and limitations when it comes to approaching potential customers (Armstrong et al. 2016: 414). In the next section, the main features of television advertisements are discussed in detail.



## 3.2 Television advertisements

Advertisements broadcast on the mass medium of television are referred to as television commercials or television ads. Chandler (2015: 207) defines them as audio-visual units that are distinguishable from television programmes due to their short duration and to their main purpose of advertising or persuading their viewers. Television advertisers can pursue people by, for example, informing, symbolising, personalising or depicting a lifestyle in their ads (Leiss et al. 2005: 170-198, cited in Chandler 2015: 207). Television commercials are a sub-genre of advertising (Bhatia 2004: 60-61). The main features of the advertising genre were depicted above in section 3.1.1. Most of them apply to television advertising as well; television commercials are embedded in other (television) genres, they are short and multimodal, they include both language (speech, writing and song) and paralanguage, they are parasitic in their exploitation of other genres, and they raise controversy. The only difference is in the substance and surroundings of the ads, since television is the medium through which the commercials are shown.

The main purposes of television advertisements are similar to those of advertising depicted in section 3.1.3; they vary according to the ad in question. Most often the ads aim to promote products or services to viewers and to persuade and entertain them at the same time. Chandler (2015: 207) notes that television advertisements are used as attention-getters, and hence they also maintain and fortify the status of the brand (cf. Faber et al. 2012: 24). Moreover, the main features of television commercials are similar to those of advertising identified in section 3.1.2. Again, the only difference is in the technology and channel used to pursue people. The main features of advertisements were discussed in terms of their textual and contextual characteristics, and both are examined next in relation to television commercials.

Television advertisements can include both visual and aural resources, and thus their linguistic units can be written, spoken or sung. In general, advertisers prefer oral features to written ones (Cook 2001: 59); and, as a result, different conversational aspects (e.g. turn taking, paralanguage and mutual knowledge) are often utilised (Myers 1994: 106). Disclaimers, which provide facts for the viewers (Cook 2001: 59), are the only parts in television commercials that are most often in a written form. According to Geis (1982: 8-9), they are usually rather long and appear in smaller print alongside other visual and aural features, and hence they are easily ignored. Moreover, the language of television advertising

utilises the same features that other ads do: connotations, prosody, parallelism and cohesion (see section 3.1.2). Geis (1982: 85, 122-128) has also noted the importance of comparisons, similes and “simile-like constructions” (e.g. noun compounds and adjectives ending in the vowel *y*). Advertisers also often use modal verbs and quantifying words such as *many* and *most* to make their claims weaker and thus easier to defend (ibid. 59). Overall, the language of television advertising tends to be quite vague, as it often sounds strong but is nonetheless indeterminate and sometimes illogical (Geis 1982: 241). Direct persuasion is avoided because today consumers do not favour “the hard sell” (Chandler 2015: 207). The language of television commercials is also becoming more informal and conversational in order to attract larger audiences (Cook 2001). This demonstrates the “conversationalization” and “marketization” of media language noted by Fairclough (1995: 10) who identified two sets of tensions affecting the language of modern media: one between entertainment and information and the other between private and public. Hence, the language used in different media is becoming more and more conversational, ordinary and entertaining in order to appeal to larger numbers of people (see Kelly-Holmes 2005: 107).

Television advertisements are multimodal: besides language in different forms, they can also include for example pictures, moving images and music. Cook (2001: 59) argues that music and pictures are preferred to the linguistic elements, in a similar way as the use of song and speech is to the use of written texts. This preference was mentioned already in section 3.1.2, when the powerful and complex meanings of music and pictures were noted. Due to the multimodal nature of ads and their appearance in real time, Geis (1982: 9) observes that advertisers are able to express contradictory claims in their television commercials. When exposed to several different modes at the same time, the viewers are unlikely to concentrate on all of them (ibid. 238). This also highlights the importance of pictures and sounds, as people are more likely to pay attention to them than, for instance, to the disclaimers (Cook 2001: 59). However, television ads are always (or at least most often) combinations of language and visual features. Both are needed in order for the commercial to be successful and effective (Geis 1982: 237). Other contextual features are also important in television advertising. Commercials can include several different paralinguistic elements, such as gestures, facial expressions, intonation, body language, and textual features (e.g. the font and its size). Paralanguage and language constantly affect each other (Cook 2001: 71), and thus both are essential in making the ad functional and persuading. The participants of television commercials, in turn, are similar to the senders and receivers of other advertising forms. With

television, the ads are shown during television programmes that the product's target audience might be watching (ibid. 36). Similar advertising tactics are used in other media as well. In the future, television advertising will most likely be even more targeted, as individuals who are watching the same television show may view totally different advertisements that are specifically directed at them (Taylor 2019; see also Malthouse, Maslowska and Franks 2018 for programmatic television advertising). Commercial breaks may be, therefore, customised.

Armstrong et al. (2016: 414) list both the advantages and limitations of television as an advertising medium. Firstly, the main advantage of television is that it can integrate textual, aural and visual resources that appeal to various senses. Television also reaches a large number of people, and thus commercials have a low cost per exposure. Secondly, the limitations of this medium are high costs, brief exposure and the lower chances of addressing one's target audience. Thus, one can see that television commercials are aimed at a mass of people most of whom might not be interested in the advertised product or service. If one wants to address specific audiences, other advertising media might be more useful and also more profitable. Younger people in particular are prone to use the internet and social media more than traditional mass media, which is something that the advertisers should take into consideration when targeting younger audiences (van der Goot et al. 2018). In addition, as Armstrong et al. (2016: 407-408) note, television commercials are more easily ignored these days. People can watch programmes by using streaming services such as Netflix, or they can record the programmes that they want to see and watch them later. In this way people can skip the commercials altogether (ibid.). Furthermore, even though consumers usually notice the commercials, they rarely contemplate them actively. Hence, television ads receive *passive processing*, which results in simple advertising messages (see section 3.1.3; Tellis 2004: 117; Geis 1982: 11). Nonetheless, it is a fact that television commercials can reach a large number of people. In Finland, for example, certain television shows on commercial television channels may reach an audience of over one million (sometimes closer to two million) people (Finnpanel n.d. c). Television commercials also form the basis of commercial television (Chandler 2015: 208). It is therefore clear that traditional television advertisements will continue to be an important advertising medium in the future.

The present chapter has now delved into the topics of advertising and television commercials, both of which are crucial aspects in the current study. They are important topics to research for a couple of reasons. First of all, the sheer quantity and complexity of modern advertising

make its study necessary and useful to the people who encounter it (i.e. practically everyone) (Cook 2001: 237). Secondly, as Geis (1982: 3) mentions, television advertisements are more cognitively challenging than other advertising media, which is due to their usage of both visual and aural resources that appear simultaneously in real time. Hence, their comprehensive analysis is worthwhile. To conclude, when examining the use of English in Finnish television commercials, it is essential to consider all textual and contextual aspects related to them. In this way, one will comprehend their whole discourse better.

## 4 TELEVISION ADVERTISING AND MULTILINGUALISM

Finland is a multilingual country; its two official languages and the increasing use of and reliance on the English language ensure this. One of the areas in which English has become quite visible in Finland is advertising. Hence, in this chapter, the focus is on multilingual (television) advertising. The first section examines the main terms and concepts (e.g. multilingualism, language contact phenomena and code-switching) related to multilingual advertisements. In the second part, previous research that has been conducted outside of Finland is explored. The last section, in turn, investigates previous studies that have been made on this topic in Finland, and their relevance to the present thesis is discussed.

### 4.1 Multilingual advertising

Today multilingualism is encountered almost everywhere, for example in education, work, media and free time activities (Lähteenmäki, Varis and Leppänen 2011: 2). *Multilingual* (from which *multilingualism* derives) is generally defined as “in or using several languages” (*Concise Oxford English Dictionary* 2011). In research, the definitions of *multilingualism* vary (Aronin and Singleton 2012: 1-7). The present study employs Santello’s (2016: 3) description: the use of more than one language is called *multilingualism*. Hence, according to this definition, multilinguals include bilinguals as well. Regardless of the terms chosen, these kinds of simplistic definitions of multilingualism have attracted criticism from researchers. Lähteenmäki et al. (2011: 2-3), for example, observe that the conventional view of multilingualism depicted above is not enough; multilingualism is more than the “pluralisation of monolingualism.” They argue that multilingualism should be seen as “language resources” that people can utilise, and that these diverse resources can have various social, economic and cultural outcomes when they are employed. Therefore, multilingualism is not simply the use of more than one language; it is much more complex than the traditional definition implies (ibid. 5).

Research on multilingualism uses various terms and concepts when describing the mixing of two or more languages. Auer (1999: 309) mentions several different phenomena that have been applied in research; these are, for example, code-switching, code-mixing, language alternation, language switching and language mixing. These terms are often used interchangeably, as researchers use the same terms differently depending on their personal

preference (Milroy and Muysken 1995: 12). This lack of common consensus among researchers has also been acknowledged in a number of studies. Santello (2016: 26), for example, notes that code-switching research does not have a shared terminology, nor clear lines between the various terms, which complicates the classification of the research conducted on the topic. Similar ideas are expressed by Milroy and Muysken (1995: 12) who argue that the field is full of various and bewildering terms. In the end, this lack of consensus causes problems for researchers; one has to be very careful when describing the terms and concepts used in one's study.

The following terms and concepts are the most relevant for the present study. Firstly, different *language contact phenomena* are defined as the outcomes of the use of two or more languages that affect each other for example linguistically or grammatically (Myers-Scotton 2006: 233-234; see also Santello 2016: 25-26). Most of the terms examined next are cases of language contact. Secondly, according to Grosjean (2010: 4, cited in Santello 2016: 26), *borrowing* means the incorporation of a morphologically and/or phonologically modified word of one language into another; Myers-Scotton (2006: 211) has defined them as the *donor* and *recipient* languages respectively. Thirdly, *code-switching* has been a common topic in the field of multilingualism (ibid. 250). Generally, it has been described as the alternate use of two or more languages within the same conversation (Myers-Scotton 2006: 239; Milroy and Muysken 1995: 7; Grosjean 2010:51-52, cited in Santello 2016: 26; Gumperz 1996: 365, cited in Kelly-Holmes 2005: 10). A further division has been made into *inter-sentential* code-switching (i.e. switches between full sentences) and *intra-sentential* code-switching (i.e. switches occurring within the sentence) (Myers-Scotton 2006: 239; Milroy and Muysken 1995: 8). However, in addition to the alternation of languages, code-switching conveys also a pragmatic and discourse-related effect (Auer 1999; Higgins 2009: 7). They are, therefore, "locally significant" (Leppänen 2007: 152). The fourth concept is *language mixing*. It is the use of at least two languages that does not have a pragmatic or discourse-related effect (Auer 1999; Higgins 2009: 7; Leppänen 2007: 153). Overall, these terms and concepts are useful when one examines the multilingualism of television advertisements.

Advertising is often multilingual in nature due to its simultaneous utilisation of different languages in single advertisements (Santello 2016: 7). Kelly-Holmes (2005: 25) defines *multilingual advertising communication* as "the appearance of a number of different languages or voices in a market-discourse situation." Advertisements can utilise various

linguistic strategies (e.g. style, dialects, syntax) when mixing languages, and all of these strategies have their own effect on the ad's generation of meaning (Santello 2016: 15; Kelly-Holmes 2005: 49-50). Most of the different features of advertisements (see section 3.1.2) can contain multilingual elements, which, in turn, can range from single units (e.g. individual words or images) to entire texts (Kelly-Holmes 2005: 25). Advertisers use several languages for various reasons. First of all, languages are utilised to enhance the "country-of-origin effect": by including languages that reflect the country of origin, advertisers enhance the cultural associations related to the product or service, and thus reinforce the message of the ad (ibid. 36). In addition, Santello (2016: 8-11) argues that different languages in advertising are often symbolic rather than informative or factual in nature; they create cultural associations and construct identities (see also Kelly-Holmes 2005). Furthermore, the languages used in advertisements do not necessarily have to be known by the receivers of the ad (Santello 2016: 8). Haarmann's (1989: 2) concept of *impersonal multilingualism* reflects this issue. He observes that the languages used in advertisements do not usually correspond to the societal multilingualism of the country in question, and hence the multilingual features are not "natural". The worldwide use of English in advertising is an example of this.

English has become globally the most popular language in multilingual advertising (Kelly-Holmes 2005). It is used mostly due to its global significance rather than the cultural associations and stereotypes related to the language (compare e.g. to French, German or Italian) (ibid. 67-68). Kelly-Holmes (ibid. 104-105) observes that English is often used to indicate modernity, internationalism, trendiness or success. She also notes that the language choices are never random in advertising; the (multilingual) combinations of language, pictures and music are always consciously selected. In sum, the use of multiple languages is extensive in modern advertising (Santello 2016: 7-13). Different linguistic systems have become mobile, and they are used globally in various contexts for various marketing purposes (ibid.). In the following sections, previous research on the use of English alongside another language in television advertising is discussed.

## **4.2 Previous research abroad**

Multilingual advertising is a widely studied area that has intrigued researchers all over the world. Advertising is, in general, a very broad and diversified field (see Chapter 3), and hence it is unsurprising that its research topics can vary greatly. This is the case with research on

multilingual advertisements as well. The different features of advertising (see section 3.1.2) greatly affect what is being studied: The substances under scrutiny (for example television, radio, newspapers or social media) can vary. The focus can be on multilingual, pictorial and/or musical elements. The contextual or intertextual features can also be taken into consideration. Overall, there are many elements on which to focus, which, in turn, complicates the process of studying ads (Cook 2001; see section 3.1.2). In this section, the focus is on international advertising research that investigates the use of English next to another language in television advertisements.

Many researchers from different countries have studied how English is used alongside the country's own language in television commercials. For example, in Spain, González-Cruz (2015) examined the use of Anglicisms in Spanish television commercials. She focused on advertisements for technology, food and drink, and entertainment products. In Macedonia, Dimova (2012) analysed the creativity of uses of English in television commercials, and concentrated on the visual, narrative and musical aspects of television advertising. In Korea, Hyeryeong (2014) explored how accessible and intelligible various phonological, grammatical and pragmatic deviations of English were to two different language groups: Korean viewers and native English speakers. He suggests that companies should not use English recklessly, because it might hinder the viewers' comprehension of the commercial. In Pakistan, Mushtaq and Zahra (2012) studied the extent and impact of code-mixing in television commercials. They stated that approximately seven out of ten commercials contained code-mixing between Urdu and English (their sample consisted of only 28 commercials). All in all, these studies show that there are many ways to explore this topic. Unlike these studies, the present work focuses more on the number of commercials that contain English and on what kinds of forms and functions it may have. Nevertheless, it seems clear that researchers all over the world are interested in the spread and use of English in television advertising.

In the broad field of research on English in commercials, my work is more closely connected to the following studies, all of which contain quantitative analysis on the frequency of English. Piller (2000) examined the proportion of German and other languages in German television advertising. She focused on all the aspects of television commercials: language, pictures and music. Out of 658 television commercials in total, she discovered that 483 ads (73.4%) contained a second language, and out of these commercials 53.5% contained English.



Her categorization indicates the contexts in which the English item(s) can be located: these include the brand name, setting, song, and mixed or English-only ads. Piller's (2000) study is important for my purposes in this thesis: its quantitative methods are quite similar to mine. Martin (2002a) explored the use of English in the language, imagery and music of French television advertising. Her sample consisted of 330 commercials. According to her findings, over 30% of these contained English, while 15% contained other cultural references related to English-speaking countries. Ustinova and Bhatia (2005), in turn, examined the bilingual mixing between English and Russian in television commercials broadcast in Russia. They focused on linguistic creativity and on how English is used, for example, in linguistic patterns and figurative language. Personifications, puns and jingles all appeared in their data. In the end, they noted that 320 commercials out of 425 (75%) contained a bilingual mix. In general, these three studies all explored the frequency of English in television advertising, which is one of the main aspects of the current thesis, too. The results of these studies can therefore be compared (while keeping in mind the differences in their execution), and this way one can see whether there are any major differences between the countries. However, one has to take into account also the different legal and other historical aspects of the respective countries; some of them may have stricter policies when it comes to mixing English with the native language.

To recapitulate, there are many ways to explore how English is utilised alongside other languages in advertising. The studies depicted in this section show only a small range of the research done in this field. Nonetheless, they all illustrate that this is a worldwide phenomenon: the selection contains studies conducted in Spain, Macedonia, Korea, Pakistan, Germany, France and Russia. In most of these countries English is not an official or second language (Pakistan being the only exception). Moreover, these studies demonstrate how there is international interest in the position of English as a global language (see section 2.1); its spread and use affect people all over the world. Lastly, these pieces of research demonstrate *impersonal multilingualism* (Haarmann 1989: 2; see section 4.1), as the countries in question are mostly non-Anglophone, and thus the use of English does not correspond to the countries' societal multilingualism. This, however, attests the popularity of English in global advertising (Kelly-Holmes 2005); it is used almost everywhere.

### 4.3 Previous research in Finland

Multilingual advertising has been a popular research topic in Finland as well; particularly, the use of English alongside Finnish has gained attention. Research has been made on various topics and on all mass media platforms. The focus, however, has mainly been on print advertising. Studies have been conducted, for example, on the use of English in women's magazines (Viitamäki 2003; Nygård 2011), youth magazines (Tolvanen 2004; Karhunen 2013), and youth, women's and men's magazines (Autio 2008). Thus, doing research based on the different target groups of the magazines has been popular in Finland. In this section, the focus is on previous research that is closely related to the present thesis.

The first part of the present thesis is a quantitative analysis of the number of television advertisements that contain English. Quantitative research, as Vilkka (2007: 14) notes, examines information in numerical form, and it answers to questions such as how many, how much and how often. Quantitative studies on the use of English in Finnish advertising have already been carried out in Finland. Paakkinen (2008), for instance, describes four Master's theses, two of which explore this topic from the point of view of television commercials. Hietanen (2004) analysed the use of English in Finnish television advertising, and, according to her analysis, 31% of the advertisements in her data (467 individual commercials) contained English. However, she excluded the ads in which only the brand name was in English from her calculations, which affects the percentage of the use of English. Also Kankkunen (2005) examined the frequency of English. Her data consisted of 488 television commercials, out of which 57% contained English. The quantitative part of her study is quite similar to mine, since she counted all possible instances of English (including brand names; cf. Hietanen 2004). In addition, Kesseli (2010) studied how multilingualism is visible during the commercial breaks of three different television programmes. Her data consisted of 138 advertisements, and 78 of them contained another language besides Finnish. Thus, the frequency of English in her study (57%) is the same as in Kankkunen's (2005) work. In the end, even though these theses and the present work all aim to examine the frequency of English in Finnish television advertising, there are still some differences between them in their execution. Despite this, the results of these studies can still be compared to each other.

In the qualitative part of the present study, the focus is on the forms and functions of English when it is used alongside Finnish. In general, this topic has been widely researched in

Finland; various qualitative studies have been made in fields ranging from, for example, youth media (Leppänen 2007) to radio programmes (Muhonen 2013) (see also Leppänen, Nikula and Kääntä 2008). Advertising has also been a popular field of research when analysing the forms and functions of English. Kankkunen (2005), for instance, investigated the forms of English elements in television advertisements on word, phrase, clause, sentence and discourse levels. Tolvanen (2004) and Viitamäki (2003), in turn, concentrated on the forms and functions of English in print advertisements. They divided the forms into various types, in the same way as Kankkunen (2005) did, and listed several functions that the English elements can have: they can be used to evoke (positive) connotations, establish group membership, persuade, draw attention, express matters easily, or symbolise, for example, internationalisation, technology, modernity or exclusiveness (see also Martin 2002a; Ustinova and Bhatia 2005). Overall, these studies are quite similar to the present one in terms of their topics and aims. My study, however, examines these issues from the point of view of *Finnish* companies, which differentiates this thesis from the others.

These previous studies on the use of English in Finland are examples of sociolinguistic research (see section 2.2.3) on advertising. They are, therefore, interested also in the social aspects of the use of English besides the linguistic ones. The present study continues the work of these pieces of research; though, at the same time, it gives something new to the field by focusing on two different perspectives in the quantitative section and on Finnish companies in the qualitative one, and by taking into account all English elements (language, pictures and music) that appear in the television advertisements. In the end, by comparing the results of the studies depicted in this section to mine, one can see the possible changes occurring in the utilisation of English in Finnish advertising. Globally, multilingual advertising is also an important topic to research, particularly since the English language continues to gain ground in the field and in various countries. Its use and spread are becoming more and more well-documented, however, as more research is being conducted all over the world.

## **5 RESEARCH DESIGN**

In this chapter, the research design of this thesis is depicted in detail. Firstly, the aims and research questions are described, after which the ethical issues regarding this study are addressed. Secondly, the focus is on the selection and collection of data. Thirdly, the methods of analysis for both the quantitative and qualitative parts of this work are presented.

### **5.1 Aims and research questions**

In the present study, I explore how English is visible in television commercials that are broadcast in Finland. Previous research on this topic (e.g. Hietanen 2004; Kankkunen 2005) has been done over ten years ago, and thus it is time to analyse the situation again, particularly since English is becoming more and more visible varying contexts in the Finnish society, and the conventions of advertising are constantly changing. One of the main aims of my study is indeed to examine this phenomenon from several perspectives, which will hopefully contribute to a better understanding of the use of English both in Finnish advertising and in Finland in general. Hence, my work is a combination of both quantitative and qualitative research, both of which are discussed next.

The first part of my thesis is a quantitative analysis of the frequency of English in Finnish television advertising. My study explores this topic from two perspectives. Firstly, the general number of commercials that contain English in 2017 is examined. The focus is on individual television commercials, and hence the effect of aggressive advertising campaigns is omitted. Secondly, I explore how often English is present during the actual commercial breaks. This perspective is analysed also in more detail by examining which of the following aspects might affect the use and frequency of English: the time, day, language or channel of the programme. Lastly, I analyse whether the situation regarding both of these perspectives has changed from 2009. By doing a comparative study between the years 2017 and 2009, one can have a better understanding of the phenomenon and its development, which is one of the main aims of this study. My research questions for the quantitative part are the following:

1. How often is English used in television commercials that are broadcast in Finland?
2. How often is English present during commercial breaks in Finland?

- 2.1. Does the time, day, language or channel of the programme affect the frequency of English?
3. Has the situation changed from 2009?

In the qualitative part of this study, I aim to analyse how Finnish companies in particular utilise English in their television advertising. This topic has not been researched in detail before, and hence it is important to do so now. Since English is not a compulsory language for Finnish companies (and particularly not for those that operate solely in Finland), it is intriguing to observe what kind of English is being utilised. In addition, by focusing on Finnish companies alone, one can understand the general use of English in Finland better, which, after all, is one of the aims of my study. In this part of my work, the focus is entirely on those television commercials that were broadcast in 2017, because a larger qualitative comparison between the years 2009 and 2017 would be beyond the scope of the present study. Apart from examining how Finnish companies utilise English, the different functions of the English items are also explored in detail. As a result, yet another perspective is added to this study in order to understand the whole phenomenon better. The qualitative part of my work answers to the following research question:

4. How do Finnish companies use English in their television advertising in the sample of 2017 and what functions do these English items have?

When doing any kind of research, one has to be conscious of the ethical issues concerning one's study. As television commercials are broadcast publicly on television and their purpose is to be seen by as many people as possible, the present study has no ethical concerns per se. However, television commercials are copyrighted material, and thus one has to be aware of the restrictions on the publication of the material in question. For this reason, the present study does not contain, for example, images or screenshots of the commercials in order to avoid copyright infringement.

## **5.2 Data selection and collection**

Television has become a widely popular medium in Finland (Finnpanel n.d. a, b, c). It was introduced to Finnish households in the 1950s, and since then the number and variety of television channels has continuously increased (Salokangas 2007). The digitalisation of the

Finnish television network that took place nationwide in 2007 has been the latest (and most important) issue affecting this increase (ibid.). In this section, I depict my data in detail. Firstly, I focus on the selection of the data for this study. Terms such as television advertisements and commercial breaks are described, after which I introduce the database and channels that were used in this study. Secondly, the data collection process is explained in detail.

### **5.2.1 Data selection**

In my thesis, I focus on television commercials and commercial breaks that are broadcast on Finnish television channels. Television advertising, just as television broadcasting, is restricted by law in Finland (Finlex 1998). The Act on Television and Radio Operations limits the number of commercials that can be shown during a specific time period (20% of an hour is the current limit for showing commercials, ibid. §29). However, this does not include the ads for the channel's own programmes. In general, television commercials are multimodal. As Geis (1982: 3) notes, they can utilise both auditory and visual modes of communication. Hence, my data contain various textual, visual and aural features that are used in a relatively short space of time.

The research questions of the present study determined the television commercials that were included in the data. Different kinds of commercials were, therefore, selected according to the question under discussion. The first research question examined individual television commercials, and only those advertisements that promoted commercial products were chosen. The commercials for the channels' own programmes were excluded for two main reasons. Firstly, this was done also in previous research (e.g. Hietanen 2004; Kankkunen 2005), and thus the results of my work are more comparable to the other studies made in Finland. Secondly, the Finnish law on television and radio advertising does not take these ads into consideration either. The second research question in the present study focuses on whole commercial breaks. Hence, all the commercials that are shown during these breaks, i.e. between the channel's logos, are taken into account. If one wants to examine how often the English language is present during commercial breaks, both the regular advertisements and also the commercials for the channels' own television programmes have to be included in the data. These latter kinds of ads are often left out of research (ibid.), even though people watch and encounter them in the same way as they do regular commercials. It is, therefore, important not to exclude them altogether from the present study. The fourth research question

of this thesis examines the commercials that are made by Finnish companies and that contain at least one word of English. As a result, the data selection for this part of my work is rather straightforward after all the commercials have been collected for the year 2017. In the end, the only television commercials that were completely left out of this study were those that sponsored certain programmes. They are excluded simply because they might be more closely related to the topic (and language) of the programme.

In collecting my data I relied on the RITVA (Radio and Television Archive) database that has recorded the main Finnish radio and television channels in their entirety since 2009 (RITVA Database n.d.). It has an electronic programme guide that enables one to browse different channels, examine information that has been collected from television shows and also watch and re-watch programmes. As the number of different channels in Finland has increased due to digitalisation, so has the number of channels that are being recorded. However, all channels are not included; KAVI (National Audiovisual Institute) decides annually which channels are recorded completely (ibid.). I used the RITVA database to collect the commercial breaks and television advertisements for my study. By doing so, I did not have to record the programmes myself. Moreover, the commercials could be watched repeatedly. The most important advantage of using RITVA, however, was that one could examine commercials that were shown already in 2009. This would have been impossible to do otherwise.

I collected television commercials from four Finnish television channels: MTV3, Nelonen, Sub and Jim, all of which are presented next. The first channel, MTV3, is the main channel of MTV (*Mainostelevisio*, “*Commercial Television*”), which is one of Europe’s first commercial television companies (MTV n.d.). Even though MTV3 has its roots in the 1950s, it was officially launched in 1993 as its own channel independent from Yle’s (*Yleisradio*, *Finnish Broadcasting Company*) distribution networks (Hellman 2012: 15-16). According to MTV (n.d.), MTV3’s broadcasting is centred on current issues and domestic perspectives. Over time, MTV3 has become the most watched commercial television channel in Finland; in 2019 it reached 70% of the population weekly (Finnpanel n.d. b). The most popular shows in 2019 were news programmes (*Kymmenen Uutiset*, “*The ten o’clock news*”), sports transmissions (e.g. Ice Hockey World Championships) and domestic films and programmes; most of them reached over one (sometimes over two) million viewers (Finnpanel n.d. c). Overall, MTV3’s popularity, its ability to reach Finns and its commercial content are some of the main reasons why this channel is included in my study.

Nelonen (“*Four*”), the second television channel taken into this thesis, was launched in 1997 as the fourth channel (and second commercial one) in Finland (Salokangas 2007: 53). It belongs to Nelonen Media, a part of Sanoma Corporation, which invests in many domestic entertainment shows and drama series these days (Sanoma n.d. b). In 2019, the ten most viewed programmes of Nelonen were all, in fact, Finnish programmes (Finnpanel n.d. c). Nelonen has become the second main commercial channel in Finland, right after MTV3. In 2019 it reached 64% of the population weekly (Finnpanel n.d. b), whereas the corresponding percentage for MTV3 was 70. The difference in popularity between these channels is not as large as it used to be, since in 2008 similar percentages were 76 for Nelonen and 84 for MTV3 (Sandell and Lamberg 2009). In general, Nelonen has established its position as one of the main channels in Finland, partly due to its continuously increasing investments in domestic programmes.

The third television channel focused on in this study, Sub, was launched in 2002 as a part of the MTV company (MTV n.d.). The channel is targeted at people aged 15 to 44, and it broadcasts mainly domestic programmes, international comedy series and blockbuster films (ibid.). In 2019, Sub reached 49% of the population (Finnpanel n.d. b), and its most viewed programmes had approximately four hundred thousand viewers (Finnpanel n.d. c). The channel is therefore not as popular as the ones depicted above; but this is not a surprise, since its target audience is much narrower. According to MTV (n.d.), Sub’s goal is to engage its viewers to use all available social media platforms with which they can produce, share and broadcast content. This social aspect highlights the channel’s target to attract younger audiences and therefore people who are proficient in using various media platforms.

The fourth and final television channel in focus in this study, Jim, is also the newest one, since it was launched in 2007 (Sandell and Lamberg 2009). It belongs to Nelonen Media, and it is targeted at people aged 25 to 44 (Sanoma n.d. a). Jim broadcasts both domestic and international entertainment, documentary and reality television shows that form a “unique mix” (ibid.). Weekly, it reached 40% of the population in 2019 (Finnpanel n.d. b). The channel’s most viewed programmes in the same year were mainly Finnish television shows that had roughly two (though sometimes even six) hundred thousand viewers (Finnpanel n.d. c). Hence, it is clear that out of the four channels chosen for this study Jim is the least watched one. Nevertheless, these four channels were chosen for a specific reason: RITVA



recorded all of them in their entirety already in 2009. By choosing these specific channels, I could make a systematic comparison of the frequency of English in 2009 and 2017 between the same channels, which brings about more comparable and reliable results. Thus, even though channels such as AVA and Liv were recorded in 2017 entirely to RITVA, it would have been pointless to include them in the study. Finland's other most watched television channels, Yle's TV1 and TV2, were also left out of this work simply because Yle is owned and funded by the government, and hence the channels do not contain commercial breaks at all.

Overall, the term *television commercial* was defined slightly differently depending on the research question under scrutiny. Certain advertisements were included in or excluded from the data accordingly. This definition was of course affected by the definition of a *commercial break* (i.e. a break beginning from the channel's logo and ending to it). The commercials were collected from the RITVA database, which also helped to select the four Finnish television channels utilised in this study.

### **5.2.2 Data collection**

After selecting my data, I began the data collection process. I collected my data in 2017 in the following manner. First of all, I focused on a time period of ten weeks that started in September and ended in November. I took one day from each week on which I concentrated, and so I had ten days in total. I collected three commercial breaks from each channel every day; and since I have four different channels (MTV3, Nelonen, Sub and Jim), I collected 12 commercial breaks from each day. These breaks were not completely randomly chosen: they were taken every four hours between 11 a.m. and 10 p.m. in a systematic way. In the end, I collected 120 commercial breaks from each year, 240 in total. This resulted in a sufficient amount of data for the quantitative part of my study.

One (perhaps the most) important aspect of my whole data collection process is the rotation of both the times and days. I did not want to collect all of my data from the same times of the day and days of the week; instead, I decided to rotate them. This process becomes clearer with some examples. The first day taken into my study is the Friday of week 35, i.e. the first of September 2017. I collected commercial breaks from television programmes that started at 11, 15 and 19 o'clock (every four hours). This way I had 12 commercial breaks from that specific day. The breaks of week 36 were collected in a similar manner, though with some important

changes. On the second week, I focused on a Saturday, the ninth of September 2017. I collected commercial breaks from programmes that started at 12, 16 and 20 o'clock. Hence, both the day (from Friday to Saturday) and the times (all times moved one hour onwards) were rotated. On week 37, I concentrated on a Sunday and collected breaks from television programmes that began at 13, 17 and 19 o'clock. These cycles were then repeated until I had collected commercials from ten separate days, from week 35 to week 44. After this, this whole process was repeated in a similar manner for the year 2009, starting from the Friday of week 35 and ending in the Sunday of week 44.

My data were collected in this manner for a number of reasons. Firstly, this way of collecting is at the same time both systematic and random. It is systematic because of the constant and even rotation, and random because I do not choose the commercial breaks (and this way the commercials) in advance. This way the collected sample is more representative of the whole population, which is an important factor in quantitative research and statistics in general. Secondly, in a similar way, by using this procedure I do not choose the television programmes on which I focus. Once the times of day on which I concentrate each day have been decided, I cannot choose other programmes for any reason. Only if the programme starting at, for example, 11 o'clock does not contain commercial breaks, I can take the next television programme that contains them. Thirdly, by collecting my data this way, different times of day (from 11 a.m. to 10 p.m.) and all the days of the week (from Monday to Sunday) are represented in the sample. In this way, the focus is not only on, for example, prime time television shows or on weekends. In addition, a longer period of time (ten weeks) results in a wider variety of commercials. If one collected the commercial breaks from ten consecutive days, the same commercials would appear much more often, which would affect the results quite quickly. Lastly, by describing my data collection process in detail, it can be replicated in the future. In fact, I myself repeated this process when I collected my data for the year 2009.

### **5.3 Methods of analysis**

The present study combines elements from both quantitative and qualitative research, and in this section the different methods of analysis are described in detail. Firstly, the focus is on the methods used to analyse the quantitative data of the study. Secondly, the methods for analysing the qualitative part are depicted.

### 5.3.1 Quantitative methods used in this study

The first part of this empirical section of my thesis, i.e. the section seeking an answer to the first three research questions, is a quantitative analysis on the frequencies of English. In this section, my data are analysed in the following manner. Firstly, all the commercials and their basic information from the chosen time period are collected and listed according to my data collection plan that was described in section 5.2.2. All the information is available on RITVA and extracted from there. I use Excel in this process, since it enables me to store and analyse a large amount of data. In the end, there are three spreadsheets: one for individual commercials and two for commercial breaks. The latter has been divided into two sections, because one sheet contains the basic information of the breaks, and the other more detailed information on the positions of the English elements in addition to some examples of its use. By separating the two, both lists should be easy to read and analyse.

Secondly, after listing all the advertisements, the commercials in which English is used are identified and coded on all the lists. Since my study aims to answer the question of whether the commercials contain *any* English, one word of it is enough. The purpose of this thesis is not to examine the actual *amount* of English in the commercials. What I classify as English or Finnish, however, might sometimes be problematic. In the present study, I divided these problematic words into three groups: borrowings, nonce words, and words whose origin may be unclear. First of all, borrowed words can create a problem if the words in question are commonly used in society, but they are neither incorporated into nor orthographically modified to the recipient language, nor yet added to a dictionary. In such cases, it is not possible to rely on the purely linguistic definition of a word, because it may not reflect the way in which these words are actually being used. When pondering on whether a word could already be counted as Finnish, I therefore take into account its actual usage in the Finnish society: if the word is already commonly used in other contexts besides advertising, and if most Finns would therefore understand it or its rough meaning, then the word is counted as Finnish. Nonce words, in turn, are invented for various purposes, and they occur mainly in the company or product names of the present study. If one cannot discern the original words or languages used in these words, then they cannot be counted as English or any other language. The third group contains the words that have an unclear origin. Some examples are the words *super*, *emulsion* and *gel*, which are used also in other languages besides English, and hence these words are not counted as English in this study.

In the third phase of the quantitative analysis, the previously collected information on the commercials (i.e. which commercials do or do not contain English) is converted into a numerical form. By using Excel, one can easily calculate the number and percentage of commercials that contain English. This is the method used for the individual commercials; the percentage calculated for the commercial breaks is an average of the 120 breaks, which presents how often regular viewers encounter English when they are watching television. Different approaches are, therefore, used for the first two research questions. Fourthly, the second research question is analysed in detail by examining whether issues such as the time, day, language or channel of the programme affect the frequency of English. The commercial breaks are sorted accordingly by using Excel, after which the percentages are again calculated as the average of the dataset in question. Lastly, a similar procedure is followed for the year 2009 as well: the commercials are listed, the English elements are identified and the results are calculated according to the phases described above. After this, the results between the years 2009 and 2017 are compared in order to see whether (and possibly how) the situation has changed over these eight years.

### **5.3.2 Qualitative methods used in this study**

The second part of the empirical section of my work is a qualitative analysis on how Finnish companies utilise English in their television advertisements, and it seeks an answer to the fourth research question. The main method used in this section for analysing these Finnish commercials is discourse analysis (DA). DA considers language to be something more than a simple linguistic unit. Pietikäinen and Mäntynen (2009: 15-22) state that language is seen as a resource in discourse analysis; it is, they argue, a linguistic, discursive and social system that has various functions which can be utilised in different ways. Hence, DA combines the linguistic micro-level of language use to the situational macro-levels of society (ibid.); i.e. it combines the text to its context. The multi-layered *context* is an important concept in DA (ibid. 28-29). Cook (2001: 4) lists its main features: it contains the substance, music and pictures, paralanguage, situation, co-text, intertext, participants and function of the text (see section 3.1.2). Hence, one has to consider all aspects around the text from its physical material to its connection to other texts (whether in the vicinity of the text or intertextually linked to it) when analysing its communicative environment. Contexts are taken into consideration in the present study as well. When analysing the presence of English in Finnish television commercials, the viewers and also the Finnish society as a whole are acknowledged. The use of English in Finnish television advertising is a societal issue, and

thus its wider context has to be taken into account. The rest of this section depicts in detail the different methods for analysing the various linguistic and visual items of the Finnish companies' television ads. When examining these items in the ways described below, their wider contexts are also always acknowledged in the actual analysis.

The data of my qualitative section, i.e. the commercials that are made by Finnish companies and that contain at least one word of English (see section 5.2.1), are analysed in the following way. Firstly, transcriptions and notes are made on all the linguistic items of the television ads. The transcriptions depict the spoken language of the advertisements. As the main interest is on what is being said and by whom, the transcriptions include only the words that have been spoken, lines that depict the person who speaks, and full stops in parentheses that indicate pauses. More detailed transcriptions would be unnecessary for the purposes of the present study. The notes, in turn, contain the written linguistic items of the commercials. All items are counted only once; if, for example, a logo appears at the same spot through various scenes for the whole duration of the commercial, it is seen as a single element. Secondly, the visual features of the television ads are also taken into account. All images that depict different Anglophone countries and cultures are listed. After the data (both linguistic elements and visual features) have been thus transcribed into a form that can be analysed, it is transferred to ATLAS.ti, which is a workbench created for qualitative analysis and large amounts of data (ATLAS.ti, n.d.).

Once the linguistic items are written down and the images are taken, I can begin to analyse how Finnish companies actually use English in their television advertisements. First of all, the different *elements* of the commercials that contain English items are identified. Researchers have included various parts in these elements. Leech (1966), for instance, observed that the main *components* of ads are headline, illustrations, body copy, signature line and standing details. Piller (2003: 172), in turn, further divided Leech's illustration into pictures and music and signature line into product name and slogan. Cook's (2001: 3-6) main elements of advertisements were already introduced in section 3.1.2; when looking at the commercials alone (not taking into consideration their larger context), he notes that their main elements are language, music and pictures. The present study adapts the main features of these pieces of research for its own categorisation of the main elements of ads. Cook's main division is utilised, but his *language* element has been divided further into several elements similar to

Leech and Piller's categorisations. I have added more elements, however, that describe the various items in more detail and that suit television commercials well.

The linguistic elements of television commercials are divided into following categories in the present work. Firstly, the *company name* refers to the organisation that promotes its products or services to the receivers of ads. The *brand name*, in turn, indicates the name that "identifies the products or services of one seller or group of sellers and differentiates them from those of competitors" (Armstrong et al. 2016: 237). The *product name*, self-evidently, means the name of the product (line) or service that is being advertised. When the company and product names are at the same time brand names, only the company and product names are marked. Hence, the company and product name categories can also include brand names, but the brand name category contains only brands. English items can also occur in the *slogans* or *logos* that appear in the ad. If the commercial contains an image of the product and this image contains linguistic items that are not the company, brand or product name, these items have their own category, *on the product*. The commercials can also contain *disclaimers* that provide information for the viewers (see section 3.2). If the commercials contain other linguistic items that do not belong to the elements described here, they are marked as either *short lexical and phrasal elements* or *longer sequences of text*, depending on the number of words that they contain (1-3 words or at least 4 words respectively; N.B. the focus is entirely on the length of the item, not on its grammatical unit). These items include the body copy element of Leech (1966) and Piller (2003). All of these elements are either spoken or written due to the nature of television commercials, and hence they are divided further accordingly. Cook's (2001) other elements, *music* and *pictures*, are also utilised in the present work, though the latter has been renamed *imagery*. Furthermore, I have added a new element, *cultural references*, to the ones already mentioned in this paragraph. It includes those items that refer to Anglophone countries or cultures without using the English language or Anglophone imagery. Overall, the English items in the television commercials are divided into these elements and quantified to see where English occurs the most.

In the second step in analysing how English is used in Finnish television commercials, I analyse the various structures of the English items. These structural units are discussed from the smallest possible appearances of English to the largest (cf. Martin's (2002b: 385) cline of code-mixed advertising). Thus the focus will be on hybrid forms, words, phrases and sentences in this order. First of all, *hybrid forms* are English elements into which non-English

lexical items have been inserted (Martin 2002b: 397). They contain, therefore, an English stem (e.g. a noun, a verb, or an adjective) which has been altered morphologically, orthographically or phonetically to suit the host language (in my case Finnish) and its grammar. Secondly, individual *words* are classified and analysed. They are categorised into the following word classes and lesser categories defined by Quirk et al. (1985: 67): nouns, adjectives, full verbs, adverbs, prepositions, pronouns, determiners, conjunctions, modal verbs, primary verbs, numerals and interjections. The first four classes are open, i.e. new words can be added to them, the following seven are closed, and interjections form a marginal class of their own (ibid.). In this part, different word formation processes are also examined.

Thirdly, *phrases* consist of at least one word, and they are named after the word class to which the head word of the phrase belongs. They are divided into five categories (Quirk et al. 1985: 60-64): verb phrases, noun phrases, adjective phrases, adverb phrases and prepositional phrases. All the phrases utilised in the television commercials are classified into these categories, and their structures are explored. Fourthly, *sentences* can be simple, compound or complex (Quirk et al. 1985: 719). Simple sentences consist of a single independent clause, which contains at least a subject and a verb, and they can appear independently. Compound sentences consist of two or more coordinated independent clauses. Complex sentences, in turn, contain one independent clause and one or more subordinate clauses, which are dependent of other clauses and thus cannot appear on their own (ibid. 44, 987). They can also be further divided into subordinate finite, non-finite and verbless clauses, depending on the form of the verb element in them (ibid. 992-993). Moreover, different sentence types should also be investigated when examining the use of English in Finnish television advertising. There are four major types of sentences: declaratives, interrogatives, imperatives and exclamatives (ibid. 803).

The third step in the process of analysing the use of English is an examination of the imagery of the television commercials: it contains the listing and analysis of images and other references to Anglophone countries and cultures. Martin (2002a) has explored American imagery in French advertising in detail. She observes that American images can be included, for example, in landscapes, people (athletes, fashion models, musicians, Hollywood actors, stereotypical Americans and so on) and scenes from everyday American life. Similar classifications are done in the present study as well in order to understand how Finnish companies utilise Anglophone imagery in their television advertisements.

The fourth step in analysing the use of English includes an examination of two language alternation phenomena that occur in the commercials: code-switching and language mixing. When examining these phenomena, first of all, one has to determine what is counted as language alternation. In the present study, this alternation occurs when two languages change in close proximity to each other. For example, Finnish and English may alternate within a spoken sentence, or on a product that is presented in the advertisement. The languages do not need to be immediately adjacent to each other; instead, they simply need to be within the same item or discourse unit. If a slogan that is in English appears in the same corner for the whole duration of the ad and the rest of the commercial is in Finnish, this use of two languages is not seen as language alternation. Thus, the whole television advertisement is not treated as one discourse event (cf. Viitamäki (2003) and Tolvanen (2004: 42) who treated the different linguistic parts of an ad as “a continuing discourse”).

These instances of language alternation are divided into code-switches and language mixes. Code-switching was defined above as the alternation of languages that can be divided into both inter-sentential and intra-sentential code-switching and that also conveys a pragmatic and discourse-related effect (see section 4.1). Hence, those language alternations that have an effect are counted as code-switches. When surveying these switches, I first divide them into switches that occur either between full sentences or within them. After this, I examine their actual, “locally significant” (Leppänen 2007: 152), effects. The method of analysis for this part is drawn from the works of Auer (1998, 1999) and Leppänen (2007: 152-153). According to them, code-switches can indicate, for example, discourse-level shifts, or changes in the topic, the relationship of the participants, or the communicating voice (see also Nikula 2008). Hence, when exploring the code-switches found in Finnish television advertisements, I can examine whether they indicate a shift in the discourse structure or discourse type, a change of topic, a shift in the relationship between the senders and receivers of the ad, or a change of the communicating voice. After describing what kind of code-switching can be observed in the ads, I focus on the language mixes that can be found from the data. Language mixing was defined in section 4.1 as the alternation of languages that does not carry a discourse-related effect. Thus, those language alternations that were not seen as code-switches are now counted as instances of language mixing. These mixes are analysed by examining whether they occur between or within sentences. As they do not carry locally significant effects, their analysis is quite straightforward.



After analysing *how* Finnish companies utilise English in their television commercials by examining the different elements of advertisements, structural units, imagery, code-switching and language mixing, I focus on the second part of the fourth research question in more detail and observe the main functions of the English items. These functions, i.e. the motivations for using English in non-Anglophone advertising (Martin 2002b: 385), are generally related to the various stereotypes that the English language carries, and also to the global significance of the language (see section 4.1). Haarmann (1989: 10-11) argues that stereotypes are used deliberately in advertising to evoke (positive) connotations of different cultures and countries in people's minds. These ethno-cultural and social stereotypes are used to highlight the prestige of the advertised product (*ibid.*). Vestergaard and Schroder (1985: 153, cited in Tolvanen 2004: 26-27) also point out the "meaning transfer" in advertising: a product is juxtaposed with the English language that carries positive connotations so that the viewers connect these positive connotations of the language with the advertised product. Overall, the English language can have various functions in advertising (Kelly-Holmes 2005: 8). Their examination is important in order to understand what possible reasons and motivations there are for the use of English in Finnish television commercials.

Many scholars have examined the functions of English in non-Anglophone advertising, and their results somewhat vary. For instance, Haarmann (1989: 11) states that the English language is used to symbolise international appreciation, reliability, high quality, confidence, practical use and practical lifestyle. Kelly-Holmes (2005: 68-77) argues that English is used to indicate the cultural competences of Anglophone countries, technology, modernity, neutrality, 'coolness', and internationality. Cheshire and Moser (1994: 459-463) note that the English language evokes connotations of internationalisation, English-speaking cultures, youthfulness, and science and technology. In turn, Martin (2002a, 2002b) observes that besides these symbolic functions mentioned above, the English language is also used in advertising for humorous purposes, persuasion, and as an attention-getting device. Paakkinen (2008: 316-323; see also section 4.3) lists similar motivations for using English in Finnish advertising; according to her, English is used for symbolic functions, attention, humour, its ease of expression, persuasion, and also for indicating group membership. The present study draws from these pieces of research when the various functions of English in Finnish television commercials are determined. The English items (i.e. hybrid forms, words, phrases, sentences and imagery) are given one of the following functions: symbolic, attention, humour,

ease of expression, persuasion or group membership. The symbolic function is also divided further in a similar manner to the studies mentioned above. It should be noted, however, that most of the English items could be given several different functions. Hence, even though my work expresses these functions in quantitative terms, these numbers should be seen as indicating general trends instead of presenting absolute truths (similar to Cheshire and Moser 1994: 459-460). To conclude, all English items that can be found from the Finnish companies' television advertisements are categorised according to their most likely function. These functions are identified throughout the qualitative analysis section whilst discussing examples of the English items, and they are compiled in their own section.

## 6 QUANTITATIVE ANALYSIS

The current chapter presents the results of the quantitative section of my thesis and hence focuses on the first three research questions that were determined in the chapter above. This chapter has been divided into two sections: the first one focuses on the individual advertisements, and the second one on the commercial breaks. The results of the third research question regarding the change from 2009 are presented in both of these sections.

### 6.1 English and individual advertisements

In this section, the focus is on the individual television advertisements that were broadcast during the 120 commercial breaks each year. The data were selected, collected and analysed according to the methods described in the previous chapter. Next, the results are presented in the following order. First, the number and percentage of television commercials that contain English are given in addition to other relevant information. Second, the different product categories into which the commercials have been divided are presented along with the percentage of how many of the commercials in those categories contain English. All tables show the results for both years 2017 and 2009.

Table 1 shows some basic information on the individual television commercials. First of all, the 120 commercial breaks contained 1421 television advertisements in 2017 and 1128 in 2009. The number of commercials that were broadcast during commercial breaks therefore rose 26.0% over these eight years. Secondly, as was stated in section 5.2.1, only those advertisements that promoted commercial products were chosen. In 2017, 1106 television commercials out of the 1421 promoted commercial products (77.8%), whereas in 2009 the same number was 899 (79.7%). The number of advertisements that promote the channels' own television shows therefore slightly increased. Thirdly, out of these 1106 television commercials, 617 were individual advertisements in 2017 (55.8%). In 2009, the same number was 533 (59.3%). The difference in the number of individual ads (84) is quite small between the years, particularly when compared to the difference in the general number of advertisements that were collected from the 240 breaks (293). This indicates that in 2017, the commercial breaks both showed the same advertisements more often, and contained more advertisements promoting the channels' own television shows. Fourthly, in 2017, 429 television advertisements out of the 617 contained at least one word of English. In 2009, the

same number was 387 (out of the 533). Hence, 69.5% of the advertisements contained English in 2017 and 72.6% in 2009. Overall, when looking at individual advertisements, it is safe to say that television commercials contained more English in 2009 than in 2017 based on this sample.

Table 1. The number of individual commercials that contain English.

	<b>2017</b>	<b>2009</b>
Number of ads	1421	1128
Ads for commercial products	1106	899
Number of individual ads	617	533
Ads that contain English	429	387
Percentage of individual ads that contain English	69.5	72.6

Table 2 portrays how many times an individual television advertisement occurs in the data, i.e. how many times those 617 (2017) and 533 (2009) individual commercials were seen during the 120 commercial breaks. In 2017, the commercials occurred from once to up to twenty-two times, whereas in 2009 they occurred from once to seven times. In both years, the commercials appeared most often only once (55.8% in 2017, 59.5% in 2009). If one counts the commercials that occur once, twice or thrice, the percentages go up to 92.1 and 93.1 respectively. The measures of central tendency illustrate this as well: the mode and median were all 1 for both years, and the arithmetic mean was 1.79 for 2017 and 1.69 for 2009. The years' standard deviations were 1.38 and 1.04 respectively. All of these measures indicate that most commercials appeared mainly once or twice in the data. The small differences in the mean and standard deviation were most likely caused by the one commercial that occurred 22 times in 2017. Without this outlier, the mean and standard deviation of 2017 would be even closer to those of 2009. Table 2 also shows how many of the television commercials contain at least one word of English. Generally, English was more frequent in 2009 in all groups, which supports the main result of Table 1. However, one should observe mainly those groups in which the commercials occur from once to five times, as there are not enough data for the last groups to be taken into serious consideration. In the end, the results of Table 2 show why it was important to take out the effect of aggressive advertising campaigns when analysing

individual television commercials: without it, some commercials would have had a considerable influence on the results.

Table 2. How many times a commercial occurs in the data.

How many times an ad occurs in the data	2017		2009	
	Number of ads	Percentage of English	Number of ads	Percentage of English
1	344	66.9	317	69.7
2	155	69.7	122	73.8
3	69	72.5	57	77.2
4	31	80.7	22	86.4
5	9	88.9	12	91.7
6	3	66.7	2	50.0
7	4	100.0	1	100.0
8	1	100.0		
22	1	100.0		

Table 3 portrays the different product categories into which the individual television commercials were divided. In 2017, the most often found product categories were (in order): food and drink, pharmaceuticals and health (consisting of e.g. pharmaceutical products, physiotherapy services and glasses), consumer electronics, clothing, cars, hygiene (consisting of e.g. cleaning and dental products, razors and shampoos) and streaming services. These categories contained 66.1% of the individual commercials. In 2009, the most popular product categories were: food and drink, pharmaceuticals and health, entertainment (consisting of e.g. CDs, video games, concerts and theatre performances), hygiene, beauty (consisting of e.g. make-up and dye products, perfumes and anti-wrinkle creams), cars and consumer electronics. These categories contained 67.9% of the television commercials. In addition, both years have a category labelled as *Other*. It contains those categories that consist of only one or two commercials and that the other year does not contain more than two. The category named *Online credit institutions*, for example, shows 2 commercials for the year 2009 because the same category contains 20 commercials in 2017. Thus, the 2 commercials are not counted into the 2009 *Other* category. All in all, the category *Other* is comprised of several small categories. In 2017, these were digital payment services, funding, hybrid television services, internet services, investing, real estate agencies, renting, self-service post offices, television

stations, unemployment fund and yarn. The 2009 *Other* contains the following categories: broadband, collectable series, education, flowers, mobile dating, payment methods, support services, teletext chat and television stations. Due to the number of different categories that contained only a few commercials, it was necessary to create a single category for all of them.

Table 3. Product categories.

Product category	2017		2009	
	Number of ads	Percentage of English	Number of ads	Percentage of English
Food and drink	150	61.3	138	65.2
Pharmaceuticals and health	75	57.3	58	53.5
Consumer electronics	38	92.1	24	87.5
Clothing	37	91.9	21	81.0
Cars	36	88.9	24	100.0
Hygiene	36	100.0	43	100.0
Streaming services	36	69.4	6	83.3
Online services	27	59.3	11	63.6
Home	26	46.2	16	75.0
Online credit institutions	20	40.0	2	50.0
Betting	18	27.8	11	27.3
Beauty	17	100.0	31	96.8
Entertainment	16	93.8	44	90.9
Other	16	56.3	12	50.0
Travel	10	100.0	7	57.1
Magazines	8	37.5	4	25.0
Mobile services	6	100.0	10	90.0
Radio stations	6	66.7	5	80.0
Audiobooks	5	100.0		
Books	5	60.0	2	0.0
Insurances	5	60.0	5	60.0
Energy companies	4	50.0		
Banking	3	0.0	4	0.0

Campaigns	3	100.0	2	50.0
Mobile applications	3	100.0		
Non-commercial	3	33.3	5	20.0
Safety	3	100.0		
Sports	3	100.0	9	88.9
Competitions	2	50.0	8	62.5
Pay television			13	100.0
Directory enquiries			7	28.6
Mobile ringtones			6	66.7
Mobile broadband			5	40.0

As can be seen from Table 3, the two most popular product categories were the same for both years: food and drink, and pharmaceuticals and health. Other relatively popular categories that were preferred both years were consumer electronics, clothing, cars and hygiene. Besides these categories, however, one can see from the table that some categories were preferred in one year and not in the other. The product categories that were favoured in 2017 and not in 2009 were online credit institutions (900% growth), streaming services (500%) and online services (145%). In turn, the following categories were more popular in 2009 than in 2017: pay television and directory enquiries (no commercials in 2017), entertainment (64% decrease from 2009 to 2017), and beauty (45% decrease), in addition to the drop in commercials advertising mobile broadband, ringtones and other services. Overall, both columns in Table 3 depict their times; what is being advertised reflects what the society and people might be like in general.

Table 3 also portrays how many of the commercials in different categories contained at least one word of English. In both years, the percentages range from 0 to 100. In 2017, the largest categories whose commercials contained 100% English were hygiene, beauty, travel, mobile services and audiobooks. In 2009, only three categories in total met this criterion: cars, hygiene and pay television. In turn, the category whose commercials did not contain any English in 2017 was banking. In 2009, television commercials related to books or banking did not have any English. Other categories that did not contain much English were magazines, non-commercial and betting for 2017, and directory enquiries, betting, magazines and non-commercial for 2009. The categories with the lowest amounts of English were, therefore, very

similar for both years. In general, the different categories contained often quite a great deal of English; in 2017, 18 categories out of 29 (62.1%) contained English at least 60%, while the same number was 17 out of 29 (58.6%) for 2009. Furthermore, while the percentages somewhat differed between the categories of the two years, the changes were most often not very drastic (usually within 15 percentage points). However, some categories, such as home (-28.8 percentage points from 2009 to 2017), travel (+42.9), books (+60.0) and campaigns (+50.0), changed more than this. When examining the changes, however, one should pay attention to the number of commercials in each category; the fewer television commercials, the less reliable the results and comparisons are. In the end, even though some differences can be seen, the majority of the categories contain relatively similar amounts of English between the years 2017 and 2009.

To recapitulate, in this section the focus was on the individual television advertisements that were collected from the commercial breaks. Firstly, Table 1 showed that individual television commercials contained more English in 2009 than in 2017. Although the general number of commercials grew over the eight years, this increase was mainly due to the promotion of the channels' own television shows and also to the repetition of the advertisements. Secondly, Table 2 depicted how many times a single commercial occurred in the data, and supported the main result of Table 1; English was more frequent in almost all groups in 2009. Thirdly, Table 3 portrayed the different product categories into which the commercials had been divided, and showed that while some categories were favoured both years, some were not. In the end, these differences can tell us about the times in which these commercials were broadcast, and hence provide valuable insight into the society as a whole.

## **6.2 English and commercial breaks**

This section focuses on the commercial breaks in detail. It examines how often English is present during commercial breaks in Finland, i.e. how often a viewer would hear or see English if he or she saw a random commercial break. The data were selected, collected and analysed based on the methods described in Chapter 5. 30 commercial breaks were taken each year from four different channels, which totalled up to 240 individual commercial breaks. In 2017, the 120 breaks consisted generally of 12 television advertisements (the arithmetic mean was 11.84, mode 11 and median 12). The number of ads during a commercial break ranged between 4 and 20. In turn, the commercial breaks of the year 2009 contained generally 9



television advertisements (mean 9.40, mode 8 and median 9), and the number of commercials ranged between 3 and 17. These measures indicate that, in general, fewer commercials were broadcast in 2009, which also supports the findings of section 6.1. Table 4 presents how often English was present during the commercial breaks collected for this study. The percentage has been calculated as an average of the 120 breaks. In 2017, the commercial breaks contained on average 68.7% English, whereas the same percentage was 74.2 for the year 2009. Thus English was more present in 2009 than in 2017, which, again, supports the results of the previous section. Next, the following sections explore this topic in more detail by examining whether the time, day, language or channel of the programme affect the frequency of English.

Table 4. How often English is present during commercial breaks.

	<b>2017</b>	<b>2009</b>
Number of breaks	120	120
Percentage of ads that contain English during a commercial break (avg.)	68.7	74.2

### **6.2.1 Time of the day and the use of English in commercials**

In this part, the connection between the time of the day and the use of English is examined. As was stated in section 5.2.2, the television commercials were collected between 11 a.m. and 10 p.m. in a systematic way (due to the small amount of data, the one 11 p.m. finding from 2009 is excluded from the following calculations). Figure 1 depicts how many of the commercials in a break contain at least one word of English on each time of the day for both years. Table 5, in turn, presents the actual number of commercial breaks that occurred at each time of the day, in addition to the exact percentages of the amount of English. As can be seen, the percentages range from 12 p.m.'s 62.7 to 10 p.m.'s 79.4 in 2017 (difference of 16.7 percentage points), and from 6 p.m.'s 57.5 to 11 a.m.'s 81.8 (24.3 points) in 2009. The average percentages for the years were 68.7% and 74.2% respectively. In 2017, the largest increase between consecutive times of the day occurred between 12 p.m. and 1 p.m. (+8.5 percentage points), and the largest drop occurred between 1 p.m. and 2 p.m. (-7.4 percentage points). In 2009, the largest increase was between 6 p.m. and 7 p.m. (+13.5), and the largest drop between 5 p.m. and 6 p.m. (-16.4). Overall, the findings of 2009 are a bit more dispersed than those of 2017. Nonetheless, the changes between the times of the day seem quite random both years; the percentages move irregularly around the average. The only time that has a

high percentage both years is 10 p.m., and hence it would seem to be favoured both in 2017 and in 2009.

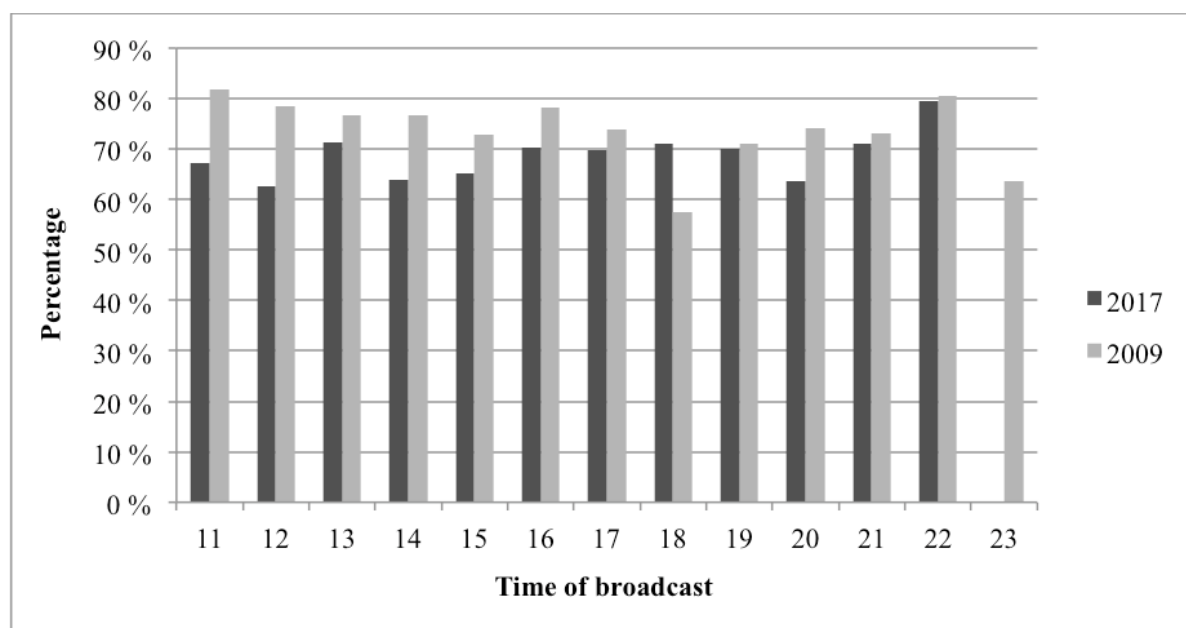


Figure 1. The amount of English based on the time of the day.

Table 5. Time of the day – the number of breaks and the amount of English for both years.

Time of the day	2017		2009	
	Number of breaks	Percentage of English	Number of breaks	Percentage of English
11	7	67.2	5	81.8
12	10	62.7	8	78.6
13	11	71.2	9	76.6
14	11	63.8	12	76.8
15	13	65.3	18	72.9
16	11	70.3	10	78.2
17	8	69.9	10	73.9
18	6	71.0	7	57.5
19	14	70.1	13	71.0
20	10	63.7	11	74.2
21	9	71.0	9	73.2
22	10	79.4	7	80.5
23			1	63.6
In total (no.) / Average (%)	120	68.7	120	74.2

As can be seen from Figure 1 and Table 5, the percentages were almost always higher in 2009. This supports the results from Table 4 and section 6.1: English was more present in the commercial breaks of 2009 than in those of 2017. The largest difference in the amount of English in favour of 2009 was at 12 p.m. (decline of 20.2% or 15.9 percentage points from 2009 to 2017), and on average the 2009 percentage declined 9.8% (ranging from 1.3% to 20.2%). The only time of the day when there was more English in 2017 than in 2009 was 6 p.m., and then the growth between the years was 23.5% (13.5 percentage points). The 2009 6 p.m. value (57.5%) was, in fact, the lowest percentage when taking both years into consideration. In general, it would seem that the difference was greater in the mornings between the years, and that it stabilised towards the evenings. This could indicate that, in 2017, English was more present in the commercial breaks that were broadcast in the evenings, i.e. the number of commercials containing English grew throughout the day. Despite this growth, however, English was still more present in the commercial breaks of the year 2009.

### **6.2.2 Day of the week and the use of English in commercials**

This part focuses on the connection between the day of the week and the use of English. The commercial breaks were collected from all seven days of the week. Figure 2 shows how many of the television commercials contain at least one word of English on each day of the week. Table 6, in turn, depicts both the number of commercial breaks that were collected each day and the exact percentages of the amount of English. As can be seen from the table, more breaks were collected from Friday to Sunday. This, however, does not make the results less comparable between them and the first four days of the week. In general, the percentages range from Thursday's 67.4 to Friday's 71.0 (difference of 3.6 percentage points) in 2017, and from Friday's 66.2 to Saturday's 79.2 (13.0 point difference) in 2009. Hence, the commercial breaks that were broadcast on Fridays had the most English in 2017, and the ones that aired on Saturdays had the most in 2009. Even though some differences can be seen in the percentages of 2017, they, nonetheless, move relatively close (and randomly) around the average. In 2009, there is a little more variation between the percentages. The growth of 13.0 percentage points from Friday to Saturday is a particularly big change to occur between two consecutive days, and thus it should be taken into consideration. The percentages of the other days of the week in 2009 move quite close to the average, in a similar manner to the year 2017.

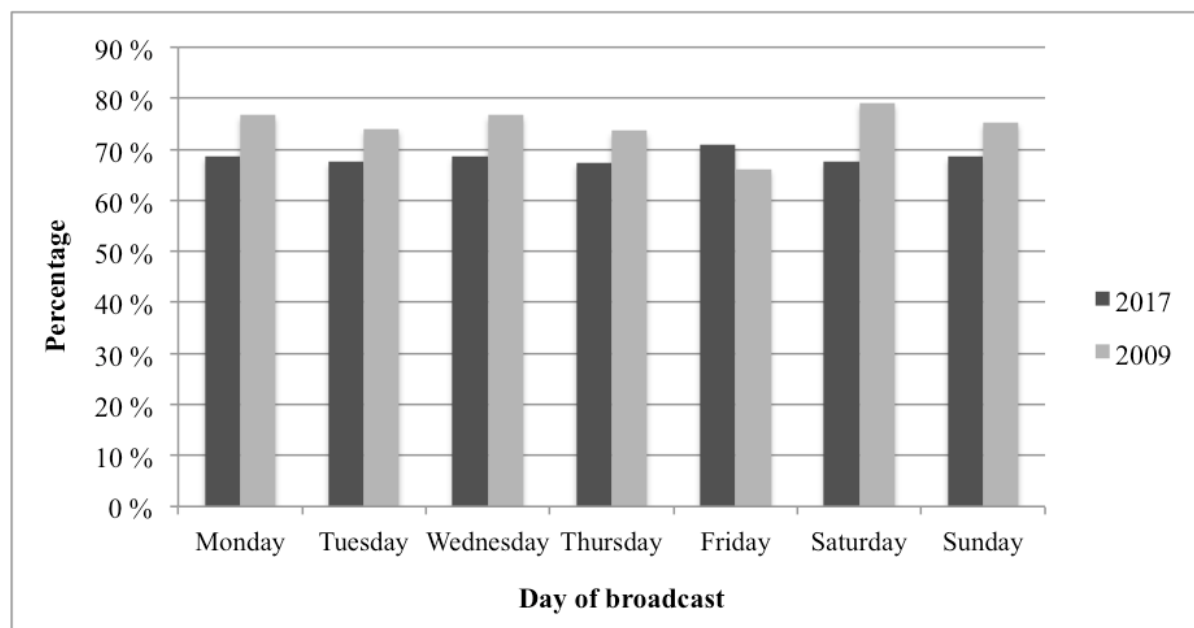


Figure 2. The amount of English based on the day of the week.

Table 6. Day of the week – the number of breaks and the amount of English for both years.

Day of the week	2017		2009	
	Number of breaks	Percentage of English	Number of breaks	Percentage of English
Monday	12	68.7	12	76.7
Tuesday	12	67.7	12	74.1
Wednesday	12	68.7	12	76.7
Thursday	12	67.4	12	73.6
Friday	24	71.0	24	66.2
Saturday	24	67.6	24	79.2
Sunday	24	68.5	24	75.3
In total (no.) / Average (%)	120	68.7	120	74.2

Generally, as can be seen from Figure 2 and Table 6, the commercial breaks contained more English in 2009. This result is in line with the findings of the previous sections. Between the years 2009 and 2017, the amount of English declined 9.4% on average from Sunday to Thursday. Out of these days, the largest decline happened on Monday (-10.4%) and the lowest on Thursday (-8.4%). The most interesting days of the week were Fridays and Saturdays, however. First of all, Friday was the only day of the week when the commercial breaks contained more English in 2017 than in 2009. In fact, Friday had the highest

percentage out of all the days in 2017, and the lowest percentage of the days in 2009. It would seem, therefore, that Fridays have gained in popularity, and are now the days when English is present the most often. Secondly, Saturday had the largest single decline in the amount of English (-14.6% or -11.6 percentage points) out of all the days between the years. This, in turn, indicates that while Saturdays were favoured in terms of the amount of English in 2009, now they have lost their dominance.

### **6.2.3 Language of the programme and the use of English in commercials**

In this part, the connection between the language of the programme and the use of English is examined in detail. In Figure 3, the commercial breaks have been divided according to the different languages used, and it shows how many of the television commercials in the breaks contain at least one word of English. Table 7, in turn, shows the actual number of commercial breaks and the exact percentages of the amount of English. In 2017, the languages of the programmes during which the commercial breaks were broadcast could be categorised into four different groups: English, Finnish, Swedish, and both English and Finnish (these two languages were spoken roughly as much in the two programmes, and hence they formed their own single category). The programmes in English had also the highest percentage of English (69.3%), whereas the one programme in Swedish had the lowest (58.3%; one should note, however, the lack of data when pondering the significance of this value). In Finnish programmes, English was present in 68.3% of the television commercials, which is relatively close to the percentage of the programmes in English. In 2009, the programmes contained four different languages: English, Finnish, German and Italian. The language whose commercial breaks contained the most English was Italian (92.2%), and the language with the least English was German (63.3%). However, as each of these categories contains only three commercial breaks, it is more fruitful to examine the programmes in which English or Finnish was spoken. Then, the percentages were 73.8 for programmes in English, and 75.0 for those in Finnish. They were, therefore, relatively same for the two languages, as they were in 2017 as well. Overall, as can be seen, English was more used in 2009. The percentages declined between 2017 and 2009 both in programmes in English (-6.1%) and in Finnish (-8.9%). However, the changes between and within the years in the amounts of English were very similar. The language of the programme, therefore, does not seem to affect how often English is present during commercial breaks.

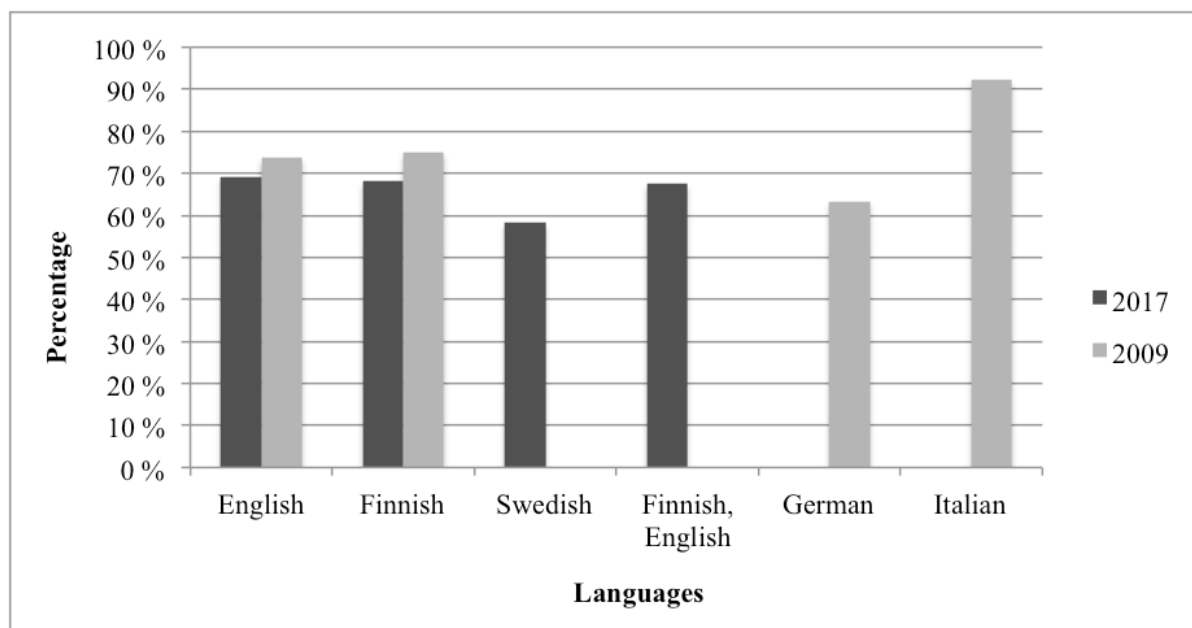


Figure 3. The amount of English based on the language of the programme.

Table 7. Language of the programme – the number of breaks and the amount of English for both years.

Language of the programme	2017		2009	
	Number of breaks	Percentage of English	Number of breaks	Percentage of English
English	58	69.3	86	73.8
Finnish	59	68.3	28	75.0
Swedish	1	58.3		
Finnish, English	2	67.5		
German			3	63.3
Italian			3	92.2
In total (no.) / Average (%)	120	68.7	120	74.2

The following Figures 4 and 5 depict an interesting point regarding the different languages of the programmes. In general, they show the proportion of the languages used in the channels for both years. These proportions are based on the number of commercial breaks in Table 7. An interesting point is the substantial change in the number of programmes in English and Finnish. Out of 120 programmes in 2009, English was the language of 86 of them (71.7%). In 2017, only 58 programmes (48.3%) were in English. Between 2017 and 2009, therefore, the number of programmes in English dropped 32.6%. In turn, Finnish was used in 23.3% of the programmes in 2009, and in 49.2% of the programmes in 2017. This is an increase of 111.2%

between the two years. As a result of these changes, in 2017, the programmes were more often in Finnish than in English. This is a major change considering the fact that the data consisted of only 120 programmes per year. In the end, based on the results of this and the previous sections, it seems that both the programmes and the commercial breaks contain now less English than before.

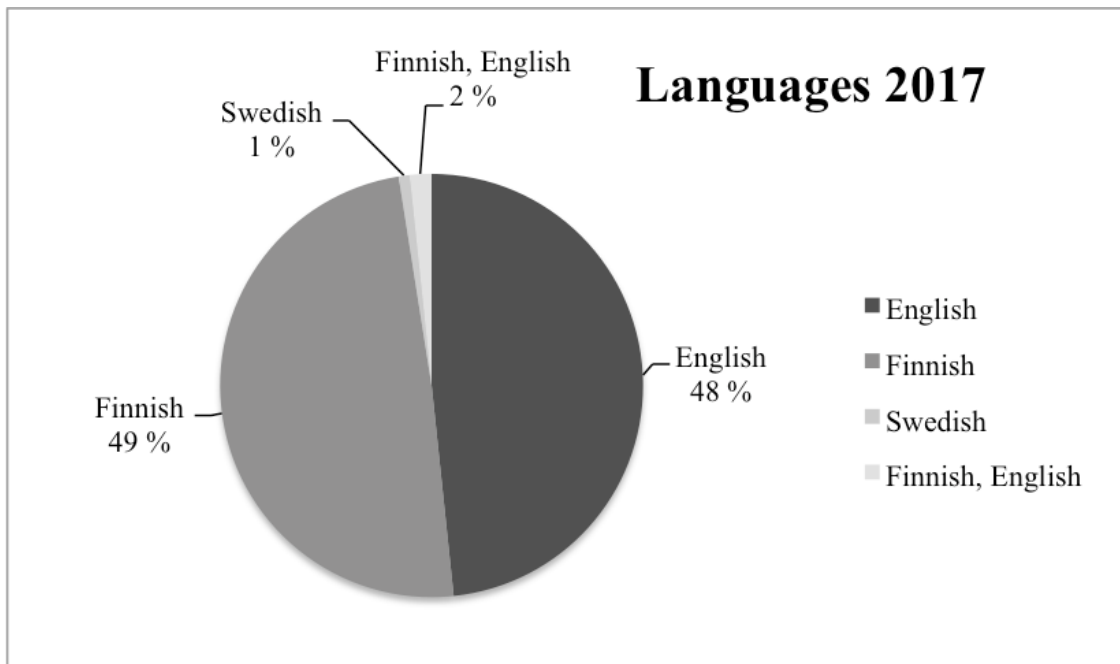


Figure 4. The proportion of languages used in the channels in 2017.

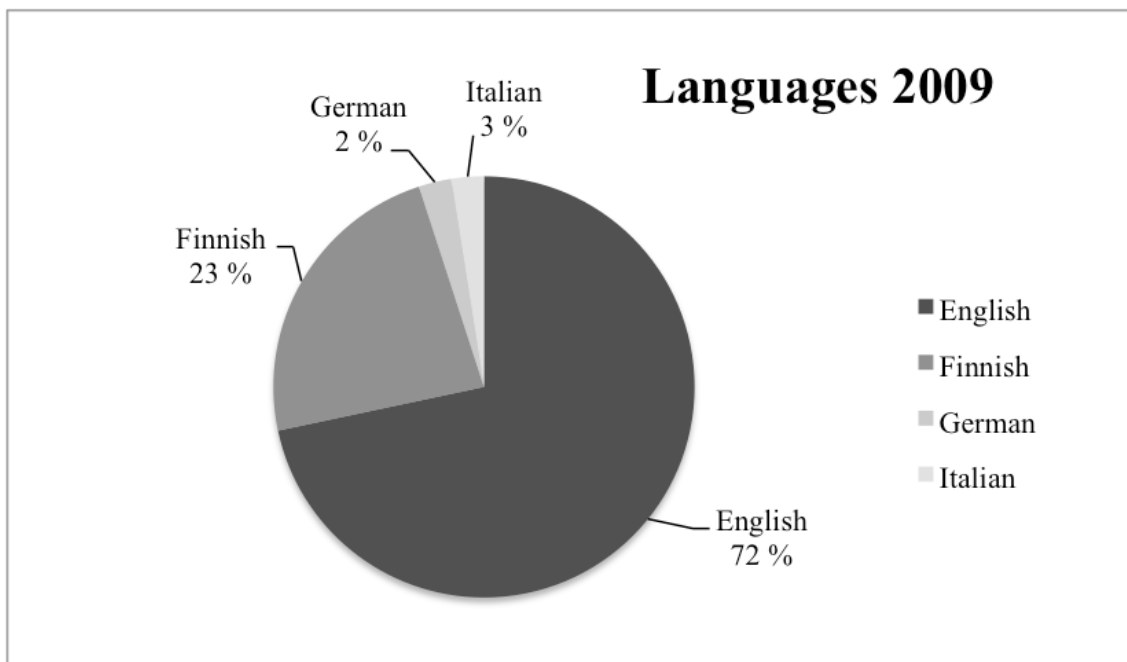


Figure 5. The proportion of languages used in the channels in 2009.

#### 6.2.4 Channel and the use of English in commercials

This part examines whether the channel of the programme is connected to the use of English. As was stated in section 5.2.1, the commercial breaks were collected from four Finnish television channels: MTV3, Nelonen, Sub and Jim. Figure 6 shows how many of the commercials in each channel contained at least one word of English. Table 8, in turn, presents both the number of commercial breaks and the exact percentages of the amount of English. In 2017, MTV3's commercial breaks contained the least amount of English (64.9%), while Sub's contained the most (72.1%). Nelonen and Jim were in the middle, and had almost the same percentages (difference of 0.4 percentage points). In 2009, again, MTV3 contained the least amount of English (65.3%), and Sub the most (80.3%). Nelonen and Jim, in turn, differed more from each other (2.6 percentage points). Overall, English was more present in the commercial breaks of 2009, as the percentages were then higher in all channels. In general, the percentages dropped 7.2% between 2009 and 2017 (9.4% if one excludes MTV3, whose percentage remained almost the same, from the calculations). Nelonen's percentage dropped the most (-10.8%) and MTV3's the least (-0.6%). Despite this very small drop, MTV3's commercial breaks continued to contain the least amount of English. In 2009, the other channels contained on average 11.9 percentage points more English than MTV3, and in 2017, the same value was 5.1. It would seem, therefore, that the gap between the channels is closing. Nevertheless, based on these results, it would seem that the channel of the programme might affect how often English is present during commercial breaks.

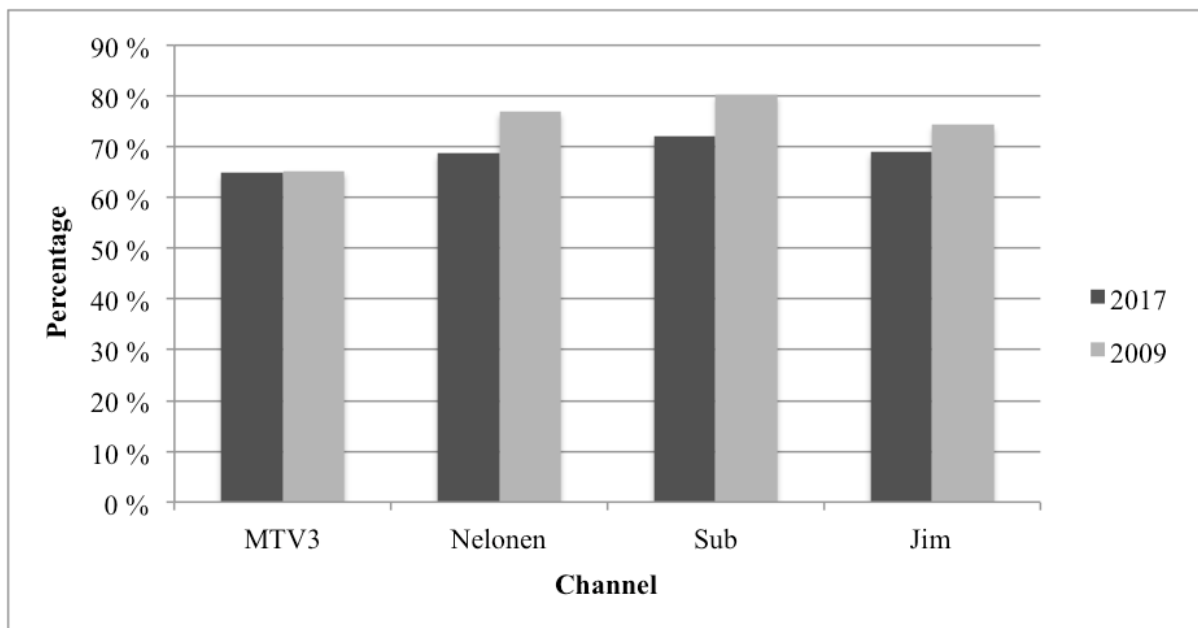


Figure 6. The amount of English based on the channel of the programme.



Table 8. Channel of the programme – the number of breaks and the amount of English for both years.

	2017		2009	
Channel	Number of breaks	Percentage of English	Number of breaks	Percentage of English
MTV3	30	64.9	30	65.3
Nelonen	30	68.7	30	77.0
Sub	30	72.1	30	80.3
Jim	30	69.1	30	74.4
In total (no.) / Average (%)	120	68.7	120	74.2

Figures 7 and 8 portray an interesting detail regarding the previous paragraph's notion of how different channels might prefer English. The figures depict the languages of the programmes (see section 6.2.3), but this time they have been further divided according to the four different channels. When looking at the languages in this manner, one can see whether some channels prefer English programmes to others. Generally, English and Finnish are the dominant languages, which was also stated in the previous section. In 2017, Finnish programmes were broadcast clearly more often on MTV3 (20 out of 30 programmes were in Finnish) and Nelonen (19/30). Sub was the only channel that aired mostly English programmes (25/30). Jim was in the middle, showing 15 programmes in Finnish and 13 in English. Based on Figure 7, one can say that in 2017 Finnish programmes were clearly favoured on MTV3, Nelonen and Jim. However, the situation was quite different in 2009. Then, most programmes that the channels broadcast were in English: MTV3 aired 18 programmes (out of 30) in English, Nelonen 22, Sub 16 and Jim 30. In turn, MTV3 showed 12 Finnish programmes (out of 30), while Nelonen and Sub both broadcast 8. In 2009, Jim did not broadcast programmes in any other language besides English. This has clearly changed over the years. In the end, Figures 7 and 8 showcase how some channels have started to favour Finnish television programmes over others. This corroborates some of the findings of the previous section.

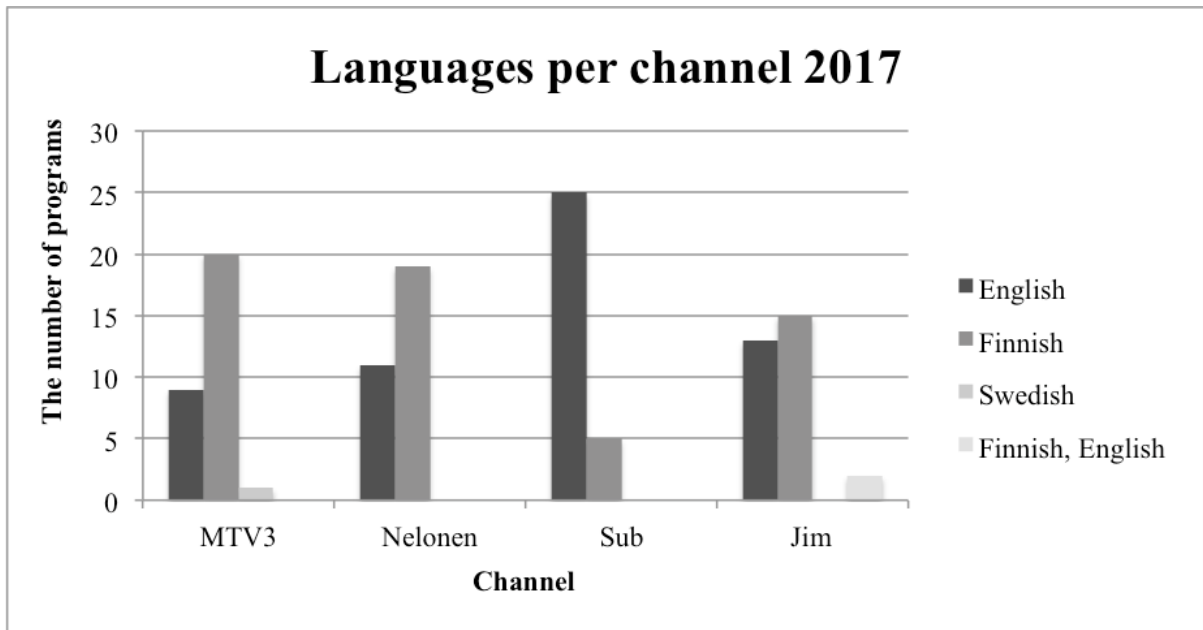


Figure 7. The programmes' use of different languages per channel in 2017.

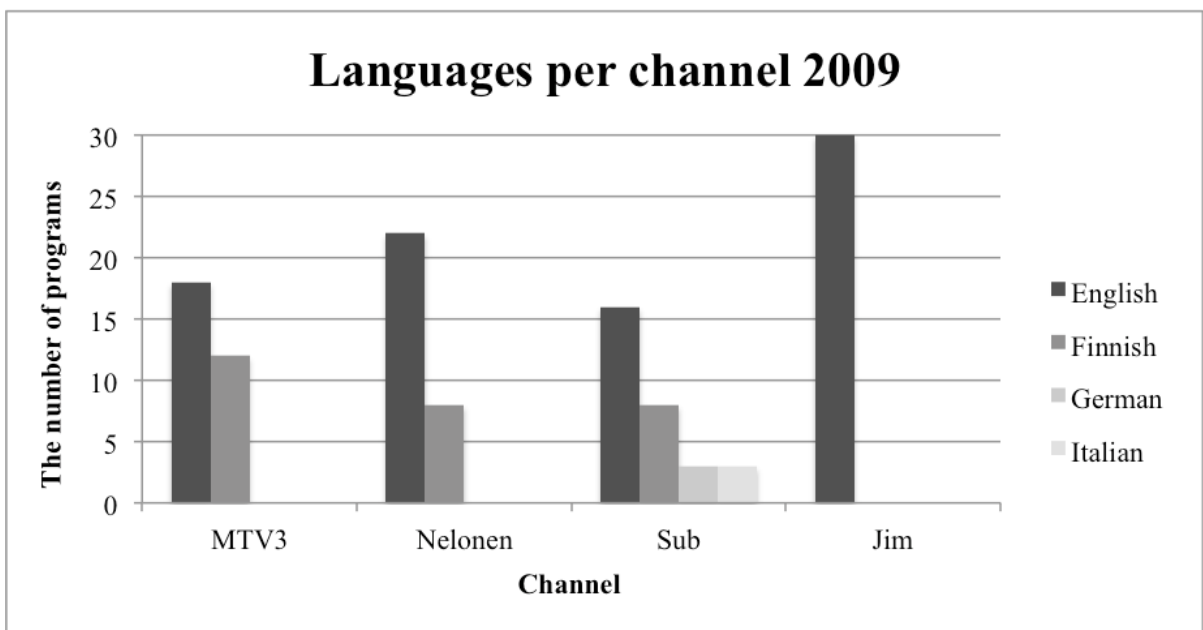


Figure 8. The programmes' use of different languages per channel in 2009.

All in all, the purpose of this section was to examine how often English is present during commercial breaks in Finland. Table 4 showed that 68.7% of the television advertisements in the commercial breaks contained English in 2017. However, English was more present in 2009 than in 2017. The following parts of this section explored whether the time, day, language or channel of the programme affected how often English was present in the breaks. Section 6.2.1 noted that even though the number of commercials containing English seemed

to grow towards the evenings in 2017 (particularly when compared to the year 2009), the changes between the times of the day seemed quite random. Section 6.2.2 focused on the days of the week, and stated that Fridays have become the days when English is present the most often. Otherwise the changes seemed, again, to be quite random. Section 6.2.3 remarked that the language of the programme did not seem to affect how often English was present during commercial breaks. Section 6.2.4, in turn, noted that the channel of the programme might have an effect on the number of commercials that contain English; MTV3 and Nelonen are the channels with the least amount of English in terms of their commercial breaks and programmes, and Sub is the channel with the most. In addition to these results, all sections pointed out that English was more used in the year 2009. This, in turn, supports the findings of section 6.1.

## 7 QUALITATIVE ANALYSIS

This chapter presents the results of the qualitative part of my work. The focus is, therefore, on the fourth research question: how Finnish companies utilise English in their television advertising and what functions these English items have. In total, there were 119 Finnish television commercials broadcast in 2017 that contained at least one word of English. These advertisements contained 877 individual linguistic and visual items in English (see Table 9). This chapter has been divided into eight sections in the following manner. The first section concentrates on where these 877 items were located. The following five sections examine in detail the different types of linguistic and visual items in the same order as they are presented in Table 9: hybrid forms, words, phrases, sentences and imagery. The last two sections focus on the code-switching, language mixing and functions that could be found from the data.

Table 9. The number of different linguistic and visual items.

<b>Types of linguistic and visual items</b>	<b>Number of items</b>
Hybrid forms	38
Words	428
Phrases	224
Sentences	141
Imagery	46
<b>Total number of different items</b>	<b>877</b>

### 7.1 Elements of advertisements

All 877 linguistic and visual items that could be found from the 119 Finnish television commercials were divided into twelve different categories based on the classification depicted in section 5.3.2. Table 10 showcases where these English items occurred in the advertisements and whether they were spoken or written. Most often English items could be found in product names. The second most popular category was short lexical and phrasal elements (i.e. linguistic items that consisted of 1-3 words). Next the most popular categories were (in order) company names, music and brand names. After these came items that were on the product and longer sequences of text (i.e. linguistic items that consisted of at least four

words). The least often English items could be found in imagery, logos, slogans, disclaimers and cultural references.

Table 10. The number of English items located in different elements of advertisements.

Element category	Spoken or written	Number of items
Product name	Spoken	23
	Written	167
	In total	190
Short lexical and phrasal elements	Spoken	30
	Written	123
	In total	153
Company name	Spoken	34
	Written	85
	In total	119
Music	Sung	116
Brand name	Spoken	10
	Written	82
	In total	92
On the product	Written	74
Longer sequences of text	Spoken	37
	Written	20
	In total	57
Imagery	Visual	45
Logo	Written	23
Slogan	Written	5
Disclaimer	Written	2
Cultural references	Spoken	1
<b>In total</b>	Spoken	251
	Written	581
	Visual	45
	<b>Total</b>	<b>877</b>

Table 10 shows several interesting points regarding the location of the English items and whether these items were spoken or written. First of all, English items were most often found

in different names (brand, company and product), as about half of all the items (401 out of 877) were located in different names. Out of the 119 ads, 89 (74.8%) contained at least one name in English. The use of English in brand, company and product names is, therefore, quite common in Finland. Secondly, the English items were more often written (581 items) than spoken (251). The only categories in which the English items were mainly or wholly spoken were longer sequences of text and music, which might indicate that longer pieces of text are easier to express in spoken form to Finnish audiences. Thirdly, even though the second most popular category was short lexical and phrasal elements, these elements actually appeared in a relatively small number of television commercials: nine advertisements (out of 119) contained 70.1% of these short elements. Most of them appeared in groups in certain ads, which gives a false impression of their popularity. For example, a Finnish grocery store chain promoted its new mobile application by portraying a cartoon-version of Alma, a Finnish singer-songwriter, buying yellow hair dyes. In the end, this single commercial contained the word *color* 23 times. This kind of grouping is also the case in the music category, as all 116 musical items could actually be found in only 17 commercials (for example, a television advertisement for a Finnish women's magazine contained a piece of music that consisted in total of 20 linguistic items due to the repetition of sentences such as *I don't care* and *I don't give a damn*).

Overall, as can be seen from Table 10, English is used in Finnish television advertisements a great deal in smaller quantities. English is utilised relatively often especially in brand, company and product names, as 75% of the advertisements contained at least one name in English. These names and the possible reasons for their use are explored in detail in sections 7.3.2 and 7.8. Moreover, Table 10 shows that English items occurred the least often in logos, slogans and disclaimers. It seems, therefore, that even though it is acceptable to have different names in English, Finnish companies/advertisers still prefer to give other important information in their television advertisements in Finnish.

## 7.2 Hybrid forms

Twenty-one television commercials out of the 119 in my data for this empirical part included hybrid forms (17.6%). These 21 commercials contained 38 of these forms (see Table 11), out of which 33 were spoken and the other five written. In total, there were 20 individual hybrid forms, on which the focus is now in this section. These hybrid forms appeared mainly in the names and musical elements of the commercials; six forms were found in company names,

six in brand names, six in product names, and three in the music playing on the background (this totals to 21 due to the fact that one word was used both in the product name and in music). Moreover, out of these 20 hybrid forms 18 were nouns and two were verbs (see Table 11 below). Other word classes were not present. Next, these hybrid forms are analysed in more detail in terms of their creation and the possible reasons for their use.

Table 11. List of all hybrid forms, their word classes and the number of their occurrence.

Hybrid form (word class)	No.	Hybrid form (word class)	No.
Laiffii (noun)	10	Bonuswayn (n)	1
<i>Twerkkaa</i> (verb)	5	Emotioneissa (n)	1
K Citymarketissa (n)	3	<i>Flippaan</i> (v)	1
Eurojackpotissa (n)	2	Hobby Hallin (n)	1
Finnairin (n)	2	Icepeakin (n)	1
K Citymarkettiin (n)	2	Ifistä (n)	1
Anatuden (n)	1	Instagramissa (n)	1
Bodiumilta (n)	1	K Citymarketin (n)	1
Bodiumissa (n)	1	Kasvisjauhisnuggetit (n)	1
Bonuswaylla (n)	1	Topsportista (n)	1
<b>Total number of hybrid forms</b>			<b>38</b>

First of all, the English nouns that were used as the stems of the hybrid forms were usually short one or two syllable words, such as *hall*, *nugget*, *emotion*, *life*, *if* and *peak*. Some of the nouns, for example *Finnair*, *Anatude* and *K Citymarket*, were also the results of word formation (their creation will be discussed in more detail in section 7.3.2). All of the 18 English nouns were inflected according to the grammar of the Finnish language. The most used noun cases were the genitive, the inessive and the elative. The nouns contained six genitive forms, examples of which are *Hobby Hallin* 'Hobby Hall's', *Bonuswayn* 'Bonusway's', and *Finnairin* 'Finnair's'. All of these words have the Finnish genitive marker -*n*, which indicates possession. The second most often used noun case was the inessive (-*ssa* or -*ssä*), which indicates location (*in*, *at* or *within* in English). Examples of the inessive case are *Emotioneissa* 'in Emotions' (plural), *K Citymarketissa* 'in K Citymarket' and *Eurojackpotissa* 'in Eurojackpot'. The elative case (-*sta* and -*stä*) is a location case as well (*from* or *out of* in English), and it was added to two nouns: *Ifistä* 'from If' and *Top Sportista* 'from Top Sport'.

Other noun cases that were used in the commercials (the ablative, adessive, illative, partitive and plural nominative cases) all appeared only once in the data. In sum, the English nouns that were inflected were usually company, brand or product names. The inflections, in turn, usually indicated the ownership of products or services or where one can find them. The only exception was the noun *laiffii* 'life', which appears in Matti Nykänen's (a Finnish former ski jumper) song *Elämä on laiffii* 'Life is **life**'. In this hybrid form, the English stem *life* has a colloquial partitive case ending *-ii* (in formal language *-ia*). The noun has also been changed orthographically (from *life* to *laiff*) to suit the Finnish pronunciation system. The use of the word *laiffii* within this specific Finnish sentence is an example of a case in which English has been used for humorous purposes. In total, the word occurs ten times in three individual commercials, and hence it is the most often used hybrid form in my data.

Two of the hybrid forms originated from verbs, and both of them appeared in the same television commercial. The first one, which appeared five times, was the word *twerkkaa* 'to twerk'. In this hybrid form, to the English stem has been added the Finnish infinitive suffix *-ta*, which is in this case used in its colloquial form *-aa*. The consonant *k* has also been doubled to facilitate the pronunciation of the word from the point of view of typical orthographic forms in Finnish. The second hybrid form, which occurred only once, was *flippaan* 'I flip' (i.e. I become very angry). In this case, the Finnish first person present indicative suffix *-an* has been added to the English stem *flip*, with similar changes to the orthography of the word as in the first example. Overall, both verbs have been conjugated according to the grammar of the Finnish language, and they are used in a colloquial manner.

To recapitulate, the 119 television commercials contained 20 individual hybrid forms, some of which appeared up to ten times in the ads. The stems of these hybrid forms were mainly nouns that were either company, brand or product names. On the basis of these results, one can conclude that in advertising their products Finnish companies do not seem to use hybrid forms often. In general, they use English words in their original form, or they use other Finnish words after the English ones and inflect them (e.g. *C More -kanavapaketin* 'C More channel package's', in which case the product name C More has been defined as *kanavapaketti* 'a channel package', to which has then been added the Finnish genitive suffix *-n*). Moreover, the hybrid forms that are used are quite formal and unimaginative; the inflected English words are short, simple and possibly comprehensible to most Finns already. The use (or its lack) of hybrid forms might also help to indicate the commercial's target audience. For



instance, a commercial promoting Antti Tuisku's (a Finnish pop singer) forthcoming tour in Finland contained seven hybrid forms, including the verbs *twerkkaa* and *flippaan* described above. These words reflect most likely the lexicon of the (younger) target audience, which is the main reason why they have been chosen in the first place: English is seen as a young, fun and trendy language. In addition, the use of English in this manner increases group membership, as the people who belong to Tuisku's target audience are likely to use English in this way.

In the end, hybrid forms were used in the television commercials so that the English words would suit the otherwise Finnish text grammatically. When foreign words are inflected, they are more comprehensible to the receivers of the ad, which in turn might make the commercials more appealing to larger audiences. In addition, English company, brand and product names rarely have Finnish equivalents to which they could be changed, and thus their inflection is usually mandatory. Advertisers also seem to assume that most Finns already know the names and their meaning, and hence they can be used in their original English form.

### **7.3 Words**

This section explores the 428 English words that could be found from the data (see Table 9). These words have been divided into two categories: common words and proper nouns. The first part of this section focuses on the common words, i.e. on the words that are not the names of e.g. a specific brand, company or product. In total there were 162 common words in the data. These words have been further divided into common words within Finnish (112) and common words within English (50). This division gives a more accurate depiction than the simultaneous analysis of these words on the use of English in Finnish television advertising, as English within an otherwise Finnish setting is more prominent for the viewers of the ads and the advertisers have used the language purposefully. The second part of this section analyses the proper nouns (i.e. particular brand, company and product names) that were found from the data. These 266 proper nouns have been separated from common words, because the reasons for their use differ considerably from those of regular words. In this part the most often used word formation processes in creating these different names are also addressed.

#### **7.3.1 Common words**

In total, the 119 Finnish television advertisements contained 162 common words in English. Out of these 162 English words, 112 were inserted into otherwise Finnish text and 50 into

English text. These different surroundings are now discussed separately due to the reasons given above. To start with, most of the English words could be found within otherwise Finnish text. In total, there were 43 individual common words in English surrounded by Finnish. These words could be found in short lexical and phrasal elements (30 words), on the products (11) and on the logos (2), and they appeared most often in written form (42; spoken 5). As was stated in section 5.3.2, these English words were categorised into different word classes. Table 12 below shows what word classes were actually present within Finnish text and how many English words there were in each of them.

Table 12. The number of English words within otherwise Finnish text in each word class.

<b>Word class</b>	<b>Number of all words</b>	<b>Number of individual words</b>
Noun	89	33
Adjective	18	6
Full verb	2	1
Adverb	1	1
Interjection	1	1
Preposition	1	1
<b>In total</b>	<b>112</b>	<b>43</b>

As can be seen from Table 12, the individual English words that were inserted into Finnish text were mainly nouns (76.7%). Adjectives formed the second biggest word class, and the smallest classes were full verbs, adverbs, interjections and prepositions with only one word in each word class. Pronouns, determiners, conjunctions, modal verbs, primary verbs and numerals were all absent from the individual common words within Finnish. Table 13 below shows examples of the most often used individual English words within Finnish text: there are five nouns, four adjectives and all instances of verbs, adverbs, interjections and prepositions that were found in the data.

Table 13. Most often used individual words according to their word class.

<b>Word class</b>	<b>Most or only used words</b>
Nouns	Color, roast, party, messages, camera
Adjectives	New, stretch, free, wild
Verb	Go

Adverb	Basically
Interjection	Hello
Preposition	In

Table 13 shows that practically all of the English words that were surrounded by Finnish text were quite simple and easy to understand. The nouns and adjectives were usually extremely straightforward (for example *color*, *party*, *new* and *free*). In all, the words were clearly meant to be understandable to most viewers watching the television advertisement. In addition, the large numbers of nouns and adjectives in the data indicate that words belonging to these classes are more easily inserted into Finnish than, for example, determiners and prepositions. The only preposition of the data, *in*, was used in the following manner in an advertisement about a new social app: *Onko polkkatukka vielä in?* 'Is the bob still **in**'? This preposition is often used in a colloquial manner particularly among younger Finns to indicate whether something is in fashion. Another interesting example of the insertion of English into Finnish is the only adverb of the data: *basically*. This adverb was used in a commercial of Elisa, a Finnish telecommunications company, in the following sentence: *Nyt surffaat huoletta **basically** koko Euroopassa* 'Now you surf [on the internet] without worries in **basically** the whole of Europe'. By inserting this English word the company is at the same time using a more youthful language, and connecting the last sentences of the commercial that were in Finnish to the whole of the commercial that was a dialogue between three Americans and two Elisa's missionaries in America. The word *basically* is also used in Elisa's other commercials, and thus this commercial is tied to Elisa's whole television advertising campaign. Overall, even though most of the English words that were inserted into Finnish text were quite simple, they could still at the same time attract attention, be youthful and create cohesion within the advertisements.

As was stated above, there were 50 common English words surrounded by English text in the data. 17 of them, in turn, were individual words. These words appeared either in short lexical and phrasal elements (14 words) or music (3), and they were more often written (10) than spoken (7). Table 14 shows what word classes were present within English text, how many English words there were in each class, and what were the most often used individual words.

Table 14. The number of English words within English text in each word class.

Word class	Number of all words	Number of individual words	Examples
Determiner	22	1	My
Noun	12	7	Park, history
Full verb	6	2	Knit, care
Interjection	4	3	Hello
Adjective	3	2	New
Numeral	2	1	One
Adverb	1	1	Now
<b>In total</b>	<b>50</b>	<b>17</b>	

Some observations can be made from Table 14. First of all, more word classes were present now when the individual English words were inserted into *English* text, even though there were only 50 words in total. Thus, it seems that different kinds of English words are more easily embedded into English than into Finnish, which is not surprising. Secondly, nouns formed again the biggest word class. The next biggest classes were interjections, full verbs and adjectives. Even though the determiner *my* was used often in the data (22 times), it only appeared in one commercial, in which it was used repeatedly in a piece of music for stylistic purposes. Hence, the individual words give a more accurate image of the different word class sizes. Thirdly, as these individual English words were used within *English* text, they were not as prominent as, for example, the word *basically* was within a Finnish sentence. Besides, as can be seen from Table 14, the inserted words were again very simple and, thus, quite unnoticeable. In the end, the most important criterion when inserting English words into any text (English or Finnish) seems to be intelligibility: the viewers need to understand what is said or written in the television advertisement.

### 7.3.2 Proper nouns

This part focuses on the 266 proper nouns (i.e. mainly brand, company and product names) that could be found from the television advertisements. Proper nouns are discussed separately from common words, because they name a *particular* brand, company or product, and are, therefore, irreplaceable. Proper nouns have to be used as they are; they are not as intentionally inserted into Finnish text as common words. In total, there were 87 individual proper nouns in

the data. They could be found mainly in brand (27), company (10) and product (42) names, and occasionally also in short lexical and phrasal elements (8), disclaimers (1) and logos (1) when particular countries or cities were mentioned. 86 of these proper nouns were written and 17 were spoken. In Table 15, the proper nouns have been divided according to the main word class from which that particular noun has been originated or, in other words, nominalised.

Table 15. The number of proper nouns in English based on the word classes from which the nouns have been nominalised.

Original word class	Number of all nouns	Number of individual nouns
Noun	208	73
Adjective	40	10
Conjunction	10	1
Verb	8	3
<b>In total</b>	<b>266</b>	<b>87</b>

Table 15 shows that most proper nouns in the television commercials originated from nouns (83.9%), as might be expected. The other word classes that could be found (and where actual nominalisation took place) were adjectives, verbs and conjunctions respectively. Most word classes were not, therefore, used in creating different brand, company and product names. Table 16 below presents those proper nouns that occurred most often in the data.

Table 16. Most often occurring proper nouns.

Original word class	Most or only used proper nouns
Noun	Minisun, Ticketmaster, Hesburger, K Citymarket, Finnair, Anatude, Smartpost, Bonusway
Adjective	Original, Strong, Medisoft, Express
Verb	Pampers, Disturb
Conjunction	If

As can be seen from Table 16, most of the proper nouns that were found from the data were quite straightforward and easy to understand. They were the names of companies and products that have established their position in the Finnish market, and thus they are known

by practically everyone. People may not even realise that the company name has an English origin, but that does not affect their understanding of the television commercial. This is the case with all names, and that is why they are discussed in this thesis separately from common words. Company names such as *Ticketmaster*, *Hesburger* and *K Citymarket*, and product names containing words such as *Original* and *Strong* are highly understandable and very common to come across in Finland. The brand *Pampers* is also well known in Finland, and people do not need to know the English verb from which the name originates. In addition, when a Finnish company operates in several countries, its name should be as international as possible. Company names such as *Finnair* and *Hesburger* suit the international markets and facilitate the companies' operation and expansion abroad. A company name should also be neutral in order to be understood globally. This is the case, for example, with the ticket sales and distribution company *Ticketmaster* and the insurance company *If*, which also operate in several different countries. As the names of these companies are in English, they are understood practically everywhere due to the global spread of the English language. Overall, most of the proper nouns that were found in the data usually describe rather well what the company does or sells (e.g. *Ticketmaster*, *Finnair*). Their formation is addressed next.

Most of the noun-based brand, company and product names were formed by combining two separate words together. *Ticket + master*, *City + market*, *Finn + air*, and *Smart + post* are all examples of compounding. In these names, both of the used words add to the meaning of the name and as a whole describe the company or product very well. Compounding has also been used to create the name *Hesburger*, in which the nickname of the founder *Hese* has been added to the noun *burger*. The brand name *Minisun*, in turn, is an example of derivation, in which a prefix (in this case *mini-*) has been added to a noun (*sun*) to create a company name that describes the brand and its products (vitamin D pills) effectively. Lastly, the name *Anatude* is a partial blend in which two words have been blended together: *Ana* (a shortened nickname for the singer Antti Tuisku) and *attitude*. The use of English in this partial blend suits the lexicon of Tuisku's target audience and highlights the fact that English is often seen as a young and trendy language. As the name created in this manner, *Anatude*, resembles the word *attitude* when spoken, it is also an example of wordplay. In fact, it was the only instance of wordplay that could be found from the individual words of the data.

Proper nouns form an integral part of every advertisement. Brand, company and product names need to be presented clearly so that the viewers of the ad know what is being

advertised. The names and their careful formation are vital for the success of any brand, company or product, and the choice of a specific language is also important. All in all, the results of the present section show that most often the individual English words that appear in the television advertisements of Finnish companies are quite simple and understandable nouns. They seem to be the easiest words to add to most settings. Proper nouns were also most often formed in a relatively straightforward manner, even though they do not need to be comprehensible in the same manner as common words do.

#### 7.4 Phrases

The 119 Finnish television advertisements contained 224 English phrases in total (see Table 9), and 132 of them were individual phrases. They were more often written (114 phrases) than spoken (27). The written phrases appeared most often in product names and on the products. Those English phrases that were spoken, in turn, appeared either in names, music or dialogue, and thus they were usually inserted into English text. In total, 60 phrases (out of 132) were proper nouns (3 brand, 6 company and 51 product names), while 72 of them were common phrases. This section examines all of these phrases simultaneously (cf. the previous section, in which proper nouns and the words within English were explored separately) due to the quite small number of phrases in total. Table 17 shows the number of different phrases in the data. These phrases have been divided into different types according to the word class of the head word of each phrase. These phrase types are analysed in the following paragraphs in the same order as they are presented in the table below.

Table 17. The number of phrases in English according to different phrase types.

Phrase type	Number of all phrases	Number of individual phrases
Noun phrase	156	87
Verb phrase	22	11
Prepositional phrase	10	6
Adjective phrase	4	3
Adverb phrase	2	2
Other phrases and interjections	8	6
Coordinated list	22	17
<b>In total</b>	<b>224</b>	<b>132</b>

Noun phrases formed the biggest phrase group. In total, the television commercials contained 87 individual noun phrases, i.e. phrases whose head word was a noun. 49 of these noun phrases formed a proper noun, which was most often a product name. The other 38 phrases appeared usually in short lexical and phrasal elements, logos or on the products. Table 18 below contains some examples of the different noun phrases. The first three examples, *Fine Finnish Liquorice*, *Chocolicious Whoopie Pies* and *Clever heating solutions*, depict the most common type of a noun phrase, in which premodifiers precede the **head** noun. The premodifiers are usually adjective or noun phrases. For example, the product name *Fine Finnish Liquorice* consists of premodifying adjectives “Fine” and “Finnish” and the head noun “Liquorice”. In this instance, English is most likely used both to indicate the high quality of the Finnish liquorice, and to make the product more suitable for foreign markets. The same could be said about *Chocolicious Whoopie Pies*, in which an adjective “Chocolicious” (blending of the words *chocolate* and *delicious*) and noun “Whoopie” premodify the head “Pie”. In turn, *Clever (adjective) heating (noun) solutions (head)* is an example of a case in which English has been used in a technological/scientific setting. The last example, *Good coffee in every way*, contains both a premodifier (adjective “Good”) and a postmodifier (prepositional phrase “in every way”). This example is addressed also in section 7.7.

Table 18. Examples of different phrases.

Phrase type	Examples
Noun phrase	Fine Finnish Liquorice, Chocolicious Whoopie Pies, Clever heating solutions, Good coffee in every way
Verb phrase	Locating life, Being fair, Made in Finland, Tested out there
Prepositional phrase	For sensitive eyes, Since 1973
Adjective phrase	Available on the iPhone, Softer than ever with SoftPillow
Adverb phrase	Almost the weekend
Other phrases and interjections	Goodbye sir, Oh yeah, Yes sir

Verb phrases formed the second phrase group (see Table 17). These phrases, however, never appeared on their own: the verb phrase was always followed by another phrase. They were classified as verb phrases, because a verb phrase always formed the first part of the whole.



The examples listed in Table 18 can be divided into two groups. In the first group, the verb phrase is followed either by a noun or an adjective phrase. *Locating life* and *Being fair* are both examples in which the non-finite ing-form of the verb forms the **head** of the verb phrase. This phrase is then followed by a noun (“life”) or an adjective (“fair”). The second group contains two examples in which the non-finite ed-form of the verb forms the head of the verb phrase and is then followed by a prepositional phrase. *Made in Finland* appeared often in the commercials (nine times), most likely due to its easiness of expression in the English language. *Tested out there*, in turn, is likely in English to indicate the high quality and reliability of Icepeak’s technical clothing and footwear.

Prepositional phrases formed the third group of phrases. They occurred quite rarely in the data, as only six individual phrases could be found. Prepositional phrases consist of a preposition and prepositional complement. Table 18 shows two examples of these prepositional phrases: *For sensitive eyes* and *Since 1973*. In both cases, the **head** of the phrase is a preposition. The prepositional complements, in turn, are noun phrases (“sensitive eyes” and the year “1973”) in both examples. The fourth phrase group in Table 17 contained adjective phrases, which appeared only a few times in the data. They all consisted of adjective **heads** and postmodifiers. The first example in Table 18, *Available on the iPhone*, contains an adjective (“Available”) as the head and a prepositional phrase (“on the iPhone”) as the postmodifier. In the second example, *Softer than ever with SoftPillow*, the comparative form of the adjective “soft” is followed by a correlative construction in order to make a comparison with the past. This adjective phrase is again an example of how English is often utilised in technological terms and concepts.

Adverb phrases formed the last main phrase group (see Table 17.) Like all other phrase types described above, adverb phrases also consist of a head and possible modifiers. Table 18 presents one example of an adverb phrase: *Almost the weekend*. In this case, the **head** is the adverb “Almost” and the postmodifier is the noun phrase “the weekend.” The adverb, therefore, modifies the following noun phrase. After these five main groups of phrases, Table 17 presents another group: other phrases and interjections. This group contains those kinds of interjections and phrases that, firstly, consist of more than one word and, secondly, do not form a proper phrase. Examples of these kinds of interjections and phrases are *Goodbye sir*, *Oh yeah* and *Yes sir*. Most of them appeared in spoken form within English dialogue or lyrics.

As can be seen, they are all very simple, understandable and commonly used phrases. They also appeared more often in the data than, for example, adjective and adverb phrases.

The last group in Table 17 is named *Coordinated lists*. These coordinated lists are defined here as those kinds of word pairs or groups of words that are from the same word class and presented together (usually by using the conjunction *and*). These pairs and groups appeared either on the products that were shown in the advertisements or in the names of products. Table 19 below depicts the number of different kinds of coordinated lists that were found from the data. They have been divided into different word classes. Most often the television commercials contained lists of nouns. Some examples are *Hair & Nail*, *Colour & Style*, and *Iced Coffee & Mudcake*. These combinations describe the products well. Different lists of adjectives appeared almost as often as lists of nouns. Examples presented in Table 19 are *Classic vanilla matt*, *Fresh & Berry*, and *Balanced & Nutty*. The first example is a product name for hardwood flooring, while the latter ones appear on coffee packages to describe the different kinds of coffee products. These latter lists of adjectives are most likely in English due to its neutrality: almost everyone can understand what, for example, the combination “fresh and berry” means (see also section 7.7). Lastly, lists of verbs were also found from the data. The only coordinated lists of verbs were the combinations *Charge & Drive* and *Up&Go*, which appeared three times in total. All in all, as these pairs and groups of words did not form proper phrases, they were given their own category. It seems that two (or sometimes three) word combinations are quite popular in advertising and product naming.

Table 19. The number of different kinds of coordinated lists and examples of them.

<b>Coordinated lists</b>	<b>No. (all)</b>	<b>No. (individual)</b>	<b>Examples</b>
Lists of nouns	10	9	Hair & Nail, Colour & Style, Iced Coffee & Mudcake
Lists of adjectives	9	6	Classic Vanilla Matt, Fresh & Berry, Balanced & Nutty
Lists of verbs	3	2	Charge & Drive, Up&Go
<b>In total</b>	<b>22</b>	<b>17</b>	

To recapitulate, the 119 Finnish television advertisements contained 132 individual phrases in English. All different kinds of phrases were present in the data; noun phrases appeared the most often and adverb phrases the least. As was the case with individual words, phrases could

also be found most often in different (product) names. In terms of their structures, all phrases were relatively straightforward: the head words had usually either a premodifier or a postmodifier. Phrases that contained both types of modifiers were extremely rare. In addition, the vocabulary used in the phrases was quite simple; new words were not formed often. Overall, it seems that intelligibility is again an important factor here. Phrases are most often both very short and formed from quite simple words so that the television commercials are as understandable as possible for a wide range of viewers.

## 7.5 Sentences

This section explores the 141 sentences that could be found from the 119 Finnish television advertisements. In total, there were 98 individual sentences. These English sentences could be found from almost all elements of advertisements. For the most part, however, they could be found from longer sequences of text (42 sentences), music (33) and also short lexical and phrasal elements (13), when they consisted only of a few words; the rest of the sentences (10) were distributed evenly between the seven remaining element categories. Most of the sentences were spoken (81), which differentiates them from hybrid forms, words and phrases that were discussed above. As they also usually appeared within lyrics and dialogues, the sentences were typically surrounded by other English elements (80 of them were within English text). Moreover, another difference between these 98 sentences and the other English items is the use of subtitles. Most of the television commercials that contained longer sequences of text and thus proper dialogue had them. The advertisers, therefore, wanted all viewers to understand their commercials that were usually either located in America, contained an American person or showed short clips from American-made television shows. All sentences that could be found from the data were categorised into different groups according to their sentence structures and types. Table 20 below shows, first of all, what kinds of sentence structures were present in the data.

Table 20. The number of different sentences in English according to their structures.

<b>Sentence structure</b>	<b>Number of all sentences</b>	<b>Number of individual sentences</b>
Simple	107	67
Complex	19	17
Compound	15	14
<b>In total</b>	<b>141</b>	<b>98</b>

As Table 20 shows, simple sentences occurred most often in the data (68.4% of all sentences were simple). Hence, the sentences consisted generally of a single independent clause. Simple sentences were most often spoken (50), and they appeared in almost all elements of advertisements. The following examples exhibit the different kinds of simple sentences that could be found from the data:

- (1) PRICE MATTERS.
- (2) PRISMA PRESENTS “BIG DAY”
- (3) We are Elisa missionaries from Finland
- (4) Your daughter just ran out of the backdoor with her boyfriend

As can be seen from these examples, simple sentences can be syntactically very simple or quite complex. At their simplest, these sentences contain only a subject and a predicate (as shown by example (1)). Example (2), in turn, shows a simple sentence in which a direct object has been added to it. *Prisma presents “Big Day”* is also an example of an expression that is used commonly in English. This easiness of expression is one of the functions that the English language can have in advertising. The third and fourth examples are again more complex, as different complements and adverbial clauses have been added to the simple sentences. *We are Elisa missionaries from Finland* showcases also another function of the English language: group membership. It separates *us* (i.e. Finns watching the commercial) from the Americans to whom the Elisa missionaries are talking. Simple sentences can also contain wordplay and be multimodal in nature, as can be seen from the following examples:

- (5) ICU
- (6) Veggies <3 Cheese

In example (5), *ICU* (pronounced *I see you*) is an acronym, in which the letter *c* is pronounced in the same manner as the word *see*. The sixth example, in turn, is read *Veggies love Cheese*. The use of heart emoticon instead of the actual word *love* is an example of the multimodality that could be found in the data. In all, simple sentences were generally quite straightforward in terms of their structure: most of them contained a subject, a predicate and an object. However, more complicated and even multimodal simple sentences could also be found.

Complex sentences formed the second group in Table 20. They occurred much less often than simple sentences, and all of them were spoken and located either in lyrics or dialogue. Complex sentences were defined above as sentences that consist of one independent clause

and one or more subordinate clauses. The following are examples of the different kinds of complex sentences that could be found from the data:

- (7) I think [that] it was a lottery commercial sir
- (8) In Finland we have this thing [that is] called Elisa Saunalahti Huoleton Premium
- (9) No we wouldn't [be dead by now] because we'd already be in Finland enjoying the miracle of Elisa Saunalahti prices, unlimited data and total freedom

Examples (7) and (8) depict the simplest kind of subordination that could be found from the television commercials: both contain only one subordinate clause. In these examples, the subordinate clause is either a finite *that*-clause (7) or a non-finite relative clause (8). Example (8) is also an instance of group membership, similar to example (3) in the preceding paragraph. The ninth example is a more complicated complex sentence, as it contains a subordinate adverbial clause (starting with *because*) that, in turn, contains a subordinate non-finite clause (starting with *enjoying*). This sentence is an example of persuasion: the advertiser wants the viewers to think that in Finland we have “miraculous prices, unlimited data and total freedom.” All of these complex sentences occurred within dialogue, and thus they were all subtitled. The most complicated complex sentence in the data, however, was a part of a song:

- (10) And I told you to be patient, and I told you to be fine, and I told you to be balanced, and I told you to be kind, and in the morning I'll be with you, but it will be a different kind, cause I'll be holding all the tickets and you'll be owning all the fines [Song: Skinny Love by Bon Iver, performed by Birdy]

This example is a combination of complex and compound sentences with various subordinate clauses. As this complex sentence is a part of a song, the viewers do not necessarily need to understand it. Music is often used in advertisements, as it helps to create a certain mood and catches the viewers' interest. In the case of example (10), this very touching song is used in an advertisement that depicts the separation and reunion of a teenage boy and his father. The music, therefore, complements the theme of the advertisement and catches the viewers' attention. Overall, the Finnish television advertisements contained several different complex sentences whose structures ranged from quite simple to extremely complicated. Subordination increased the level of difficulty of every sentence. However, as the commercials with complex sentences were mostly subtitled, they were still understandable to most people.

As can be seen from Table 20, compound sentences occurred the least often in the data. These sentences consisted of two or more coordinated independent clauses. They were mainly

spoken and appeared in lyrics and dialogues. The following three examples showcase what kinds of compound sentences were present in the television advertisements:

- (11) Love is sun and love is rain
- (12) Next two years will be hell and half of you won't make it
- (13) I know sometimes feelings can take over, but in life you have to think rationally

As these examples show, compound sentences can also differ in terms of their difficulty. Example (11) exhibits a compound sentence in its simplest form: two simple independent clauses have been coordinated with the conjunction *and*. Example (12) contains also two independent clauses that have been coordinated with *and*, but their individual components are somewhat more complicated than the ones in example (11). The most complex instance, example (13), is a compound sentence in which the coordinated main clauses contain subordinate clauses within them. Hence, two complex sentences have been coordinated in it. In this example, the coordination occurs at the main clause level, though it could also occur at the subordinate level. Compound sentences can, therefore, be quite complicated. However, as they were again subtitled in the television commercials, the viewers were able to understand them. In the end, all kinds of sentences were present in the data, and they differed a lot in terms of their structures. Simple sentences occurred the most often, while compound and complex sentences were used in a relatively small number of commercials.

All sentences that the Finnish companies used in their television advertisements were categorised into different groups also according to their sentence types, i.e., whether the sentences were declarative, imperative, interrogative or exclamative. Table 21 presents the number of sentences in each of these groups.

Table 21. The number of different sentences in English according to their sentence types.

Sentence type	Number of all sentences	Number of individual sentences
Declarative	80	59
Imperative	49	27
Interrogative	8	8
Exclamative	4	4
<b>In total</b>	<b>141</b>	<b>98</b>

The 119 Finnish television commercials contained mostly declarative sentences (60.2%). These types of sentences make statements or express facts and opinions, and they usually end with a full stop. Declaratives appeared mainly in spoken form in longer sequences of text and musical elements. Most of the complex and compound sentences were declarative in nature. Simple sentences were also most often declarative, though in general they showed more variation in terms of their sentence types. All examples from (1) to (13) above were declarative sentences. Hence, declaratives form an extremely varied group in which the sentences can range from short simple sentences to longer complex and compound sentences. Declaratives were clearly the main sentence type used in the advertisements. As they appeared often in dialogue and lyrics, they had an important role in setting the scene for the whole advertisement.

Imperatives formed the second largest group in Table 21. Imperative sentences usually issue commands, give instructions or offer advice, and they typically end with an exclamation mark or a full stop. In the Finnish television advertisements, imperatives were mainly simple sentences that were dispersed quite evenly between the different elements of advertisements. Most often they appeared in short lexical and phrasal elements, longer sequences of text and music. Shorter and simpler imperatives were often in written form, while longer ones were usually spoken. Imperative sentences varied quite a lot in terms of their structures, as can be seen from the following examples:

- (14) Join the change
- (15) C MORE
- (16) Come on in but keep it low
- (17) First of all, when buying a phone or other devices, always check Elisa first

Examples (14) and (15) are some of the simplest imperatives in the data. *Join the change* and *C (See) More* are simple sentences that encourage the viewers respectively to take part in various actions against global warming and to see more television shows and movies on a specific streaming service. Example (16), in turn, is a compound sentence, in which two simple imperatives have been coordinated with the conjunction *but*. The last example is a complex sentence that contains one subordinate clause. This imperative sentence is an instance of persuasion, particularly as the dialogue continues: “*They have the largest collection of small prices.*” The viewers are, therefore, encouraged to buy their products from Elisa and use the company’s services (similar to example (9) above). As can be seen from these examples, imperative sentences can be either very simple or more complex. In the end,

imperatives form an integral part of advertising: viewers are given subtle (or direct) commands to buy the company's products or services.

Interrogative sentences appeared also in the data, as can be seen from Table 21. Interrogatives ask questions, and thus these sentences end with a question mark. All eight interrogatives that could be found from the advertisements were spoken, and they appeared either in longer sequences of text or music. Interrogatives, like imperatives above, were mainly simple sentences. The following are examples of the different kinds of questions that appeared in the data:

- (18) Justin, are you crazy?
- (19) Now what the hell is going on?
- (20) Do you have time to talk about the miracle of Elisa Saunalahti prices?

The first two examples are simple sentences that contain one independent clause. Both of them are rhetorical questions, and thus they are not answered in the television commercials. Example (20), in turn, is a complex sentence that contains one subordinate non-finite clause. This interrogative sentence is used as a normal question in the advertisement, and it helps to take the story forward. All of these examples were taken from different pieces of dialogue. They were all subtitled, and hence even the most complicated questions were understandable for all. Overall, interrogative sentences were clearly not as often used as declaratives and imperatives, most likely due to the fact that they do not have a very prominent role in informing and persuading the viewers. However, by using these kinds of questions, the advertisers make the dialog in their advertisement seem more natural and the whole commercial easier to follow.

Exclamative sentences occurred the least often in the television advertisements. Exclamatives convey strong emotions and end with an exclamation mark. In total, the data contained only four exclamatives, all of which were spoken and located in dialogues. Three of these sentences were simple and only one was complex. The following are examples of these exclamative sentences:

- (21) That's ridiculous!
- (22) My father will kill you!
- (23) If this were real life combat, your whole team would be dead by now!



Examples (21) and (22) are both simple sentences, which consist of a subject, a predicate and either a subject complement (21) or a direct object (22). In turn, example (23) is a complex sentence that contains one subordinate clause (starting with the conjunction *if*). All of these sentences are examples of exclamatives, as they all convey strong emotions and are said in a more forceful manner than the sentences belonging to other sentence types. All exclamatives were subtitled, and thus even the most complex exclamation was intelligible for Finnish viewers. However, these sentences were used even more rarely than the interrogatives. They made the conversation in the advertisements seem more natural, but they did not inform or persuade the viewers.

To conclude, Finnish companies utilised various kinds of English sentences in their television advertisements. Most of them were simple sentences, though complex and compound sentences also occurred particularly in dialogues and lyrics. The sentences were most often declarative or imperative in nature, which is common for the genre of advertising. Interrogatives and exclamatives were used quite seldom, and they usually took the story forward. Even though the actual words that formed these sentences were mostly short and simple, the sentences themselves were at times quite difficult. They were structurally surprisingly versatile: coordination and subordination were used fairly often. However, these complex structures did not pose a problem for viewers, because the commercials were usually subtitled. Moreover, most of these sentences appeared together in a relatively small number of advertisements. These ads usually either presented an American or an American-made television show, or they were situated in America, hence evoking certain connotations about the country and its culture. These kinds of television advertisements carried a story and showed that some Finnish companies have really embraced the use of English in their advertising.

## **7.6 Imagery**

This section examines the 46 English items that were classified as imagery (see Table 9). These items are images or other cultural references that are either directly or indirectly related to Anglophone cultures. In total, this category contained 31 individual items. They all appeared in 22 television advertisements (out of 119), and thus it seems that Anglophone imagery is not very often used in Finnish television advertising. In Table 22, these Anglophone images and other references have been categorised into different groups.

Table 22. The number of different images related to Anglophone cultures.

<b>Imagery</b>	<b>Number of all images</b>	<b>Number of individual images</b>
US cultural references and symbols	16	8
Fictional characters from US/UK	9	5
Landscapes US/UK	5	3
UK cultural references and symbols	5	4
Musicians	4	4
References to US/UK based characters	4	4
Cover images	2	2
Cultural references	1	1
<b>In total</b>	<b>46</b>	<b>31</b>

The biggest group in Table 22 is named *US cultural references and symbols*. It contains, therefore, those kinds of images that depict different American cultural symbols and icons. Table 23 below shows some examples of the symbols that were used in the advertisements. The most frequent American icon was the American flag. If the advertisement was situated in America, the flag was usually showed. Similarly, if a product was connected to an American city (in this case to New York), the city's most famous landmarks and buildings were displayed. Other cultural symbols used in the advertisements were, for example, a spacesuit and an eagle. Both of these symbols are readily connected to the American culture, and, as the main character of the advertisements in which these symbols appeared was an American, this connection was very clear in the ads. These symbols are often used due to their positive connotations to the American culture: a spacesuit depicts the country's scientific and technological advancements, while an eagle represents the country's freedom and strength.

Table 23. Examples of Anglophone imagery.

<b>Imagery</b>	<b>Examples</b>
US cultural references and symbols	The American flag, the Statue of Liberty, the Chrysler Building, a spacesuit, an eagle
Fictional characters from US/UK	Three Americans (a man, a girl and a boy), Orson Lockwood III and his butler
Landscapes US/UK	New York skyline, London skyline

UK cultural references and symbols	Red double-decker bus, Big Ben, the Union Jack, Queen Elizabeth II
Musicians	Marilyn Manson, Queens of the Stone Age, Thirty Seconds to Mars, U2
References to US/UK based characters	Indiana Jones, Superman, the Queen of Hearts, a hero of the Wild West
Cover images	Metallica album, Girls DVD
Cultural references	An American way of greeting people

The second group in Table 22 is *Fictional characters from US/UK*, which contains those kinds of American or British characters that the advertisers have purposefully created. The three Americans (a man, a girl and a boy) appear in two of Elisa's television commercials. In these ads, Elisa's missionaries go to the house of an American man and promote Elisa's products and miraculous prices. Since these commercials are a part of a larger advertising campaign, the viewers already know that the missionaries are in America. The American flag and the Americans' accent also help to define the country for those who have not seen any of the previous commercials. Orson Lockwood III and his butler, in turn, star the commercial of Veikkaus, a Finnish government-owned betting agency. Orson Lockwood is an American, "obscenely rich," millionaire, who speaks with an American accent and has eagles and a picture of himself in a spacesuit on his mantle. He also has a butler, who speaks with a British accent. In this television commercial, Orson Lockwood is watching a television commercial about Eurojackpot. While doing so, he cannot believe that the advertisement is a lottery commercial, because the prizes are in millions. His butler tries to correct him, but Lockwood comes to the conclusion that "*It must be a joke.*" This American character has been created and used for humorous purposes in the advertisement, as while he belittles the prize money, he is being ridiculed himself.

The third group *Landscapes US/UK* contains those kinds of scenes and skylines from which specific cities and countries can be recognised. Two cities from Anglophone countries could be identified from the television commercials: New York and London. The skylines of both cities were observable in several different ads, most of which were clearly and purposefully situated in one of these cities. The fourth group in Table 22 is *UK cultural references and symbols*. This category is similar to the American one described above. Main symbols of the British culture were red double-decker buses, the Union Jack (which appeared much less

often than the American flag), Big Ben and Queen Elizabeth II. These icons instantly connect the television advertisements in which they occur to the United Kingdom. *Musicians* formed the next group in Table 22. All different singers and bands from Anglophone countries that appeared in the 119 television commercials are listed in Table 23. Three musicians/bands were American (Marilyn Manson, Queens of the Stone Age and Thirty Seconds to Mars), while the fourth was Irish (U2).

The sixth group in Table 22 has been named *References to US/UK based characters*. This group contains fictional characters whose main attributes have been taken from different US/UK based characters. The first fictional figure in Table 23 appears in a television advertisement in which a woman explorer, dressed exactly as the American film character Indiana Jones, goes to various foreign and exotic locations to find out what happiness is. The next example in Table 23 is an identical case, as an insurance company uses in its commercial a character that is dressed in red and blue in the same manner as the fictional superhero Superman. The commercial is about *Sankarikoulutus* 'Hero training', and in it this fictional hero carries a drowning man to the shore. In another television commercial, a character is dressed as the Queen of Hearts from the British novel *Alice's Adventures in Wonderland*. This commercial advertises online casino games, and hence the character refers both to the personage from the book and to card games in general. The fourth character in Table 23, a hero of the Wild West, appears in an advertisement of a Finnish convenience store company that promotes its new *Ameriikan hodarit* 'America's hot dogs' with a Bavarian twist. In this commercial, a convenience store owner, who is dressed in a Stetson and blue jeans and makes shooting gestures with his hands, is called *Villin lännen sankari* 'A Hero of the Wild West'. The use of this particular hero connects the product and the advertisement to America. Overall, these characters show that indirect references to Anglophone countries and cultures are also used in Finnish television advertisements.

*Cover images* form the next group in Table 22. They were album or DVD covers of either American bands (Metallica) or television shows (Girls). As both of these covers depict specific products of the American pop culture (and that are also well known in Finland), they connect the advertisements to English-speaking cultures. The last group in Table 22 is *Cultural references*, which contains only one item. This item appeared in a K Citymarket television advertisement, which presented and exemplified (though somewhat exaggeratedly) an "American way of greeting people" by saying each other's name. After 29 names had been

said in rapid succession, the Finnish “more convenient” way of greeting was in turn exemplified: everyone said “Hi” at the same time and people were able to start eating more quickly. This juxtaposition of the different ways of greeting created humour and most likely made the commercial more appealing to the Finnish audience. Even though this commercial was entirely in Finnish and situated in Finland with no Anglophone images, the cultural reference to America was made very clear from the beginning of the commercial. Hence, this item was given its own category.

In conclusion, Anglophone imagery was used in 22 (out of 119) television advertisements. Both direct and indirect references could be found from these different images. They connected the ads to different Anglophone countries (though mainly to the United States of America and the United Kingdom). When the commercials were purposefully situated in an Anglophone country, various cultural symbols and icons were used so that the viewers knew what country was in question. In the end, even though Anglophone images can be found from Finnish television advertising, they are not used very often. Those images that are used, however, are clearly recognisable and support the linguistic features of the advertisements.

## **7.7 Code-switching and language mixing**

This section examines the two language alternation phenomena that occurred in the 119 Finnish television advertisements: code-switching and language mixing. Both phenomena are addressed next respectively. The section ends with an example of a television commercial that contains both code-switching and language mixing. First of all, code-switching was defined above as the inter-sentential or intra-sentential alternation of languages that conveys a pragmatic and discourse-related effect (see section 4.1). Out of the 877 individual English items listed in Table 9 (and examined in detail in sections 7.2-7.6), there were 70 language switches that had an effect of some sort. In total, the ads contained 43 individual code-switches. The first step in analysing these switches (depicted in section 5.3.2) was to explore whether they occurred between or within sentences. However, these switches occurred also between linguistic items that were not full sentences. Hence, Table 24 shows how many of these switches were between or within *items*. (N.B. one of these items appeared in different contexts in the same ad, and thus the number of individual items in Table 24 is 44 in total.)

Table 24. The number of switches between and within items.

<b>Code-switching</b>	<b>Number of all switches</b>	<b>Number of individual switches</b>
Between items	43	30
Within items	27	14
<b>In total</b>	<b>70</b>	<b>44</b>

As can be seen from Table 24, code-switches occurred most often between items (30 out of 44). 18 of these items were spoken, while the other 12 were written. The spoken ones appeared mainly in lyrics or dialogue, and the written ones in short lexical and phrasal elements, longer sequences of text, or on the products. Their length also varied a lot from individual words to full sentences. Code-switching that appeared within items occurred much more rarely, and the inserted English items were often short individual words. 10 of these insertions were written and 9 were spoken, which shows that same linguistic items were often both spoken and written in the same television advertisement. This differs a lot from the code-switches that occurred between items, as those items were either written or spoken. It seems, therefore, that if an English item is important enough to be inserted within otherwise Finnish text and spoken aloud, it also appears in written form in the same advertisement. This way the item is more understandable for a wider audience.

The second step in analysing the code-switching that occurred within the Finnish television advertisements was to examine what kinds of effects the switches had (see section 5.3.2). Table 25 below shows what these switches most often and most likely indicated. It should be noted, however, that many switches could have had several effects, and now they have been divided only according to the most likely one.

Table 25. The number of different code-switches according to the different effects.

<b>Code-switching effect</b>	<b>No. (all)</b>	<b>No. (individual)</b>
A shift in the discourse type	41	21
A shift in the discourse structure	13	12
A shift in the relationship between senders and receivers	9	5
A change of the communicating voice	7	6
<b>In total</b>	<b>70</b>	<b>44</b>

First of all, most often the code-switches indicated a shift in the discourse type (i.e., a change from narrative, descriptive, persuasive, argumentative or expository type of discourse to another). There were 21 individual instances (out of 44) in which the discourse type shifted. 15 of these shifts occurred between linguistic items, and 6 within them. They appeared on products (8), in short lexical and phrasal elements (6), in longer sequences of text (6), and in music (1). Most often the discourse type changed from descriptive to expository. For example, the phrase *Made in Finland* usually succeeded its Finnish counterpart *Tehty Suomessa*. The English phrase explains the Finnish one to those people who do not understand Finnish. In addition, it is an expression that is very often used in its English form in Finland. The second most frequent case was the change of the discourse type from narrative to persuasive. These shifts usually occurred when the English dialogue between different characters ended and the narrator started talking to the viewers in Finnish. An example of this is the commercial starring Orson Lockwood that was described in the previous section. As the dialogue between Lockwood and his butler ends in the former's "*It must be a joke*" line, the Finnish-speaking narrator steps in and persuades the viewers by giving real facts about the lottery. The third most often the discourse type shifted from narrative (or persuasive) to descriptive, as in the sentence *Uuden Nokia 8:n bothie-ominaisuudella nappaat kuvia samanaikaisesti etu- ja takakameralla* 'With the **bothie** feature of the new Nokia 8 you can shoot photos at the same time with your front- and rear-facing cameras'. These kinds of descriptive English elements were often inserted within otherwise Finnish text. The word *bothie* (a new photography term coined by Nokia, a Finnish communications company) is also an example of how English is commonly utilised in (new) technological terms and concepts. Overall, even though these three types of shifts were the most common ones, other shifts could also be found (e.g. from persuasive to descriptive, from argumentative to persuasive or from narrative to expository). They were typically switches in which short English items were inserted into Finnish.

The second most frequent type of code-switch indicated a shift in the discourse structure (see Table 25). The way in which the text was organised, therefore, changed. In total, there were 12 individual shifts in the discourse structure. Most often they were spoken items that appeared either in short lexical and phrasal elements or music. There were two main types of structural shifts that could be found from the data. First of all, the spoken part of the commercial was usually divided into two structures: English music and Finnish narration. Most often the music preceded the narration. English music was typically used as an example

of an upcoming tour, or it had an important role in setting the mood for the whole television advertisement (see e.g. example (10) in section 7.5). Secondly, English words were used within Finnish text to create cohesion between the different structural elements of the advertisements. An example can be found from a commercial of Elisa, in which the missionaries are in an American military base. At the end of the commercial, after a lengthy dialogue between the missionaries, recruits and military personnel, the Finnish-speaking narrator begins his speech with the phrase “*Yes sir.*” This phrase connects the two different structural components together and creates cohesion within the advertisement. In the end, these code-switches ensured that the different structural components of the advertisements were both distinguishable and cohesive.

Code-switching can also indicate a shift in the relationship between the senders and receivers of the television advertisement. These kinds of shifts occurred rarely, as the data contained only five individual cases. Most often they could be found in short lexical and phrasal elements and music, and they usually appeared within items and in the written form. The relationship between the senders and receivers of the advertisement typically shifted when the target audience was defined: some people belonged to the intended target group, while others did not. For example, by using a word such as *bothie* in an advertisement of a new phone, the advertisers are targeting (young) people who are interested in photography and most likely social media. For these people, the advertisement becomes more interesting and personal with this word. The use of the preposition *in* (see section 7.3.1) in an otherwise Finnish text defines the target audience in a similar manner. Since this preposition was used in a television commercial about a new app, younger people are more likely to become interested in the advertisement and respond well to it. On the whole, the relationships between the senders and receivers of advertisements can shift when English is being used and specific people targeted.

A change of the communicating voice is the last code-switching effect in Table 25. These changes occurred again rarely, with only six individual cases. They were mainly longer sequences of text that were in written form and between items. The following example of code-switching depicts how the communicating voice could change in the advertisements. Near the end of Elisa’s military base commercial mentioned above, the robot missionary begins to ask: “*Do you have time* -“ from the trainer of the group. However, he is interrupted by the other missionary, who says to the robot in Finnish: “*Tais kuulla jo tossa äsken, mieltii vielä*” ‘He probably heard it already, he’s still thinking’. The robot does not really understand



human emotions and social conventions and thus does not realise that the trainer is very upset due to the fact that his trainees are listening to the missionaries and not obeying him. The other missionary, therefore, saves them from an uncomfortable situation and the trainer's anger. As the main speaker and communicator changes from the robot to the other missionary, the language changes as well. This switch differentiates the missionaries from the Americans and indicates that the commercial is targeted to Finnish speakers.

To recapitulate, most of the code-switches indicated a shift in either the discourse type or its structure. Less often they indicated shifts in the relationship between the senders and receivers of the advertisement and changes in the communicating voice. The fifth effect of code-switching presented in section 5.3.2, a change of topic, was not present in the data. This is not a surprise, however, as commercials need to be short, cohesive and easily understandable. As a result, they generally cover only one topic. Overall, code-switching occurred seldom in the Finnish television advertisements: the 119 commercials contained only 70 cases. However, this is most likely due to the very definition of code-switching adopted in this study. In the 119 ads, there were many cases in which the language alternated from Finnish to English or vice versa, but as these changes did not convey an *effect*, they were not counted as code-switching. These cases were instances of language mixing, and they are addressed next.

The 119 Finnish television advertisements contained 253 cases of language mixing (i.e. the alternation of languages that does not have a discourse-related effect (Auer 1999; Leppänen 2007: 153)). Thus, out of the 877 English items (hybrid forms, words, phrases, sentences and images; see Table 9) that were present in the data, 323 could be counted as instances of language alternation. As can be seen, language mixes (253 cases) occurred much more often than code-switches (70). In total, 97 of these language mixes were individual cases, and they appeared mainly in different brand (15), company (22) and product (53) names. Table 26 shows whether these mixes occurred within or between items (in a similar manner to Table 24; N.B. some of these items appeared in different contexts in different ads, and thus the number of individual items is 117 in total). Language mixing occurred most often within items. These embedded items were most often company or product names, and they were almost as often written (41) as they were spoken (45). Hence, the most important features of the advertisements, i.e. the names of both the advertiser and the advertised product, were frequently in both written and spoken form in the ads. Language mixing occurred more rarely between items. These kinds of items were generally product, brand or company names, and

all of them were written (though one was both written and spoken). These mixes usually appeared on the actual products that were shown in the ads, as the English product name alternated with other information that was in Finnish. They were not, therefore, as prominent as the mixes that occurred within items.

Table 26. The number of mixes within and between items.

Language mixing	Number of all mixes	Number of individual mixes
Within items	130	76
Between items	123	41
<b>In total</b>	<b>253</b>	<b>117</b>

Tables 26 and 24 show that language mixing occurred most often within items, and code-switching between them. This is most likely due to the fact that mixes appeared mainly in different names, and switches in other elements of advertisements. Language mixes and code-switches roughly followed the same division that was made in section 7.3 between proper nouns and common words. Proper nouns were irreplaceable and they had to be used as they are. Thus, English names did not really have a function or convey an effect, and for this reason they were defined as language mixes. Common words, in turn, were intentionally inserted into Finnish text, and therefore they were used with a clear purpose. As a result, they often had an effect and could be classified as code-switches. In the end, English names are more easily and commonly embedded into Finnish than other English items, and for this reason language mixes appeared more often within items than code-switches.

As was stated above, language mixing typically occurred when English names were inserted into Finnish text. The following sentence is an example of this kind of mixing: *Minisun on tutkittu ja luotettava D-vitamiini 'Minisun is a researched and reliable vitamin D'*. Since the alternation of languages does not convey an effect, this example is not classified as a code-switch. Another example of a language mix is the product name *LV Color Pyykinpesuneste* 'LV Color Liquid Laundry Detergent'. The word *color* defines the product and is an essential part of the whole product name. It is also a very neutral word that is understood practically everywhere. However, the change from English to Finnish does not convey an effect in this example, and hence it is a language mix. These kinds of structures were very common in the

data. This is not a surprise, since the Finnish television commercials contained many different brand, company and product names (see section 7.1).

Both language alternation phenomena discussed above, code-switching and language mixing, can occur quite frequently even in the same television advertisement. An example of this is the following ad from Paulig, a Finnish food and drink company known for its coffees. Besides showing new examples of the two language alternation phenomena, the commercial also demonstrates that multilingual ads can contain many instances in which the different languages do not alternate. Paulig's advertisement depicts an older lady who is having coffee with other ladies. She is becoming increasingly bored as the others are talking animatedly with each other. After a sip of her coffee, she decides to go to a hairdresser to have her hair styled after her cockatoo. When the lady returns to the others, they are loss for words and keep staring at her. The commercial ends with the lady looking proud of herself and Paulig's coffees being presented. In this commercial, both English and Finnish are used in both spoken and written form. First of all, the commercial's spoken elements consist of a song and the speech of a narrator. As the lady returns to the others, the following song begins to play:

(24) Attention all units on tactical alert, everybody get ready cause we have to go to work, it's high noon, the moment of truth [Song: High Noon by Andy Cooper]

This particular song is used to attract attention and capture the viewers' interest; it is an unexpected choice for a commercial that portrays society women having coffee. However, the song suits the transformation of the lady and also her new-found attitude. When Paulig's coffees are presented at the end, the narrator says:

(25) Nauti elämän valoisasta puolesta. Presidentti, tietysti Pauligin.  
'Enjoy the bright side of life. Presidentti, of course Paulig's.'

This code-switch from English lyrics to Finnish speech indicates a shift in the discourse structure. Secondly, both languages also appear in written form. Even though the logos of both Presidentti and Paulig are present throughout the commercial (either in the top corner of the ad or on a coffee cup), most of the text appears within the last three seconds, when the actual coffee products are presented. *Nauti elämän valoisasta puolesta* 'Enjoy the bright side of life', written in big letters on the left side of the advertisement, is the main element in Finnish. The three packets of coffee, in turn, have mostly English on them. For example, the following linguistic items are on the packet in the middle: *Paulig, Presidentti Origin Blend,*

*Fresh & Berry, Tanzania, 100% Arabica, and Paahto – Roast*. The product line name *Presidentti Origin Blend* is an example of a language mix. The only other Finnish element on the product is the translated word *paahto* 'roast'. The coffee roast level seems to be important to Finns. The other English items on the product, in turn, do not alternate with Finnish. On the top right corner of the commercial, there are also the following two phrases: *Kaikille hyvä kahvi / Good coffee in every way*. Though one might think these phrases to be direct translations of each other due to the fact that only a slash separates them, they are not: the Finnish phrase means 'Good coffee for everyone'. Different thoughts are, therefore, conveyed to different audiences by using these two languages. In all, Paulig's ad is an example of a multilingual television commercial that utilises extensively both the Finnish and English languages. It is evident that English and Finnish can alternate in various ways in Finnish ads.

In conclusion, different kinds of language changes could be found from the data. Instances of language mixing, i.e. language alternations that had no discourse-related effects, were much more common than code-switches. However, code-switching as a phenomenon was much more interesting, as the alternations between English and Finnish conveyed different kinds of effects. These language changes could indicate, for example, shifts in the discourse type or structure, a shift in the relationship between the senders and receivers of the advertisement, or a change of the communicating voice. Code-switching occurred most often in those commercials that were either situated in America or starred an English-speaking person. These were also the commercials that contained the most English, and thus were the most interesting from a linguistic perspective.

## **7.8 Functions of English in Finnish television advertisements**

This section focuses on the second part of the fourth research question. It examines the main functions of the 877 English items that could be found from my data, and thus it explores the main motivations for using the English language in Finnish television ads (see section 5.3.2). These various functions have been identified throughout the present chapter whilst different kinds of examples have been discussed. This section now forms a compilation of them. Table 27 below presents what the main functions of the 877 English items were in the 119 Finnish television commercials. It should be reminded that these items have been categorised only according to their most likely function (see section 5.3.2).

Table 27. The number of English items according to their functions.

<b>Function</b>	<b>Number of all items</b>	<b>Number of individual items</b>
Symbolic functions, in total	664	320
- Internationalisation	303	107
- Neutrality	236	131
- English-speaking cultures	67	48
- Young, fun, trendy	36	21
- Science and technology	12	9
- High quality	10	4
Attention-seeking device	130	76
Ease of expression	53	11
Humorous effect	20	11
Persuasion	5	5
Group membership	5	5
<b>In total</b>	<b>877</b>	<b>428</b>

All these different function categories are now presented in the order in which they appear in Table 27. First of all, most often the English items had a symbolic function, i.e. they carried various connotations about the English language and Anglophone cultures. These symbolic functions could be further divided into six different subcategories (drawing from the studies depicted in section 5.3.2). The first (and biggest) subcategory is called *Internationalisation*. English is often used, therefore, to evoke connotations about issues such as modernity, globalisation and international appreciation. Different names are often in English due to these precise connotations; companies want people to see them as international, modern, global and progressive businesses. Examples of these international names (and of all the functions presented in this section) can be found from Table 28. The second subcategory is *Neutrality*. As English has become a global language, it is also often seen as a neutral language: the use of English does not evoke strong connotations, and thus the language is safe to use worldwide. Its neutrality is also one of the main reasons why different names are often in English. For instance, companies that operate in countries where there are two or more official languages may choose an English name: it is a neutral choice that most people in the country will understand. This way the company can avoid the problems that might arise from the choice of one of the official languages. The third group has been named *English-speaking*

*cultures*. In these cases English has been used due to the various connotations that arise from Anglophone (though mainly American or British) cultures and cultural products. Different cultural icons, symbols and products carry different kinds of ideas and emotions, and hence their use brings these ideas to people's minds.

Table 28. Examples of the different functions, and their locations in the present chapter.

<b>Function</b>	<b>Examples</b>	<b>Location</b>
Internationalisation	Finnair	7.3.2
	Hesburger	7.3.2
Neutrality	Ticketmaster	7.3.2
	Fresh & Berry	7.4
	LV Color Pyykinpesuneste 'LV Color Liquid Laundry Detergent'	7.7
English-speaking cultures	A spacesuit	7.6
	An eagle	7.6
	Metallica album cover	7.6
Young, fun, trendy	Twerkkää 'to twerk'	7.2
	Onko polkkatukka vielä in? 'Is the bob still in?'	7.3.1
	Anatude	7.3.2
Science and technology	Clever heating solutions	7.4
	Softer than ever with SoftPillow	7.4
	Bothie	7.7
High quality	Fine Finnish Liquorice	7.4
	Tested out there	7.4
Attention-seeking device	The song Skinny Love, example (10)	7.5
	The song High Noon, example (24)	7.7
Ease of expression	Made in Finland	7.4
	Prisma presents "Big Day"	7.5
Humorous effect	Elämä on laiffii 'Life is life'	7.2
	Orson Lockwood III	7.6
	The American way of greeting people	7.6

Persuasion	No we wouldn't [be dead by now], because we'd already be in Finland enjoying the miracle of Elisa Saunalahti prices, unlimited data and total freedom	7.5
	First of all, when buying a phone or other devices, always check Elisa first	7.5
Group membership	Flippaan 'I flip'	7.2
	We are Elisa missionaries from Finland	7.5
	In Finland we have this thing called Elisa Saunalahti Huoleton Premium	7.5

The fourth largest group within symbolic functions is named *Young, fun, trendy* (see Table 27). Younger people usually know English quite well, and the language has become an essential part of their way of speaking. The English language is, therefore, very often seen as a young, fun and fashionable language. These positive connotations are often utilised in advertising, particularly when different audiences are targeted. The fifth group, named *Science and technology*, contains those kinds of instances in which English has been used in scientific and technological settings. New technological terms, concepts and inventions are often given English names, because English has become the main (and only) language of technology. With English names, new inventions, terms and ideas can easily enter into new countries. The last subcategory within symbolic functions is *High quality*. In these cases, English is used to evoke connotations about quality and reliability. Products with English names may be seen as more researched, reliable and global than those with domestic names. Moreover, an English product name can also imply that the product is good enough to be taken to foreign markets. All in all, English was used in the Finnish television advertisements most often because of these various connotations that the language carries.

Besides these six symbolic functions described above, other motivations could also be found for the use of English in Finnish television advertising. Firstly, as can be seen from Table 27, English was often used as an attention-seeking device. Since most commercials were mainly in Finnish, the individual English items, whether short or long, usually stood out. Those television commercials that were situated in an Anglophone country and whose main language was English were particularly noticeable. English was also often utilised in creating a certain mood. Various songs, for example, complemented the different themes of the

advertisements and kept the viewers interested. Secondly, English was also utilised because of its ease of expression. This function category contained those kinds of strong English expressions that are used extremely often worldwide and that most people understand. Hence, they did not need translations. These expressions also have a more powerful impact when they are said in English, and for this reason the English versions were usually preferred. Thirdly, the English language was also used for a humorous effect. Several television commercials contained instances in which the English language had an essential role in, for example, creating uncomfortable social situations or ridiculing something or someone. By addressing different issues with good humour, the viewers were left with positive feelings towards the advertisement. This is an effective way to get attention and create positive connotations. The commercials did not contain any direct jokes in English, however, most likely because their meaning might be too easy to lose in translation.

Fourthly, English was also used when the advertisers persuaded the viewers to buy their products or services. Many television advertisements that were situated in America, for instance, contained persuasion within the English dialogue. The persuasion that occurred, however, was hidden; the viewers themselves were not directly advised or ordered to do anything. If hidden persuasion is done subtly, gently and humorously, however, it might be more effective than direct persuasion. As the main purpose of all advertising is to persuade people, the advertisements must be understandable. Hence, when the Finnish companies wanted to persuade the viewers of their television advertisements directly, they used almost always the Finnish language. Fifthly, the final motivation for using English in the Finnish television ads was to create and enhance group membership. This was done both directly and indirectly. The use of specific English words, for example, defined the commercial's target audience and thus enhanced group membership. For instance, advertisements that were targeted for younger people often contained words from their typical lexicon. By using these words, the ads could, therefore, give the younger audience a feeling of belonging to a community of teens and young adults. Moreover, the use of the English language could also separate *us* (Finnish viewers) from *them* (English-speakers from Anglophone countries). If being Finnish is highlighted in an advertisement that is located in America by for example talking about Finland or speaking Finnish, the Finnish people watching the commercial can feel more connected both to the ad and to the larger Finnish national community. This way they are more likely to respond well to the advertisement and its message.



To conclude, the 877 English items that were found from the 119 Finnish television advertisements had several different functions. Most often the English language was used due to its various connotations to, for example, internationalisation, neutrality, English-speaking cultures and youthfulness. Besides these symbolic functions, the English language could also attract attention, create humour, persuade, and enhance group membership. In general, if a Finnish company makes an advertisement for Finnish people, English is not an obligatory language to use. Thus, English items are always used with a purpose.

## **8 DISCUSSION**

English has become extremely visible in many contexts in Finland. Advertising is one of these contexts, and an important one to study, due to its fluid conventions and prevalence in the Finnish society. The main purpose of my study was to examine how English is used in advertising in Finland. The focus was on television and television advertisements. I wanted to study this phenomenon from several perspectives, as it would result in a better understanding of the use of English in Finnish television advertising. Hence, the present study was a combination of both quantitative and qualitative research. My work had four main aims and research questions (depicted in Chapter 5). My first two aims were to examine how often English is used both in individual television advertisements and during commercial breaks in Finland. The third aim was to explore whether the situation has changed over the years. The fourth and last aim was to examine how Finnish companies in particular use English in their television advertising. These questions were answered with the help of both quantitative and qualitative analysis.

This chapter discusses and summarises the main findings of my study, and it has been divided into four sections. The first section focuses on the frequency of English in Finnish television advertising (addressed in Chapter 6). This section encapsulates how often English was used in individual television advertisements and during commercial breaks in Finland, and compares my results to those of previous studies. The second section examines the use and functions of English in Finnish companies' television commercials (depicted in Chapter 7). The main findings are again noted and compared to previous research. The third section analyses my results from a wider societal perspective. Thus, it connects my work to one of the major themes of the present study: English in Finland. The main implications of my thesis are also addressed in this section. The fourth section, in turn, contains suggestions for further research. After discussing how my work could be continued, the present study is also evaluated in terms of its successes and limitations.

### **8.1 The frequency of English in Finnish television advertising**

This section discusses and summarises the main findings of Chapter 6 which analysed the frequency of English in Finnish television advertising. The focus was, firstly, on individual advertisements in order to omit the effect of aggressive advertising campaigns, and secondly,

on entire commercial breaks in order to examine how often regular viewers encounter English when they watch television. Different quantitative methods were used to analyse the frequency of English and to give answers to the first three research questions. This section is organised in the following manner. First of all, the first research question, how often English was used in television commercials that are broadcast in Finland, its method of analysis and its main findings are addressed. Secondly, the focus is on the methods and findings of the second research question: how often English was present during commercial breaks in Finland and whether the time, day, language or channel of the programme affected the frequency of English. The third research question, whether the situation changed from 2009, is discussed simultaneously with the first two questions. In addition, while summarising the main findings of my work, the results of previous studies are also taken into consideration.

Section 6.1 examined the frequency of English in individual television advertisements. In total, 120 commercial breaks were collected from both years 2017 and 2009 (totalling up to 240). These breaks contained respectively 617 and 533 individual television advertisements for commercial products. Out of these ads, 429 and 387 contained at least one word of English. Hence, the main findings of this section were that 69.5% of the commercials contained English in 2017 and 72.6% in 2009, and that, thus, television commercials contained more English in 2009 than in 2017. It was also noted in section 6.1 that in 2017, the commercial breaks showed the same advertisements more often and contained more advertisements promoting the channels' own television shows. Furthermore, section 6.1 showed that the commercials' two most popular product categories were the same for both years: food and drink and pharmaceuticals and health. Other popular product categories were consumer electronics, clothing, cars and hygiene. In general, the different product categories that were present in the data depicted their times: some categories that were favoured one year were non-existent in the other. In 2017, for example, there were many commercials about new online credit institutions and streaming services, but not a single one about pay television, directory enquiries or mobile ringtones that were favoured in 2009. These different commercials from two different years can, therefore, provide valuable insight into the various changes that have taken place in people's lives and in the society as a whole.

The frequency of English in television advertising has been researched both abroad and in Finland. My results (69.5% of the commercials contained English in 2017; there were more English in 2009 than in 2017) are now compared to those of previous studies. First of all,

Piller (2000) noted that in Germany in 1999 73.4% of the commercials contained a second language, and out of these commercials 53.5% contained English. In France, Martin (2002a) observed that 30% of the commercials in her data contained the English language and another 15% various references to Anglophone countries. Ustinova and Bhatia (2005), in turn, pointed out that in Russia 75% of the commercials contained English. All of these pieces of research are to an extent similar to my results on the prevalence of English, though one has to acknowledge the fact that all these studies were executed differently and contained different data samples. As can be seen, my study indicates that English is used more often in Finland these days (and in 2009) than it was used in Germany or France at the start of the new millennium. In turn, there was only slightly more English in Russian television advertising in the early 2000s than there is now in Finland. In both Russia and Finland, therefore, English is clearly used quite often. In the end, all of these studies show that English is typically the main foreign language in television advertisements. It would be interesting to know how the frequency of English in television advertising has developed globally over the years.

In Finland there are also studies that have examined the frequency of English in television advertising. Firstly, Hietanen (2004) noted that 31% of the commercials in her data contained English. This percentage is significantly smaller than the 69.5% presented in my work, most likely due to the fact that Hietanen did not include those commercials in which only the names were in English into her data. Thus, our studies are not totally comparable. Kankkunen (2005), whose method and data were more similar to mine, came to the conclusion that 57% of Finnish television commercials contained English. Hence, based on these results, it would seem that English is used at present more often in Finnish television advertising. Moreover, both Hietanen (2004) and Kankkunen (2005) analysed the most popular product categories of the commercials. While Hietanen observed that toys, cosmetics and health products were the main categories highlighting English, Kankkunen's results were again more similar to mine: food stuff, sweets, household utilities and personal hygiene were her largest groups. As our studies resembled each other to a certain extent in terms of their execution, this finding is not unexpected. Overall, it would seem that the same types of commercials still utilise English the most often. English is also now more present in commercials than it was in 2005. However, the temporal comparison conducted in my study also indicated that English was used more often in 2009 than in 2017 (and as the data were collected in exactly the same manner for both years, these results are highly comparable). This decrease does not support the popular view that English is used continually more and more often in Finland. Hence, even though English

now occurs more frequently in Finnish television advertising than it did over ten years ago, it is not replacing Finnish as the main language.

Section 6.2 of the present study concentrated on the frequency of English during entire commercial breaks, i.e. all commercials that were shown between the channel's logos were now taken into account. In total, there were 120 commercial breaks from both years 2017 and 2009. The percentage calculated for this section was an average of the 120 breaks. In 2017, the commercial breaks contained on average 68.7% English. This means that when people watched an average commercial break in 2017, roughly 69% of its commercials contained at least one word of English. In 2009, the same percentage was 74.2%. Thus, English was more present in 2009 than in 2017, which supported the results of section 6.1. The difference between these percentages (68.7 versus 74.2) was also larger than the one between individual commercials (69.5 versus 72.6). This further supports my finding that English was more present in television commercials in 2009 than in 2017. Overall, the frequency of English in Finnish television advertising has not been much researched from the point of view of commercial breaks before. Kesseli (2010) is one of the few. She explored how often English was used (57%) during the commercial breaks of three different types of television shows. However, as her data consisted of only 12 commercial breaks and 138 advertisements in total (whereas my work consisted of 120 and 1421 respectively for the year 2017), our results are not exactly comparable.

An answer to the second research question was sought also by examining in more detail whether the time, day, language or channel of the programme affected the frequency of English. First of all, the time of the day did not seem to have a major effect on the amount of English. The only time that stood out in both years was 10 p.m., as it had a high percentage of English both years. In 2017, English also seemed to be more present in the evenings, but overall, the changes between the different times of the day seemed quite random. Secondly, the day of the week did not seem to have an effect on the frequency of English either, even though Fridays had the most English in 2017 and the least in 2009. The changes seemed, again, random. Thirdly, the language of the programme did not appear to have an influence on the amount of English; the changes between the years 2017 and 2009 were very similar for the programmes in both English and Finnish. Fourthly, the channel of the programme seemed to have a slight influence on the frequency of English: MTV3's commercial breaks contained the least English in both years, and Sub's contained the most. These results were to be

expected, however, as Sub has a much younger target audience. To conclude, only the channel of the programme seemed to have a slight effect on the frequency of English. Other factors (time, day and the language of the programme) did not appear to have an impact. These results support the findings by Hietanen (2004) who examined the influence of time and the language of the programme on the amount of English. She observed that the time of the day did not seem to have any sort of influence on the occurrences of English. In addition, even though her results showed that English possibly could occur more often if the programme was in a foreign language, she noted that her findings regarding that matter were inconclusive.

To recapitulate, 69.5% of the 617 individual television commercials contained at least one word of English in 2017. In the same year, 68.7% of the advertisements that were broadcast during an average commercial break contained English. In addition, the channel of the programme might affect the frequency of English, but the time, day or language of the programme did not seem to have an influence. One of the main findings of Chapter 6 was that English was more present in television advertising in 2009 than in 2017. If the present study had focused solely on the year 2017, its results would have been interpreted quite differently: the comparison to previous research would have shown that the amount of English has increased quite significantly (from about 57% to 70%) over the years. However, as the results of the present study show that the amount of English has actually *decreased* from 2009 to 2017, they have to be interpreted accordingly. English has been and continues to be a very prominent language in Finnish television advertising, as most of the commercials already contain at least one word of it, but its use fluctuates a great deal temporally. It seems unlikely that the English language would totally replace or even threaten Finnish as the main language of advertising in Finland.

## **8.2 The use and functions of English in Finnish companies' television commercials**

This section focuses on the results of Chapter 7, which examined the fourth research question about how Finnish companies use English in their television advertising and what functions these English elements have. Finnish companies were chosen for this particular study, because English is not a compulsory language for them, and this topic has not been researched in detail before. The data for this section were collected solely from the 617 individual

television commercials that were broadcast in 2017, as a larger qualitative comparison between the years 2009 and 2017 would have been beyond the scope of the present study. In total, there were 119 television advertisements from Finnish companies that contained at least one word of English in 2017. These ads contained 877 individual English items that were examined by doing qualitative analysis on their positions in the ads, structures, imagery, code-switching, language mixing and functions. The present section addresses these issues in the following order. First, the focus is on the various elements of advertisements, i.e. where the English items were located in the ads. Next two paragraphs examine and summarise the main structural features of these items. Then the imagery, code-switching and language mixing that could be found from the data are explored. Lastly, the various functions of the English items are pointed out. Previous research is also addressed whilst discussing these topics. However, one has to keep in mind that previously the focus has been on *all* advertisements that are broadcast on television and not on those of *Finnish* companies alone.

All 877 English items were divided into twelve different categories according to their position in the television commercial. These different elements of advertisements were labelled as product, company and brand names, short lexical and phrasal elements, longer sequences of text, music, on the product, imagery, logo, slogan, disclaimer, and cultural references. First of all, most often the English items were found from different names. About half of all the items were either brand, company or product names, and about 75% of the advertisements contained at least one name in English. The second most often the English items could be found from short lexical and phrasal elements (that consisted of 1-3 words). These results indicate that, while English appeared in many Finnish television advertisements in 2017, it was used a great deal in smaller quantities. The least often English was used in logos, slogans, disclaimers and cultural references. It seems, therefore, that Finnish companies prefer to present most of the important information in Finnish. Previous research on this topic has been made over ten years ago. According to Hietanen (2004), who omitted English names from her data, English was most often used in slogans, music and narrative speech. Kankkunen (2005), in turn, noted that the main positions of English were names, body copies, slogans, songs and websites. When comparing my results to the latter piece of research, one can see that English names still occur the most often. However, English slogans occurred much more infrequently in my study. This could be a reflection of the differences in our data: Finnish companies have most often Finnish slogans, while foreign (international) companies have their slogans in English. In addition, Paakkinen (2008) noted that even though English occurs quite frequently

in Finnish advertising, it is used most often in quite small quantities. The present study supports this notion.

The first two structural units (addressed in sections 7.2 and 7.3) were hybrid forms and words. Out of the 877 English items, there were 38 hybrid forms and 428 words. These were categorised according to their word classes. To begin with, hybrid forms were typically different brand, company or product names that were inflected to suit the otherwise Finnish text grammatically. Most often they were quite simple, formal and unimaginative nouns, and they appeared rarely in the data. Secondly, English words were divided into three groups (common words within Finnish or English and proper nouns) due to the fact that these different kinds of words had different reasons for their use. For the present study, the most interesting English words were the ones that were inserted into Finnish text, even though they were mainly simple and understandable nouns. More word classes were present when the English words were within English text; however, nouns formed again the largest group. These simple words were more unnoticeable than the ones inserted into Finnish. In turn, the proper nouns found from the data were also quite straightforward and easy to understand. Word formation and wordplay occurred in the data, though not very often (nor in a very imaginative manner). In the end, these small instances of English were most often simple, understandable and unimaginative nouns whose meanings most Finns already know. My study supports the findings of previous research. Viitamäki (2003), for example, noted that hybrid forms were usually different names. Tolvanen (2004) stated that nouns formed the largest word class in magazine advertisements and that English occurred most often in single words. Kankkunen (2005), in turn, observed that the English used in television commercials was typically quite simple and informal. It seems, therefore, that the way English is used on the word-level in advertising has not changed much over the years.

The next structural units (discussed in sections 7.4 and 7.5 respectively) were English phrases and sentences. In total, the Finnish television advertisements contained 224 phrases and 141 sentences in English. They were further divided into appropriate groups according to their structures. First of all, the English phrases used by Finnish companies were most often noun phrases. Different lists of nouns occurred also quite often. In terms of their structures, all phrases were relatively straightforward: the head words had typically either a premodifier or a postmodifier. The vocabulary itself was also quite simple, and new words were not formed often. Secondly, simple sentences occurred the most often in Finnish television



advertisements (68.4%) and they were usually declarative in nature. However, compound and complex sentences could also be found from the data. They varied structurally a great deal and were at times quite difficult. As the vocabulary itself was again quite simple and most of the commercials containing longer stretches of English text were subtitled, the sentences were still highly understandable for a wider audience. In addition, most of these longer sentences appeared together in a relatively small number of advertisements. Hence, even though the data contained surprisingly many compound and complex sentences in total, television viewers did not actually encounter them very often. My findings on the amount of simple, compound and complex sentences differ somewhat from previous research. Tolvanen (2004), for instance, observed that 97% of the sentences in her data were simple. Kankkunen (2005) also noted that longer stretches of English text occurred rarely, and English was used most often in simple structures. Hence, my findings indicate that at present television commercials contain more complex and compound sentences than they did before. However, simplicity still continues to be a key factor in Finnish advertisements. The English sentences used in 2017 were conversational, ordinary and entertaining, which also supports Fairclough's (1995: 10; see section 3.2) notion of the conversationalization of media language (i.e., the language used in modern media is becoming more conversational in order to appeal to larger audiences). In the end, some Finnish companies use English quite boldly in their television advertisements. The structures of different phrases and sentences can be quite difficult at times, and thus subtitles are a necessary feature.

After analysing the various structural features of the English items, the way Finnish companies utilised Anglophone imagery was addressed in section 7.6. In total, the television commercials contained 46 images and cultural references to Anglophone countries and cultures. Overall, it was observed that Anglophone imagery was used quite seldom in Finnish television advertising. These different images contained mainly various US/UK cultural references and symbols, landscapes and fictional characters. They were used both directly and indirectly due to their specific (positive) connotations to Anglophone cultures. These various images also supported the linguistic features of the advertisements. Martin (2002a) examined American imagery in French television advertising, and her findings were quite similar to mine. The only major difference between our results was that her commercials contained many American celebrities, while mine contained none. There are a few possible reasons for this. Firstly, her data contained all advertisements that were broadcast on French television, and my data contained only commercials from Finnish companies. As Finnish companies use

for example American celebrities extremely rarely in their advertisements, their absence is not very surprising. Secondly, celebrity endorsement occurred generally less often in 2017 than in 2009. Hence, it might be a fading trend in advertising (at least in Finland).

Section 7.7. examined what kind of code-switching and language mixing could be observed from the Finnish television advertisements. In total, the ads contained 70 code-switches, and thus Finnish companies utilised language changes with pragmatic or discourse-related effects only rarely. Most often these changes occurred between individual linguistic items. If an English item that had an effect was inserted within Finnish text and spoken aloud, it often appeared in written form as well. Hence, intelligibility was again important. In general, most code-switches indicated a shift either in the discourse type or discourse structure. Shifts in the relationships between the senders and receivers of ads and changes in the communicating voice were also present. In the end, it was noted that code-switching occurred seldom in the Finnish television commercials. Instances of language mixing, i.e. language changes with no effect, were much more common. In total, there were 253 language mixes in the data, and they occurred mainly within linguistic items. In previous research in Finland, code-switching was usually defined in a different manner. Viitamäki (2003) and Tolvanen (2004), for instance, counted all instances in which the language changed to be code-switches. As I divided these changes to be either code-switching or language mixing, our studies are not totally comparable. Nonetheless, language alternations occurred in similar instances in all studies. Language mixing was much more frequent than code-switching, as different names were often inserted within Finnish text.

After the Finnish companies' use of English in their television advertising had been analysed, the main functions of the 877 English items were depicted in section 7.8. Most often the English language was used for its symbolic functions, i.e. for its various connotations to, for example, internationalisation, modernity, neutrality, technology, youthfulness and quality. Different Anglophone cultures also carried their own connotations. In addition to these symbolic functions, English was often used for seeking attention, expressing matters easily, creating humour, persuading and enhancing group membership. These different functions of English have been researched a great deal in Finland. Both Tolvanen (2004) and Viitamäki (2003) found English to have similar functions in Finnish magazine advertisements. Viitamäki also observed other symbolic functions for the English language: exclusiveness, casualty and gender neutrality. Kankkunen (2005), in turn, noted that factual information was

often in Finnish, while English elements tended to be more persuasive. This was evident also in the present study: Finnish companies presented most of their important and factual information in Finnish, and English was often used for example for a humorous effect, which was one of the hidden persuasion techniques mentioned by Andrews et al. (2013). All in all, the main functions of English in Finnish advertising have remained the same over the years.

In conclusion, Finnish companies utilised English most often in different brand, company and product names. Individual English words were used frequently, and thus the language occurred most often in small quantities. Longer stretches of text, i.e. mainly phrases and sentences, were used typically in dialogues and lyrics, and they could be structurally quite complex. Anglophone imagery was utilised rarely, as was code-switching. Language mixes occurred more frequently. In turn, English was most often used for its various connotations. Overall, Finnish companies utilised mainly simple, understandable and informal English. Intelligibility was always a key factor, as those commercials with the most English were always subtitled. The advertisers did not require their viewers to be fluent in the language; only low language skills were needed. Furthermore, most commercials contained only a little English, and thus the viewers did not encounter longer stretches of it often. However, those commercials that utilised English very much and built their stories around Anglophone countries and cultures (for example Elisa's missionary ads) were clearly distinguishable. English was used in them in a casual and conversational manner. In the end, the data of the present study showed that some Finnish companies have embraced the use of English in their television commercials, and they use the language in an interesting and pronounced way. English has become the most popular foreign language in Finland (Leppänen et al. 2011: 18-19), and hence Finnish companies are likely to utilise it (to an extent) in the future as well.

### **8.3 English in Finnish television advertising in general**

The present study examined the use of English in Finnish television advertising from several perspectives. The main findings of Chapter 6 indicated that even though the general frequency of English increased over the years (when compared to previous research), it actually decreased from 2009 to 2017. In turn, Chapter 7 showed that Finnish companies seem to favour English that is simple, understandable and informal. When conducting research on how English is used in Finland, it is important to take into account its societal aspect. This is the main topic of the present section. First, the first three research questions and their results

are examined and evaluated from the point of view of the Finnish society. Some interesting observations that were not depicted in section 8.1 are also made. Next, the questions and results of the qualitative section of my study are addressed in a similar manner. The section concludes with an outline of the main implications of the present work.

Chapter 6 revealed interesting details of how the frequency of English has developed in the Finnish society over the years. Firstly, it was noted that fewer commercials were broadcast in 2009. In 2017, the commercial breaks showed the same ads more often, and also broadcast more ads promoting the channels' own television programmes. Despite this increase in the number of commercials, however, English still occurred more frequently in 2009. Secondly, Figures 4 and 5 showed that the languages of the programmes that were broadcast on Finnish television differed a great deal between 2017 and 2009. Over 70% of the programmes were in English in 2009, and only 48% in 2017. Hence, it seems that both the programmes and the commercial breaks contain now less English than before. Figures 7 and 8 also supported this notion: some channels (MTV3, Nelonen and Jim) had started to favour Finnish television programmes over others. Overall, a detailed analysis of my data both answered my first three research questions and revealed that English is actually used now less on Finnish television than before. It seems that English was the trend language to use for a while, but now Finnish is becoming more prevalent. The appreciation of the Finnish language seems to have increased over the years among Finns, as the channels' programme choices indicate. However, the results of the present study also showed that the frequency and prominence of English have varied over time. Hence, the English language could easily gain more ground in Finnish advertising and on the Finnish television again in the future. In the end, both Finnish and English continue to be important languages in Finnish television advertising and on the Finnish television in general. As Kelly-Holmes (2005) argued, English has become the most popular language in multilingual advertising globally, and thus it is likely that it continues to occur frequently also in Finnish television advertisements.

The Finnish companies' use of English in their television advertisements was examined in detail in Chapter 7. An analysis of the different structural components, imagery, code-switching, language mixing and functions of uses of English revealed that English was used most often in small quantities, in a rather simple manner, and not in the factual parts of the ads. All these factors indicate very strongly that Finnish is still the main language of both Finnish television advertising and the Finnish society in general. The use of English varied a

great deal between different companies, and thus it was difficult to generalise how the language was typically utilised by Finnish businesses. Nonetheless, English was very often used for creating drama and humour, which require only passive processing (Tellis 2004) from the viewers. The humour itself was most often created by utilising and ridiculing various social and cultural conventions. They are more easily (and instinctively) understood than for example different puns and other elements of figurative language that the Finnish companies could also have utilised. The fact that puns did not occur in English in the advertisements (cf. Ustinova and Bhatia 2005) highlights the notion that the ads were meant to be understandable for practically all Finns. In addition, the English language that the Finnish companies used in their ads was most often very conversational and informal. This demonstrated the conversationalization of media language observed by Fairclough (1995). In addition, the simplicity of the English language and the use of subtitles indicated that the Finnish companies did not expect all their viewers to know English. Thus, the language is not (yet) seen as a necessity in the Finnish society. In the end, the Finnish companies' use of English is an example of Haarmann's (1989) impersonal multilingualism: Finland is a non-Anglophone country, and hence the use of English does not correspond to its societal multilingualism. The ads' multilingual features are not, therefore, natural (see also Leppänen et al. 2011).

The present thesis gave its readers new and current information on the frequency and use of English in Finnish television advertising. These two different viewpoints described the phenomenon from a number of different angles, and thus my work has several implications for various groups of people. First of all, it has implications for the academic audience. My thesis continued the work of other researchers, and thus my results could be compared to those of other scholars both in Finland and abroad. The two different viewpoints showed how frequently English occurred in Finnish television advertising and also how Finnish companies utilised the language. These are topics that could (and should) be investigated in all non-Anglophone countries due to the global spread and significance of the English language. The data collection process and the methods of analysis of the present work were also depicted in explicit terms in Chapter 5. Hence, my study is relatively easy to replicate in the future, and others who are interested in the topic can collect and analyse television ads in a similar manner.

Secondly, the present study has implications for the communities of practitioners (i.e. Finnish companies that advertise on television) as well. My work showed them how often English

occurs in Finnish television advertising in general, and how other companies utilise the language in their advertisements. These results may give the companies ideas for their own advertising in the future. As was observed, Finnish companies utilised English quite frequently. However, its actual use varied a great deal between different companies. In general, the more a company wants to stand out, the more it should use English in its commercials. In turn, if a company wants to avoid taking any risks, it should use English in the same manner as most Finnish companies already use it: in small quantities, in a simple, humorous and conversational manner and in non-factual parts of the advertisement. In the end, Finnish companies should not be afraid to use English in their television advertising: it is utilised very often these days.

Thirdly, my work has implications also for the Finnish society as a whole. The main topics of my thesis, how frequently English occurs in Finnish television advertising and how Finnish companies use it, take part in the long-running discussion on whether English is a threat to the Finnish language. This question has been debated in the society for a long time. By doing both quantitative and qualitative analysis, I could determine that both the frequency and use of English have indeed changed from the early 2000s, when previous research on the topic was last made. However, my results also indicated that the amount of English decreased from 2009 to 2017, and that English is still typically used in Finnish television advertisements in small quantities. The change, therefore, does not seem to be as dramatic as one might have expected it to be. In the end, the influence of English over the Finnish language has created and will continue to create discussion among the Finnish society. Hence, more research is needed on the topic.

#### **8.4 Suggestions for further research**

As was noted in the previous section, the main topics of this thesis (such as English in Finland and multilingual television advertising) are important ones to study. More research is needed in order to understand the influence of English around the world, and how the language has spread and continues to spread globally. This section presents various ways in which the present study could be continued in the future. After addressing these suggestions for future research, I also evaluate how well I succeeded in my research task and how I would now revise my work.

The present study could be continued and enhanced in numerous ways. First of all, the present work could be continued by analysing how Finnish companies utilised English in their television advertisements in 2009. As the quantitative section of my study showed that English occurred more frequently in 2009, it would be interesting to know what kinds of structures, vocabulary and imagery Finnish companies then used. A larger qualitative analysis on the differences between the years 2017 and 2009 could also provide valuable insight into how the status, visibility and use of the English language have changed over time in Finland. Secondly, my study could be continued also by replicating the whole work now (in 2020). As the data for my thesis were collected a few years ago, the situation might have already changed. Thirdly, the present work could be enhanced by collecting the commercials from a wider period of time, which would make the data more precise and reliable. The ads could be collected, for example, throughout one whole year. This would reduce the effects of advertising campaigns and the seasons of the year to a minimum. As the data of the present study were collected within approximately two months, one may wonder whether the results of this study had been different with a wider sample. However, as my study contained generally more television commercials than the previous research depicted in this work, the actual amount of data was rather suitable for a thesis.

Furthermore, the present work could be continued and enhanced by examining the use of English in other non-Anglophone countries besides Finland. English has become a global language that can be seen practically everywhere, and thus it is also the most popular language in multilingual advertising (Kelly-Holmes 2005). The present study could be replicated in several different countries, which would tell us a great deal about the global position of English at present. Moreover, my work could be continued by taking the viewers' opinions into account (in a similar manner to Hietanen (2004)). An audience reception study could provide insight into, for example, how Finnish viewers feel about the fact that some Finnish companies utilise English a great deal in their commercials. In addition, future research could compare the roles of English and Swedish in Finnish television advertising. As the first one is a foreign language and the second an official one, it would be interesting to know how their uses differ. This topic would also be intrinsically connected to the continuing discussion in the Finnish society on the necessity of having Swedish as a compulsory subject in Finland. Lastly, this study could be continued also by examining the frequency and use of English in other media besides television. The methods and criteria of the present work could be used (or at least applied) when analysing other types of advertisements. One could

investigate, for example, how certain Finnish companies utilise English in their print, radio, television and social media ads. In the end, advertising is a constantly evolving field, which makes its study both interesting and challenging.

Any future research on television advertising should consider the changing role of television as well. As various streaming services are becoming more and more commonplace, traditional television is losing its viewers. Thus, companies need to change and evolve their advertising strategies in order to reach their intended audience. In addition, the future possibilities of television advertising (such as customised commercial breaks; see Taylor (2019) for addressable television) could drastically change the way commercials are encountered. In the end, television is still a very popular medium in Finland (Finnpanel n.d. b), which makes its study worthwhile. The changing possibilities of television and the influence of different (new) media are important factors to take into consideration when doing any kind of research in the future.

Overall, I think that the present study reached its main goals successfully and answered its research questions (how often English is present in Finnish television advertising, whether the situation has changed over the years, and how Finnish companies in particular utilise the language) well. These main aims of my work were achieved by using both quantitative and qualitative methods for conducting a thorough and detailed analysis of the data. My study continued the work of other researchers, and also brought something new to the field by focusing solely on Finnish companies' use of English. In the end, even though I find the present work successful, there is still something that I would now revise or reconsider in it. First of all, I would now probably utilise statistical methods (for example regression analysis) for analysing whether the time, day, language or channel of the programme affect the frequency of English. This would make my quantitative analysis simpler and more straightforward to conduct. In addition, I would now carefully consider whether I should revise my data selection and collection processes. For example, by focusing solely on MTV3 and Nelonen and collecting the data throughout one whole year, my results would be more comparable to previous research and I would also have more individual commercials to analyse. These issues would enhance my work and its results. Nonetheless, even without these revisions, my study was able to examine the use of English in Finnish television advertising in a very detailed manner from several perspectives.



## 9 CONCLUDING REMARKS

English has become the most important international language over the years. With millions of speakers all over the world, English is the main language of various domains. Its significance will continue to increase in the future (Leppänen and Nikula 2007: 333-334), and thus most people who do not speak it as a native language are obliged to learn it. Finland is an example of a country where English has to be learned if one wants to work, travel or function with other people from the rest of the world. The need and use of English in Finland is a part of a global phenomenon. In general, the influence of English over other languages has generated a great deal of discussion, as its spread may result in changes on various social, situational and individual levels (*ibid.*). Hence, the use of English in Finland and alongside Finnish is a very important topic to study, particularly as the status of English in the Finnish society has continued to strengthen in various areas over the years (see e.g. Leppänen et al. 2011: 17-20). English in Finland is a field of research that can and should be examined from several perspectives. The focus of the present work was on advertising, which is an example of an area in which English has become highly visible in Finland.

Advertising has been a popular research topic both in Finland and abroad. Since advertising is a very broad and diversified field, research has been made on various topics and on all mass media platforms. One medium on which a great deal of research has been conducted is television. Television advertising is an important area to study for a couple of reasons. Firstly, television commercials can reach a large number of people. Most Finns encounter them on a regular basis (Finnpanel n.d. b). Secondly, television advertisements are more cognitively challenging than other advertising media due to their simultaneous usage of both visual and aural resources (Geis 1982: 3). Thirdly, the sheer quantity and complexity of modern television advertising makes its study useful and necessary to everyone who encounters it (Cook 2001: 237). In addition to these features, television commercials can also contain several different languages. Most often, however, they contain English, which has become globally the most popular language in multilingual advertising (Kelly-Holmes 2005). Examining the use of English in television commercials that are broadcast in non-Anglophone countries is very important, because it can provide valuable insight into the way the English language spreads and strengthens globally.

The focus of the present study was on multilingual television advertisements. More precisely, it explored the visibility of English in Finnish television advertising, and also its use by Finnish companies in their television commercials. In the end, it was observed that while this field had changed somewhat over time, i.e. English occurred more frequently and complex structures were used a little more often than before, it had still stayed mostly the same. English continued to occur frequently, but in quite small quantities. The language itself was also simplistic, understandable and conversational. These issues had not changed over time. However, the data of the present thesis showed that the amount of Finnish in television advertising and on television programmes seemed to be in the ascendant. Thus, some changes are occurring in the field of Finnish television advertising and in the society in general. Nonetheless, the English language continues to be the most important and visible foreign language in Finland, and its status continues to strengthen in various sectors. Language ideological debates on its use and spread are, therefore, likely to continue in the future.

## BIBLIOGRAPHY

- Andrews, M., van Leeuwen, M. and van Baaren, R. B. (2013). *Hidden persuasion: 33 psychological influence techniques in advertising*. Amsterdam: BIS Publishers.
- Armstrong, G., Kotler, P. and Opresnik, M. O. (2016). *Marketing: An Introduction* (13<sup>th</sup> edition). Harlow: Pearson Education Limited.
- Aronin, L. and Singleton, D. (2012). *Multilingualism*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- ATLAS.ti (n.d.). What is ATLAS.ti? [online] <https://atlasti.com/product/what-is-atlas-ti/>. (29 July, 2018).
- Auer, P. (1998). Introduction: Bilingual Conversation revisited. In P. Auer (ed.), *Code-switching in Conversation: Language, Interaction and Identity*. London: Routledge, 16-56.
- Auer, P. (1999). From codeswitching via language mixing to fused lects: Toward a dynamic typology of bilingual speech. *International Journal of Bilingualism*, 3 (4), 309-332. <https://www-proquest-com.ezproxy.jyu.fi/docview/85503634?accountid=11774>.
- Autio, H.-K. (2008). *English in Finnish magazine advertising: Cases of Cosmopolitan, Kodin Kuvalehti and Tekniikan Maailma*. Pro Gradu thesis. University of Vaasa.
- Bhatia, V. K. (2004). *Worlds of written discourse: A genre-based view*. London: Continuum.
- Brutt-Griffler, J. (2002). *World English: A Study of its Development*. Clevedon, UK: Multilingual Matters.
- Chandler, D. (2015). Advertising. In G. Creeber, T. Miller and J. Tulloch (eds.), *The Television Genre Book* (3<sup>rd</sup> edition). London: BFI Palgrave, 207-209.
- Cheshire, J. and Moser, L.-M. (1994). English as a Cultural Symbol: The Case of Advertisements in French-Speaking Switzerland. *Journal of Multilingual and Multicultural Development*, 15 (6), 451-469. doi: 10.1080/01434632.1994.9994584.
- Concise Oxford English Dictionary* (2011). Oxford: Oxford University Press.
- Cook, G. (2001). *The Discourse of Advertising* (2<sup>nd</sup> edition). London: Routledge.

- Crystal, D. (2003). *English as a global language* (2<sup>nd</sup> edition). Cambridge: Cambridge University Press.
- Crystal, D. (2008). Two thousand million? *English Today*, 24 (1), 3-6. doi: 10.1017/S0266078408000023.
- Dimova, S. (2012). English in Macedonian television commercials. *World Englishes*, 31 (1), 15-29. <https://doi-org.ezproxy.jyu.fi/10.1111/j.1467-971X.2011.01731.x>.
- Dufva, H. (1992). "Happily ever äfterkö?": Suomen ja englannin yhteinen tulevaisuus. In N. Nyysönen and L. Kuure (eds.), *Acquisition of Language – Acquisition of Culture – Kielen ja kulttuurin omaksuminen*. Jyväskylä: AFinLA, 79-96.
- Eberhard, D. M., Simons, G. F. and Fennig, C. D. (Eds.) (2020). *Ethnologue: Languages of the World* (23<sup>rd</sup> edition). Dallas: SIL International. [online] <https://www.ethnologue.com>. (12 August, 2020).
- EF Education First (2019). EF English Proficiency Index: Suomi. [online] <https://www.ef.fi/epi/regions/europe/finland/>. (15 August, 2020).
- Faber, R. J., Duff, B. R. L. and Nan, X. (2012). Coloring Outside the Lines: Suggestions for Making Advertising Theory More Meaningful. In S. Rodgers and E. Thorson (eds.), *Advertising Theory*. New York: Routledge, 18-32.
- Fairclough, N. (1995). *Media discourse*. London: Edward Arnold.
- Finlex (1998). Laki televisio- ja radiotoiminnasta 744/1998. [online] <https://www.finlex.fi/fi/laki/alkup/1998/19980744#Lidp452156432>. (15 August, 2020).
- Finlex (2003). Kielilaki 423/2003. [online] <https://www.finlex.fi/fi/laki/ajantasa/2003/20030423>. (25 April, 2018).
- Finnpanel (n.d. a). TV:n katselu eri vuosina (4 vuotta täyttäneet). [online] <https://www.finnpanel.fi/tulokset/tv/vuosi/minuutit/viimeisin/minuutit.html>. (14 August, 2020).
- Finnpanel (n.d. b). Katseluosuudet ja tavoittavuudet. [online] <https://www.finnpanel.fi/tulokset/tv/vuosi/sharev/2019/4plus.html>. (14 August, 2020).
- Finnpanel (n.d. c). Katsotuimpien ohjelmien TOP-listat. [online] <https://www.finnpanel.fi/tulokset/tv/vuosi/topv/2019/mtv3.html>. (15 August, 2020).

- Geis, M. L. (1982). *The Language of Television Advertising*. New York: Academic Press.
- Georgakopoulou, A. and Goutsos, D. (2004). *Discourse Analysis: An Introduction* (2<sup>nd</sup> edition). Edinburgh: Edinburgh University Press.
- González-Cruz, M.-I. (2015). Anglicising leisure: The multimodal presence of English in Spanish TV adverts. *Calidoscópico*, 13 (3), 339-352. doi: 10.4013/cld.2015.133.06.
- Graddol, D. (1997). *The Future of English?: A guide to forecasting the popularity of the English language in the 21<sup>st</sup> century*. London: British Council.
- Graddol, D. (2006). *English Next*. London: British Council.
- Haarmann, H. (1989). *Symbolic Values of Foreign Language Use: From the Japanese Case to a General Sociolinguistic Perspective*. Berlin; New York: Mouton de Gruyter.
- Heikkinen, V. and Mantila, H. (2011). *Kielemme kohtalo*. Helsinki: Gaudeamus Helsinki University Press.
- Hellman, H. (2012). *Koko illan ilo?: Kolmoskanava ja television kaupallistuminen Suomessa*. Helsinki: Suomalaisen Kirjallisuuden Seura.
- Hietanen, E. (2004). *The English language in television commercials broadcast in Finland: A study on the ways of using English and the reception of viewers*. Pro Gradu thesis. University of Jyväskylä, Department of Languages.
- Higgins, C. (2009). *English as a local language: Post-colonial identities and multilingual practices*. Bristol, UK: Multilingual Matters.
- Holmes, J. (2013). *An Introduction to Sociolinguistics* (4<sup>th</sup> edition). Harlow: Pearson.
- Hyeryeong, H. (2014). Linguistic anomalies in the use of English in Korean TV commercials. *The Sociolinguistic Journal of Korea*, 22 (3), 201-226.  
<https://doi.org/10.14353/sjk.2014.22.3.201>.
- Janich, N. (2001). *Werbesprache: Ein Arbeitsbuch* (2<sup>nd</sup> revised edition). Tübingen: Narr.
- Jenkins, J. (2009). *World Englishes: A resource book for students* (2<sup>nd</sup> edition). London: Routledge.
- Kachru, B. B. (1985). Standards, codification and sociolinguistic realism: The English language in the outer circle. In R. Quirk and H. G. Widdowson (eds.), *English in the World: Teaching and learning the language and literatures*. Cambridge: Cambridge University Press, 11-30.

- Kankkunen, T. (2005). *The use of English in Finnish television advertising*. Pro Gradu thesis. University of Jyväskylä, Department of Languages.
- Kantola, A. (2017). Elisa julkaisi meksikolaisilla stereotyyppioilla ratsastaneen mainoksen, joka suututti jopa suurlähettilään – Nyt mainos on poistettu, eikä yhtiö halua enää edes puhua siitä. *Helsingin Sanomat*, October 27, 2017. [online] <https://www.hs.fi/nyt/art-2000005425359.html>. (14 August, 2020).
- Karhunen, A. (2013). *English in Suosikki magazine's ads 1970-2012*. Pro Gradu thesis. University of Helsinki.
- Kelly-Holmes, H. (2005). *Advertising as multilingual communication*. Basingstoke: Palgrave.
- Kesseli, S. (2010). "Because you're worth it": *Multilingualism in Finnish television advertising*. Pro Gradu thesis. University of Vaasa.
- Leech, G. (1966). *English in advertising: A linguistic study of advertising in Great Britain*. London: Longman.
- Leppänen, S. (2007). Youth language in media contexts: Insights into the functions of English in Finland. *World Englishes*, 26 (2), 149-169. <https://doi-org.ezproxy.jyu.fi/10.1111/j.1467-971X.2007.00499.x>.
- Leppänen, S. and Nikula, T. (2007). Diverse uses of English in Finnish society: Discourse-pragmatic insights into media, educational and business contexts. *Multilingua*, 26 (4), 333-380. doi: 10.1515/MULTI.2007.017.
- Leppänen, S. and Nikula, T. (2008). Johdanto. In S. Leppänen, T. Nikula and L. Kääntä (eds.), *Kolmas kotimainen: Lähikuvia englannin käytöstä Suomessa*. Helsinki: Suomalaisen Kirjallisuuden Seura, 9-40.
- Leppänen, S., Nikula, T. and Kääntä, L. (Eds.) (2008). *Kolmas kotimainen: Lähikuvia englannin käytöstä Suomessa*. Helsinki: Suomalaisen Kirjallisuuden Seura.
- Leppänen, S. and Pahta, P. (2012). Finnish culture and language endangered: Language ideological debates on English in the Finnish press from 1995 to 2007. In J. Blommaert, S. Leppänen, P. Pahta and T. Räisänen (eds.), *Dangerous Multilingualism: Northern Perspectives on Order, Purity and Normality*. Basingstoke: Palgrave Macmillan, 142-175.
- Leppänen, S., Pitkänen-Huhta, A., Nikula, T., Kytölä, S., Törmäkangas, T., Nissinen, K., Kääntä, L., Räisänen, T., Laitinen, M., Pahta, P., Koskela, H., Lähdesmäki, S. and Jousmäki, H. (2011). *National survey on the English language in Finland: Uses,*

- meanings and attitudes*. Studies in Variation, Contacts and Change in English, Vol. 5. [online] <http://www.helsinki.fi/varieng/series/volumes/05/>. (27 October, 2017).
- Lähteenmäki, M., Varis, P. and Leppänen, S. (2011). The shifting paradigm: Towards a re-conceptualisation of multilingualism. *Apples – Journal of Applied Language Studies*, 5 (1), 2-11. <http://urn.fi/URN:NBN:fi:jyu-2011070411117>.
- Malthouse, E. C., Maslowska, E. and Franks, J. U. (2018). Understanding programmatic TV advertising. *International Journal of Advertising*, 35 (5), 769-784. doi: 10.1080/02650487.2018.1461733.
- Martin, E. (2002a). Cultural images and different varieties of English in French television commercials. *English today*, 18 (4), 8-20. doi: 10.1017/S0266078402004029.
- Martin, E. (2002b). Mixing English in French advertising. *World Englishes*, 21 (3), 375-402. <https://doi-org.ezproxy.jyu.fi/10.1111/1467-971X.00256>.
- Milroy, L. and Muysken, P. (1995). Introduction: Code-switching and bilingualism research. In L. Milroy and P. Muysken (eds.), *One speaker, two languages: Cross-disciplinary perspectives on code-switching*. Cambridge: Cambridge University Press, 1-14.
- MTV (n.d.) MTV LYHYESTI. [online] <https://www.mtvuutiset.fi/yritys>. (15 August, 2020).
- Muhonen, A. (2013). *Error error lataa patteri: From language alternation to global multilingual repertoires in Finnish youth radio programs in Finland and Sweden*. Jyväskylä Studies in Humanities 219. University of Jyväskylä.
- Mushtaq, H. and Zahra, T. (2012). An analysis of code-mixing in Television commercials. *Language in India*, 12 (11), 428-439.
- Myers, G. (1994). *Words in ads*. London: Arnold.
- Myers-Scotton, C. (2006). *Multiple voices: An introduction to bilingualism*. Malden (MA): Oxford, Blackwell Publishing.
- Nikula, T. (2008). Oppilaiden osallistuminen luokkahuonevuorovaikutukseen englanninkielisessä aineenopetuksessa. In S. Leppänen, T. Nikula and L. Kääntä (eds.), *Kolmas kotimainen: Lähikuvia englannin käytöstä Suomessa*. Helsinki: Suomalaisen Kirjallisuuden Seura, 42-72.
- Nygård, J. (2011). *El making of... Top trendit!: Anglicisms in women's magazine advertising in Finland and Spain*. Pro Gradu thesis. University of Vaasa.

- Paakkinen, T. (2008). "Coolia" englantia suomalaisissa mainoksissa. In S. Leppänen, T. Nikula and L. Kääntä (eds.), *Kolmas kotimainen: Lähikuvia englannin käytöstä Suomessa*. Helsinki: Suomalaisen Kirjallisuuden Seura, 299-329.
- Pietikäinen, S. and Mäntynen, A. (2009). *Kurssi kohti diskurssia*. Tampere: Vastapaino.
- Piller, I. (2000). Multilingualism and the modes of TV advertising. In F. Ungerer (ed.), *English Media Texts, Past and Present: Language and Textual Structure*. Amsterdam: J. Benjamins Pub, 263-279.
- Piller, I. (2003). Advertising as a site of language contact. *Annual Review of Applied Linguistics*, 23, 170-183. doi: 10.1017/S0267190503000254.
- Quirk, R., Greenbaum, S., Leech, G. and Svartvik, J. (1985). *A comprehensive grammar of the English language*. London: Longman.
- RITVA Database (n.d.) Radio and Television Archive. [online] <https://rtva.kavi.fi>. (28 December, 2017).
- Rossiter, J. and Percy, L. (2013). How the roles of advertising merely appear to have changed. *International Journal of Advertising*, 32 (3), 391-398. doi: 10.2501/IJa-32-3-391-398.
- Sajavaara, K. (1978). *Anglismiprojekti: Tutkimus englannin kielen ja englanninkielisen kulttuurin vaikutuksesta suomen kieleen: Lähtökohdat ja menetelmät*. Jyväskylä: University of Jyväskylä.
- Sajavaara, K. and Lehtonen, J. (1981). Anglismit nykysuomessa. *Virittäjä*, 85 (4), 289-303. <https://journal.fi/virittaja/article/view/37638>.
- Salokangas, R. (2007). Suomalaisen television synty ja rakenteet. In J. Wiio (ed.), *Television viisi vuosikymmentä*. Helsinki: Suomalaisen Kirjallisuuden Seura, 33-57.
- Sandell, L. and Lamberg, A.-L. (2009). Television katselu Suomessa vuonna 2008. Finnpanel. Presented at Kulttuuriareena Gloria, Helsinki, 27 January 2009. [online] [https://www.finnpanel.fi/lataukset/tv\\_vuosi\\_2008.pdf](https://www.finnpanel.fi/lataukset/tv_vuosi_2008.pdf). (29 December, 2017).
- Sanoma (n.d. a). Jim. [online] <https://media.sanoma.fi/en/media-audiences/total-tv/jim>. (15 August 2020).
- Sanoma (n.d. b). Nelonen. [online] <https://media.sanoma.fi/en/media-audiences/total-tv/nelonen>. (15 August, 2020).
- Santello, M. (2016). *Advertising and multilingual repertoires: From linguistic resources to patterns of response*. London; New York: Routledge, Taylor & Francis Group.



- SUKOL (The Federation of Foreign Language Teachers in Finland) (n.d.). Tilastotietoa kielivalinnoista. [online]  
[https://www.sukol.fi/liitto/uutiset/tilastotietoa/tilastotietoa\\_kielivalinnoista](https://www.sukol.fi/liitto/uutiset/tilastotietoa/tilastotietoa_kielivalinnoista). (15 August, 2020).
- Taavitsainen, I. and Pahta, P. (2003). English in Finland: Globalisation, Language Awareness and Questions of Identity. *English Today*, 19 (4), 3-15. doi: 10.1017/S0266078403004024.
- Taylor, C. R. (2019). Over the Top, Connected, Programmatic and Addressable Television! What Does It All Mean? Definitions and a Call for Research. *International Journal of Advertising*, 38 (3), 343-344. doi: 10.1080/02650487.2019.1599200.
- Tellis, G. (2004). *Effective advertising: Understanding when, how and why advertising works*. Thousand Oaks, California: Sage Publications.
- Thorson, E. and Rodgers, S. (2012). What Does “Theories of Advertising” Mean? In S. Rodgers and E. Thorson (eds.), *Advertising Theory*. New York: Routledge, 3-17.
- Tolvanen, E. (2004). *The use of English in magazine advertisements targeted to Finnish teenagers*. Pro Gradu thesis. University of Jyväskylä, Department of Languages.
- Ustinova, I. P. and Bhatia, T. K. (2005). Convergence of English in Russian TV commercials. *World Englishes*, 24 (4), 495-508. <https://doi-org.ezproxy.jyu.fi/10.1111/j.0883-2919.2005.00433.x>.
- van der Goot, M. J., Rozendaal, E., Oprea, S. J., Ketelaar, P. E. and Smit, E. G. (2018). Media generations and their advertising attitudes and avoidance: A six-country comparison. *International Journal of Advertising*, 37 (2), 289-308. doi: 10.1080/02650487.2016.1240469.
- van Gelderen, E. (2014). *A History of the English Language* (Revised edition). Philadelphia, Pennsylvania: John Benjamins Publishing Company.
- Viitamäki, M. (2003). *The functions of English in advertising in Finland*. Pro Gradu thesis. University of Jyväskylä. Department of Languages.
- Vilkka, H. (2007). *Tutki ja mittaa: Määrällisen tutkimuksen perusteet*. Helsinki: Tammi.