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English in Finnish Magazine Advertising
Cases of *Cosmopolitan*, *Kodin Kuvalehti* and *Tekniikan Maaailma*

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VAASAN YLIOPISTO**Humanistinen tiedekunta****Laitos:** Englannin laitos**Tekijä:** Hanna-Kaisa Autio**Pro-gradu tutkielma:** English in Finnish Magazine Advertising*Cases of Cosmopolitan, Kodin Kuvalehti and Tekniikan
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TIIVISTELMÄ:

Tämä pro gradu -tutkielma käsittelee englannin kielen, ja englanninkielisten ilmausten käyttöä suomenkielisten aikakauslehtien mainonnassa. Tutkimuksen taustalla on medioissa käyty keskustelu englannin kielen vaikutuksesta suomen kieleen ja kiinnostus tutkia englannin kielen näkyvyyttä suomalaisessa yhteiskunnassa.

Tutkielmassa tarkoituksena on ollut selvittää, kuinka yleistä englannin kielen käyttö on suomenkielisten aikakauslehtien mainoksissa, ja millä tavoin sitä on mainoksissa käytetty. Tutkimusmateriaaliksi on valittu kolme suomenkielistä aikakauslehteä: *Cosmopolitan*, *Kodin Kuvalehti* ja *Tekniikan Mailma*. Tutkimusmetodina käytettiin viiden tuotekategorian mainosten kvantitatiivista ja kvalitatiivista tutkimista. Tuotekategorioiksi valittiin autot, kosmetiikka, ruoka ja juoma, lääkeaineet, sekä tietoliikenne. Oletuksena oli, että englannin kieltä käytetään mainoksissa tehokeinona. Oletettiin myös, että tuoteryhmissä autot ja kosmetiikka käytetään enemmän englanninkieltä kuin muissa tuoteryhmissä.

Tutkimus osoittaa, että mainoksissa käytetään runsaasti englanninkielisiä ilmaisuja. Englannin kieltä käytetään enimmäkseen yhdessä suomen kielen kanssa, mutta myös itsenäisesti. Englanninkieliset ilmaisut ovat yleisimmin mainosten ”allekirjoitusosiesta”, joka useimmiten sisältää myös tuotteen iskulauseen. Englanninkielisten ilmausten päällimmäisenä tehtävänä on kiinnittää kuluttajien huomio mainoksiin.

AVAINSANAT: advertising, English, Anglicism

1 INTRODUCTION

Advertisements are messages designed to promote or sell a product, a service, or an idea and they reach people, for example, through varied types of mass communication. In fact people come into contact with many different kinds of advertising everyday: printed advertisements can be found in newspapers and magazines, poster advertisements are placed in and on buses, subways and bus stops, and commercials often interrupt radio and television programming. Even though the main function of advertisements is to sell, that is not their only function; they may also amuse, inform, misinform, worry or warn (Cook 1992: 5). Advertising tells us what products signify and mean by marrying the aspects of the product to the aspects of the culture (Frith 1997: 3).

The language of advertising is unique, and advertising vocabulary is colloquial rather than formal, unorthodox rather than conventional (Leech 1972: 4-5). The language of advertising is sometimes intended to inform, but more often and importantly, it is intended to persuade and influence. Advertising is communication which is verbal or non-verbal, public, and one-way (Vestergaard and Schroder 1985: vii, 14). According to de Mooij (1991: 4-5), language can be an efficient communication vehicle, but it can also be an obstacle. Therefore it is important to be aware of how language is used.

The English language has developed into a *lingua franca* in many fields of life. It is the dominant language of advertising especially for consumer goods like clothes, cosmetics, cigarettes and cars. English is also the main language of newspapers, international business and sports (de Mooij 1991: 5; Crystal 1990: 7). According to Cenoz and Jessner (2000: 10-11), the increased status of English is also reflected to the fact that the knowledge of the language is considered to be an essential requirement for career in many professional environments, such as entertainment and the media, and many areas of information technology. In many companies in Finland, English is the official language that all employees are supposed to know (Tarkomaa 2006). English dominates films, television, music, computers, the press and radio. Cenoz and Jessner (2000: 10-11) also argue that a good command of English is a *sine qua non* (the essential) for anyone using the tools and media of communication.

There has been a concern over the influence of English on Finnish on the media over the previous years. Hiidenmaa et al. raised the question of the status of English in Finland in an article in a Finnish newspaper, *Helsingin Sanomat*, in September 2003. In April 2007, PhD Palmén from the University of Jyväskylä published an article in another Finnish newspaper, *Aamulehti*, expressing his concern that English has already too powerful a status in higher education in Finland (Aamulehti 2007). Fears have been expressed that Finnish might eventually become a dying language if the use of English continues to spread. Hiidenmaa et al. argue that as long as English only enriches Finnish, Finnish language is the one to serve the Finns. However, if English displaces Finnish as the language of science, we should be worried (Helsingin Sanomat 2003). Palmén is worried that the overuse of English might influence the Finnish national identity in a negative way (Aamulehti 2007). There are many loan words and borrowed words in Finnish, and the newest ones are mostly borrowed from English (Hiidenmaa 2004: 97).

English influence on Finnish has been recognized as an important research subject already in the 1970s. A research group at the University of Jyväskylä studied the effect of English and Anglo-American culture on Finnish language and culture in the late 1970s (Sajavaara et al. 1978: 25). Their material consisted of a large selection of different types of linguistic material, including advertisements (ibid: 28). Sajavaara research group found out that foreign words, mostly English were widely used especially in advertising. Foreign elements were used in advertisements mainly for stylistic and effective purposes (ibid: 33).

This paper studies the use of English in Finnish magazine advertising. The aim of my study is to find out how English is used and what is it like in the advertisements of three Finnish magazines, *Cosmopolitan*, *Kodin Kuvalehti* and *Tekniikan Maaailma*. I am going to study both the location and function of English. I will investigate how often English appears in the advertisements, what kind of English is used there, and how it is integrated into Finnish. I am comparing the five product categories (cars, cosmetics, food & drink, pharmaceuticals and telecom services) in order to find out whether there

are any differences in the use of English in the product groups. I anticipate that the product categories cosmetics and cars have more English text in them than the other three categories. I expect most of the English text to be independent slogans and brand names whose main function is to attract attention rather than to impart information.

Salla-Maria Lappalainen has also studied the use of English in Finnish advertising at the University of Vaasa in 2004. In her thesis she studied two magazines: *Trendi* and *Kuukausiliite*. Lappalainen and I have different kind of material, even though we both are studying print advertising. I have chosen three completely different magazines, whose target group, contents and topics differ from both each others, and from the magazines in Lappalainen's study. Lappalainen's study also included questionnaire sent to Finnish advertising agents, aiming to find out attitudes towards using English in Finnish advertisements, which my thesis lacks. My study includes the section of how English is integrated into Finnish, which Lappalainen's study is lacking.

The study consists of four chapters. In the first chapter I will introduce my material and method. After that I will discuss English influence in Finland, and the advertising situation in Finland.. Chapter two constitutes the theory basis of my study. I will introduce different types of advertisements, and their components. I will also discuss the language of advertising, and what is characteristic to it. The second chapter also includes a section of linguistic persuasion, multilingualism, and functions of language. The second chapter gives the tools to the analysis and discussion section, which is in chapter three. In chapter three I will study how English is used in the material chosen for this research. First I will classify the advertisements, and will continue by comparing the different magazines and product groups in how much English can be found in them. What follows next is a componential study, that is, in what components English seems to be appearing the most. After that Anglicism and their integration into Finnish are discussed. The last section of this analysis chapter is a functional study, where the functions of English text in the advertisements are discussed. I will be concentrating on the differences and similarities between the product categories, except in chapter 3.3, where the three magazines and their advertisements are compared.

1.1 Material

The aim of this study is to examine how English language is used in magazine advertisements targeted at very different readerships in Finland. The material consists of advertisements of three different types of magazines: the Finnish *Cosmopolitan*, *Kodin Kuvalehti* and *Tekniikan Maailma*. They represent different types of journalism, have different readership, and therefore are likely to include different kinds of advertising texts. *Cosmopolitan* is an international magazine with over five million readers all over the world. It is published in 32 languages and sold in more than 100 countries in the world. (Hearst 2006). In this paper I am studying the Finnish edition of *Cosmopolitan*. *Tekniikan Maailma* is a Finnish magazine which is also issued in Sweden as *Teknikens Värld* and in Estonia with the name of *TM Tehnikamaailm*. *Kodin Kuvalehti* is published only in Finland and in Finnish. The material consists of the first four copies of each magazine from the year 2004. This represents one third of the annual issues of these magazines.

Most advertisers want to reach a specific target segment of people and narrow the readership. The most general way of categorizing consumers is by demographics, which include age, sex, household income and lifestyle. Consumer magazines, such as the magazines studied in this paper, are highly targeted in terms of the age, sex and special interests of the readers, which is reflected in the types of products that are advertised in the magazines, and also the style of the advertisements. (Barwise and Gordon 1998: 197.) *Cosmopolitan* is a monthly magazine, targeted at young women in their twenties. *Kodin Kuvalehti* is issued fortnightly, and its target group consist of women with a family, regardless of the age. *Tekniikan Maailma* is issued 22 times in a calendar year, and it is targeted at men of all aged. (Levikintarkastus 2007.) Due to their different readerships, the contents of the magazines vary as well. The articles in *Cosmopolitan* cover topics such as fashion, beauty, sex, personal relations and travelling. *Kodin Kuvalehti* covers topics which have been thought to interest Finnish women including relationships, food, home and gardening, and fashion and beauty. *Tekniikan Maailma* differs from the two other magazines because it is mainly read by men. It focuses on

cars, but the articles also cover electronics, motorcycles, boats and sport equipments. The target audiences of the three magazines are likely to differ in both sex and age, but more likely in the special interest and lifestyles, which reflects to both the contents of the magazines as well as the advertisements in them.

Besides their readership and contents, the magazines differ in other areas as well. Of the three magazines, *Cosmopolitan* is the youngest in Finland. The first issue of Finnish *Cosmopolitan* was published in 1999 by Sanoma Magazines, and already in 2004 it reached 238 000 readers and had a circulation of 62 491. (Sanoma Magazines 2005a). *Kodin Kuvalehti* is the largest women's magazine in Finland with its 702 000 readers with the circulation of 180 614 in 2004. It is also the oldest of the three magazines studied here, and has been published in Finland from the year 1967. (Sanoma Magazines 2005b). *Tekniikan Maailma* is Finland's leading car magazine and it has been published for over fifty years. In 2004 it reached as many as 752 000 readers and had the circulation of 143 420 copies. (Yhtyneet Kuvalehdet: 2005). *Kodin Kuvalehti* and *Tekniikan Maailma* were among the ten most popular magazines in Finland in 2004. (Levikintarkastus 2007). When choosing which media to use, the main aim of the advertisers is to reach as many people as possible (Barwise and Gordon 1998: 196). The three magazines together reached over 1,5 million readers in 2004, which is approximately one third of the population in Finland. The advertisers have in this case chosen a very powerful media reaching a great number of consumers.

The top five advertising categories in all consumer magazines in 2004 were food, cosmetics, drugs, motor vehicles and equipment and telecom services (Aikakauslehtien liitto 2006). Those are also the five categories of products that were selected for this study with some exceptions. In motor vehicles advertisements I have included only car advertisements; advertisements for motorcycles and other motor vehicles as well as motor vehicle equipment are excluded. Food advertisements include also those for drinks. The advertisements for cosmetics include those for skin-care products, make-up, fragrances and hair products. Pharmaceuticals include vitamins, nutritional supplements, medicine, and other products only sold at pharmacies. Telecom services include advertisements for both telephones and those for different subscriptions as well

as computers. I included the advertisements that covered half a page or more, and excluded all smaller announcements.

The copies of the magazines have altogether 351 advertisements, of which 111 were published in *Cosmopolitan*, 140 in *Kodin Kuvalehti* and 99 in *Tekniikan Maailma*. Over the half, that is, 186, of all the advertisements in the magazines were the product categories that are studied in this paper. The most common product group in *Cosmopolitan* was cosmetics, all in all 31 advertisements, while the most common product group advertised in *Kodin Kuvalehti* was food and drink with 48 advertisements. The most frequently advertised product group in *Tekniikan Maailma* was cars, totalling 31 advertisements. Of the 186 advertisements, those that had English in them were taken for further analysis. These were 110 in number.

1.2 Method

This research aims to study English in Finnish magazine advertising. I will first make a preliminary categorisation of the advertisements according to their functions and techniques as well as according to their themes or the attitudes and feelings they are meant to appeal to or to mobilize. Then I will categorize the advertisements according to their language so that I will have three groups: advertisements that are completely in Finnish, those that have both Finnish and English text in them, and those with only English text. I will then compare the differences between the product groups in order to find out which product group is more likely to have English text, and which product group is likely to be advertised in Finnish. Also the differences between the three magazines will be compared on the point of view that which magazine is likely to have advertisements on which product groups.

What follows next is a componential study, that is, in what components English seems to be appearing the most. After that the English utterances are classified, and the aim is to find out how the English text is integrated into Finnish. For that I will be applying Gottlieb's study on Anglicisms. Three terms are used in this analysis, which are:

Anglicism; borrowing; and code shift/code-switching. There is no clear answer to the question on which grounds a lexical item should be labelled as either a code-switch or a borrowing. Anglicism in this study are defined as any individual or systemic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English.

After the discussion on Anglicisms, a functional analysis is conducted. In the functional analysis I will include utterances in English, and not utterances in Finnish with Anglicisms. For the functional analysis I will apply both Bühler's organon model as well as the language functions introduced by Kelly-Holmes. All of these functions are first introduced in chapter 2.8. Finally, conclusions will be drawn based on my findings and analysis of the material. In the following section I will discuss the influence of English in Finland.

1.3 English in Finland

English is expanding into many countries where it has not traditionally been spoken, at least so extensively, before. Over fifty years ago it was just one large language among the others and it was mainly spoken in Great Britain, North America and in the countries of British Commonwealth. During the past five decades English has become the *lingua franca* of the world. (Klemola 2003). Kachru (in Cenoz and Jessner 2000: 6) visualises the spread of English in terms of three concentric circles. The inner circle, which includes for example the British, Americans, Canadians and Australians, consists of the native speakers of English for whom English is the only language they employ. The second circle comprises second language speakers who use English as the second language at an institutional level as the result of colonization. This circle includes countries such as Indian and Nigerian. The third circle is the expanding circle of people who use English as a foreign, or third language. The expanding circle includes the countries which acknowledge the role of English as the language of international communication. (Pahta 2004) The expanding circle has become a significant one, and it is also the circle where Finland is situated.

The use of English language is increasing in Finland. Its influence can be seen in many fields of life, such as science, technology, business, education, media and advertising (Hiidenmaa 2004: 74). This is in line with the argument presented by Cenoz and Jessner (2000: 8) that English has acquired a high profile in the Nordic countries (and the Benelux countries) due to the relatively small size of the countries, and the dependence on international trade and collaboration. Television programmes in English are subtitled rather than dubbed in Nordic countries, which also may influence the high profile of English. Moore and Varantola (2005: 133) argue that the reason why the position of English is strengthening day by day is partly due to the Internet and globalisation, and partly due to an increased co-operation that is political, economic, intellectual and even military.

One of the areas where English is gaining a strong foothold is business life. Finnish companies are no longer communicating only in Finnish but also in English. Memos are written in English and meetings often held in English as well. The companies have international partners and employees, and by using English the management ensures that the subject and the matters discussed are understood by all participants. (Hiidenmaa et al. 2003.) Many larger companies have their vacancy advertisements published in English even in Finnish newspapers. Job titles and descriptions in newspapers may be in part in English, some remain may English but are adapted to Finnish with case endings. (Moore and Varantola 2005: 138.) It is also common to use English titles instead of the Finnish ones, and some occupations do not even have a proper Finnish equivalent, such as 'copywriter' and 'AD' in the advertising industry. (Hiidenmaa 2004: 94, Batterbee 2002: 265.) English and internationalisation has also had an effect on Finnish company names. They gave either adopted all English names or modified the spelling of the name. 'Väisälä', for example, has become 'Vaisala'. (Hiidenmaa 2004: 76). According to Moore and Varantola, enterprises associated with beauty enhancement, sex, gambling, alcohol, music and information technology tend to use more English in their names, for example 'Hiusland' and 'HairStory' for beauty salons; 'Red Lights' and 'No Limits' for sex shops; and 'Streetbar' and 'Nite Train' for restaurants. (Moore and

Varantola 2005: 135-136.) These kinds of English names are not exceptional even in small Finnish towns.

English is nowadays the most popular foreign language of study in Finnish schools. It displaced German, which had been the most popular language in Finnish schools, in the 1960s, and has ever since increased in popularity. In the Finnish school system, children begin to study their first foreign language in the primary school in their 3rd year, and it is compulsory for all. The second foreign language, which is optional, can be started on 5th grade. The third language is compulsory, and begins on 7th grade, and an optional fourth language begins on 8th grade. (Joensuu Kaupunki 2006.) English is almost without exception the first foreign language pupils study. In 2004, 99,3% of all the students graduating from upper secondary school in Finland had studied English at some level, and 99% of those had studied English as their first or second language. (Tilastokeskus 2005.) Ever since their first school years, Finnish school children are exposed to English. It is a familiar language which they also meet outside the school.

English is the leading academic language also in Finland, and there is a tendency towards an increased use of English in higher education and science. Most of the course books at university level are in English, and most of the studies the universities produce are written in English. (Hiidenmaa 2004: 61, 79.) The universities offer courses in English, and also the number of study programmes in English is increasing. There are approximately 100 master's programmes available in English at university level in Finland, and the number of minor study programmes in English is even higher (Cimo 2006). Finnish students become even more familiar with English, which is the language their courses are taught in, and the study books are written in. English is a familiar language for Finnish in almost every fields of life.

Finns do not only get to read and write formal English, but they are also exposed to informal spoken language. "English TV channels are far more popular in Finland than those in other languages, and the English language has a powerful influence on both children's programmes and teenagers' pop music" (Björklund and Suni 2000: 202). Moore and Varantola (2005: 141) argue that television is the main channel through

which new and fashionable English expressions enter Finland, first into the spoken Finnish by teenagers and then into the speech of their parents.

English appears to be the most successful foreign language in global advertising. It seems fettered with several associations such as modernity, internationalism or cosmopolitanism, trendiness and success. (Kelly-Holmes 2005: 182; 104.) English is a popular advertising language also in Finland. According to Moore and Varantola (2005: 135), certain sectors of Finnish society, such as beauty enhancement, alcohol, music and information technology, are particularly fond of using English as an alluring advertising strategy. The use of English makes establishments sound more attractive, sexier and cooler. Next I will discuss the advertising climate in Finland.

1.4 Advertising in Finland

Finland offers a favourable context for advertising. According to a research conducted in 2005, 72 percent of Finns regard advertising as something positive. Advertising is seen as both useful and necessary and it also helps consumers make purchasing decisions. (Aikakauslehtien Liitto 2005.) A good advertisement needs to be informative, humorous and clear (Kinturi and Uusitalo 2000: 6). Finns see as suitable themes in advertising children, animals, environmental issues and consumer information, while themes such as death, violence and religion are seen as unacceptable. Most consumers have negative attitudes towards sex and nudity in advertising. (Aikakauslehtien Liitto 2005.) Advertisers need to know their audience and their expectations in order to create a successful advertising campaign.

Advertisers have to spend money to make money, which makes advertising a multimillion business. The total amount of media advertising in Finland in 2004 was 1,2 billion euros, which is 6,5% more than the year before. The share of magazine advertising in 2004 was 185,4 million euros, which is 16,1% of all media advertising. Newspaper advertising had the biggest share of 49,2%. Figure 2 shows all the shares of media advertising in 2004. The share of magazines and newspapers has decreased in

five years, while the use of the internet for advertising has grown, and most likely will grow more in the future. (Aikakauslehtien Liitto 2005, Kinturi and Uusitalo 2000: 18.)

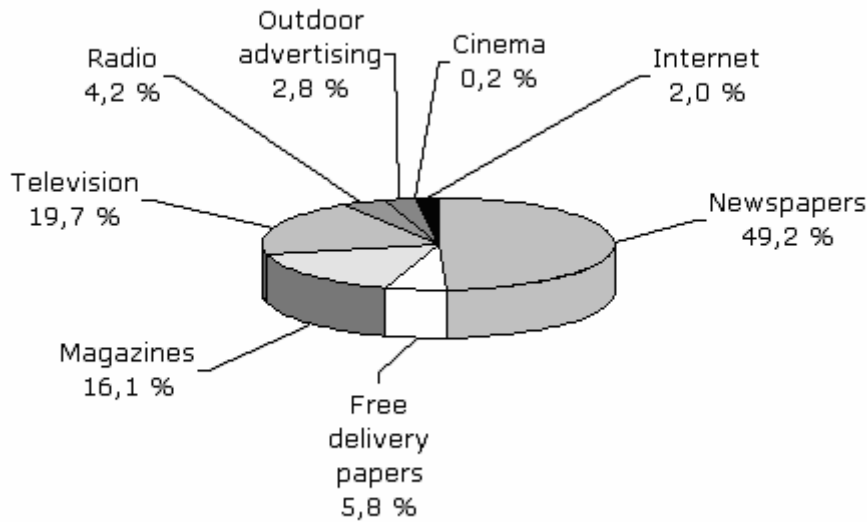


Figure 1. Shares of Media Advertising by medium in 2004.

Most of the advertisements are still in newspapers, as can be seen from figure 1. Magazines are still quite important for advertisers. Braithwaite (1998: 109) argues that the future of the magazine industry is bright because they have a staying power, quality of presentation, and the ability to talk to their audiences with authority, energy and unique one-to-one quality. New magazines are published yearly. In 2005 and 2006 there were 63 new titles published in Finland. (Aikakauslehtien Liitto 2007.) That means that there is also more space for advertisements. Finland's most heavily advertised products in consumer magazines, like the magazines studied in this paper, are motor vehicles and accessories, food, cosmetics, drugs, and telecom services. Those are also the product groups whose advertisements are studied in this paper.

Finns still prefer advertising in their own language, and of Finnish origin. This supports Kelly-Holmes' (2005: 107) argument that advertising today is expected to speak to people in their own language. However, advertisements in English and of foreign origin are more widely accepted among younger people, age 15-24 years. (Aikakauslehtien Liitto 2005, Kinturi and Uusitalo 2000: 6.) A great number of advertisers have begun to

use English as either the sole language, or one of the languages in advertisements published in Finland. One example of that is the advertising campaign of Osuuspankkikeskus, launched in 1998, targeting 18-25 year-old customers. The campaign had English utterances such as: “Bill not paid?” and “Use Internet!” The campaign was very successful in that year, and the advertisements were seen as funny, different, and youthful. (Kinturi 1999: 34-37.) Advertisements with English text in them would have not been very successful in Finland some thirty years ago, since they would have not been understood. Nowadays it is more natural to use English in Finnish advertisements. It is no longer a choice of a single writer but rather a convention in the advertising world. (Hiidenmaa 2004: 92.) In the following chapter I will discuss magazines, their advertising, and the language of advertising in more detail.

2 MAGAZINES, ADVERTISING AND LANGUAGE

Magazines are periodical publications, with regional, national, and international distributions. Distribution is the basic engine of the magazine industry and it is the function of getting the magazine into the readers' hands at the right time and place. Good distribution builds circulation at a reasonable price to the publisher and with minimal wastage. (Braithwaite 1998: 101.) A fall in circulation may result from many areas such as poor editorial, a weak front cover, lively competition, inadequate publicity, lack of advertising funding and late delivery from the printers (Braithwaite 1998: 103). There are three important methods of distribution open to the publisher: newsagent shops in UK, and kiosks across Europe; supermarkets and subscriptions. Subscriptions have an advantage that retail sales do not have: a subscription copy is a sold copy with no returns. Most of the magazine sales in Finland are by subscriptions. That is 91 per cent in numbers. (Braithwaite 1998: 103-105, Janoschka 2004: 21.)

Magazine business and advertisers have a close relationship which has always placed magazine producers in a double bind. Magazines have to appeal to their readers to maintain high circulation and for that they need the advertisers, since no magazine can make a profit alone on its cover price (Winship quoted in Gough-Yates 2003: 56). Magazine publishers have two economic weapons to try to fight the rising costs of production and paper. Those weapons are increasing cover prices and/or increasing the advertising rates. Cover price rises usually depresses circulation, which might lead to the advertisers resisting rate-card increases (Braithwaite 1998: 100). Therefore both advertisers and the readers are extremely important for magazine publishers. According to Braithwaite (1998: 101), the whole history of the magazine business is attended by continual deaths of titles as they fail to deliver the right audience at the right price to their advertisers. The publishers have to balance the cost factors which will keep the magazine economically attractive to both readers and advertisers (ibid).

Advertising can be seen everywhere. We are confronted with advertisements when we watch television, listen to radio, read newspapers or magazines, or wait for a bus, or drive on a motorway. There are different types of advertising which can be based on

various criteria. One criterion relates to the form and medium of the advertisement. Print advertising includes newspapers, magazines, brochures, posters, hoardings and street signs. Electronic advertising includes radio and television. One kind of advertising is online advertising, of web sites, e-mails, newsletters and infomercials. (Hermerén 1999: 14, Janoschka 2004: 18.) Television advertising is usually considered to have the greatest impact, even though commercials are expensive to make and screen. Print advertisements are more long-lasting than TV commercials. Newspapers and magazines are also well suited for advertisements with detailed and complicated information. (Hermerén 1999: 14.) This study concentrates on print advertising, and specifically in magazine advertisements.

Another criterion to group different types of advertising is according to whether the purpose is to make profit or not. Commercial advertising includes consumer advertising, trade advertising and corporate advertising. Non-commercial advertising includes government advertising and charity advertising. Commercial consumer advertising is directed at a mass audience with the aim of promoting sales of a commercial product or service, and it is also the most visible kind of advertising in our society. Trade advertising in trade press, that is, special interest magazines, is addressed to the retailers by the manufacturers or distributors. Most trade advertising is informative and useful. Corporate, or institutional, advertising is mainly designed to promote public confidence, and is commercial only indirectly. The inherent message of corporate advertising is the promotion of the capitalist enterprise and the values of the consumption society. Government advertising includes public service information, like when the Government is recruiting personnel for the police. Charity advertising is intended to give publicity to the needs of an organization conducted for charitable purposes, like raising funds to finance research into heart disease or helping refugees. (Leech 1972: 25, Dyer 1988: 4-5 Hermerén 1999: 15-16.) The distinction between commercial and non-commercial advertising is not always clear. There can be shared advertisements, in which two or more advertisers share the same space. Hermerén (1999: 17) mentions the advertising campaign of Canon, which belongs in the commercial division, and UNICEF, which belongs to the non-commercial division. In that advertisement campaign, the aim is to both increase the sales of Canon cameras, and help children. The material for this study

consists of commercial consumer advertisements only. The following chapter concentrates on the classification of advertisements.

2.1 Classification of Advertisements

Before examining the advertisements in terms of their constituent features, a preliminary categorizing of advertisements needs to be conducted. A way of categorizing advertisements is to look at their functions and techniques which range from purely informational to those that exhort or command. One category of advertisements are classified advertisements, which are regarded as informational and contain few superfluous, unnecessary words. There is usually no need for sales talk since the people who consult the classified columns usually have in mind what they are looking for. As the term informational tells, the advertisements contain only the facts, and the necessary information. Some classifieds may, however, contain a sales patter as well, as can be in the following example: “TV interviewer’s family house, Kensington. Superbly elegant living-room, 4 bedrooms. Modern kitchen, secluded garden.” The rest of the advertisements is factual, but ‘superbly elegant’ is the advertiser’s sales talk as is ‘TV interviewer’, which is an appeal to snobbery, and therefore also sales patter. (Dyer 1988: 88-89.)

Another category of advertisements – simple – are found in posters, magazines, newspapers, and on TV, and they only give specific functional information about the product such as the price, the ingredients, and where to buy it. The advertisement is small in relation to the rest of the page and usually contains a small black and white line drawing of the product. There is no slogan in a simple advertisement, but there is repetition in the signature line at the bottom of the advertisement. Simple printed advertisements are usually found in hobby or special-interest magazines, and simple TV commercials are usually aired in local and regional television. (Dyer 1988: 89.)

Compound advertisements rely on pictures to do the persuading while the facts are given in the copy. The headline, if the advertisement has one, is usually informative

rather than persuasive, since the illustration is doing the persuasion. The picture in the advertisement is usually glossy featuring attractive models, and the setting or background is readily identifiable but unattainable. In compound car advertisements, for example, the car is usually set against an elegant mansion, a public building like a bank or a cathedral, or a race-course, an alpine ski resort or a tropical beach. The reader is supposed to associate the product with the total impression – garment with model and object with setting. The feelings aroused by the atmosphere are transferred to the product, and some amount of information is linked to more general and alluring promises. (Dyer 1988: 89, 91.)

Another category of advertisements is complex advertisements, which concentrate on the presentation of luxury and status. In complex advertisements the background takes over and the product merges into it. Sometimes it is hard to see what precisely it is that is advertised, because the product is buried in the total image that is created. The visual and verbal imagery of complex advertisements evoke feelings associated with money, elegance and luxury and the public display of these things. Complex advertisements are prestige advertisements which exude confidence, success, responsibility and power. (Dyer 1988: 91.)

Sophisticated advertisements are extensions of the complex, and they often explore hidden or subconscious feelings. Subtle associations are made between the product and situation. The visual imagery might be blurred and the colours and lighting are usually associated with dreams and fantasies. Sexuality may be exaggerated, and sexual symbolism may be exploited. Women become the imagined fetishes of men: passive, narcissistic and exhibitionist. Men act and women appear in these types of advertisements. Elements of Freudian symbolism like animal furs, feathers and mirrors are often present in sophisticated advertisements. (Dyer 1988: 91-92.)

According to Dyer (1988: 92), advertisements can also be classified according to their themes or the attitudes and feelings they are meant to appeal to or to mobilize. Feelings and attitudes can be aroused by associating the product with: happy families; rich luxurious life styles; dreams and fantasy; romance and love; celebrities or experts;

glamorous places; success in career; art, culture and history; nature and the natural world; beautiful women; self-importance and pride; comedy and humour; and childhood. (ibid.)

Advertisements selected for this study are more likely to be compound, complex, or sophisticated rather than informational and simple. The themes are likely to be dependable on the product group, but I anticipate cosmetics advertisements have themes of romance and love, and beautiful women. I also anticipate themes for car advertisements to be happy families, and celebrities or experts; food and drink advertisements happy families and childhood; pharmacy products nature and the natural world; and telecom advertisements self-importance and pride, and success in career. In the following chapter the components of advertisements are discussed.

2.2 AIDA and the Components of Press Advertising

The aim of advertising is to achieve profits and to benefit from increased sales of advertised products. The basic function of advertising is to persuade the audience to make the purchase. One way in which advertising influences the audience can be explained by the AIDA concept. AIDA is a sales model used in traditional marketing to describe the stages one goes through when exposed to an effective marketing message. The acronym AIDA stands for 'attention', 'interest', 'desire' and 'action' and although it was developed in the late 19th century, it is still in effective use by advertisers and copy writers due to its simplicity in covering the main aspects and functions of advertising communication. AIDA is a functional formula for advertising analysis, and it can be applied to the examination of the communication process and explaining the linguistic means used in the advertising message. It also shows how advertising functions. (Janoschka 2004: 18-19.)

AIDA operates in a linear hierarchy, and explains the different stages and effects experienced within advertising communication. The AIDA concept describes a mental process in the addressed person. In the concept the successful achievement of one stage

initiates the next. The first stage, which is a cognitive stage, is to attract attention, which means that addressees (the consumers) should be made aware of that a certain product exists. Unconventional use of language and wrong spellings are applied in advertising to attract consumers' attention. The second stage is to awaken interest in the product in a way which establishes the third stage, desire. Both second and third stages are affective stages. Desire is one of the emotional appeals responsible for the buying impulse, and it leads to the fourth stage, a behaviour stage, which is action, i.e. purchasing the product, or some other intended reactions in the consumer. All these four stages can be accomplished in different modes, linguistically and by means of graphic elements. Persuasion can take place through both rational information and emotional appeal. (Kotler 1976: 325, Janoschka 2004: 19.)

Print advertisements are a means of conventional advertising, which are transported by print media, such as newspapers and magazines. A print advertisement consists of basic components which make up the advertising message. The standard components of print advertisements include written language such as headline, a body copy, a signature line, and standing details, and graphic elements like key visuals, pictures, symbols, icons or illustrations. The headline includes the title of the advertisements and it is a crucial element in an advertising message. It summarizes the body copy or gives the most important aspects of the message. Since most of the readers might only read the headline, it is responsible for attracting the readers' attention and creating interest for the audience starting reading the body copy. Therefore the headline should fulfil at least two factors of the AIDA concept: attention and interest. Other components responsible for at least attracting attention are the illustration and the slogan. The body copy contains a unique selling proposition and it is the main part of the advertising message. Body copy can often be divided into several sections under subheads. The body copy is responsible for fulfilling the third stage of the AIDA model, that is, to create desire, and also to keep the readers interested. Signature line includes the brand name, and often has a price-tag, slogan, trade-mark or a picture of the product. The standing details include cut-out coupons, and information about the company or the product in small print. This information may be for example the address of the firm, how to get further information, etc. The last step of the AIDA concept, that is, to act, is usually fulfilled by the slogan,

or the end of the body copy. Specific features in advertisement have an effect on a recipient's perception and are responsible for the successful practice of the AIDA concept. Linguistic strategies are not alone responsible for, for example, getting attention. Also graphics, such as the size of an advertisement, its format and its colour scheme, play an important role, as well as pictures. (Leech 1972: 59, Janoschka 2004: 22-25.)

There is a great deal of variety in the way advertisements are constructed. According to Hermerén (1999: 72), readers look first at the illustration, then the headline, and then the body copy. Therefore the elements should be put in that order: illustration at the top, headline under illustration, and body copy under the headline. The headline and the signature line are regarded as the most important parts of an advertisement, even though they are sometimes shortened into a single display line. The body copy and the signature line are optional components, and may be, and often are omitted. An illustration might sometimes occupy most of the advertisement, or the parts of the verbal message may be overlapping the illustration. Some advertisements might not even have the headline or the brand signature at all. The central components of an advertisement are usually omitted for getting the consumer's attention. (Leech 1972: 59, Pandaya 1977: 2.) The following section discusses the advertising language and what is characteristic to it.

2.3 Characteristics of Advertising Language

The language of advertising is a language of appeal. It is loaded language whose primary aim is to attract people's attention and dispose them favourable towards the product or service on offer. Advertisers break common rules of language on the grammatical, lexical, or syntactical level in order to achieve particular effects or meanings. Words are used out of context, and new ones are made as well. (Dyer 1988: 139, Janoschka 2004: 124-125.) As seen in the previous section of AIDA, an advertisement must accomplish the following four things in sequence: draw attention to itself, make the message understandable, make the advertisement memorable, and

influence the consumer to act (that is, to buy the product). The general characteristics of advertising language can therefore be related to four principles, which are: attention value, readability, memorability and selling power. (Leech 1972: 27.) These characteristics are discussed in more detail in the following paragraphs.

Attention value can be gained by using surprising and unexpected language to provoke the attention and curiosity of the consumers. It can be achieved by utilizing unorthodox language, such as incorrect spelling or grammar solecism. Neologism (inventing new words), is a useful way of gaining attention value as well. Semantic unorthodoxy (playing with the meanings of words) is an area of neologism, and the basis of many linguistic jokes and literary devices such as metaphor and paradox. Contextual orthodoxy occurs in an inappropriate situation by exploiting the incongruity of language. An advertisement message has to be easy to understand and assimilate. Readability can be achieved by using simple, casual, colloquial and personal style, and familiar vocabulary. The simplification of advertising language structure is also aimed to attain readability. (Leech 1972: 27-28.)

Advertising has to make a lasting impression to the consumers, which is usually made through subjecting them to a particular advertisement, an advertisement campaign, or an advertising programme repeatedly over a long period. Other ways of making an advertisement memorable include using phonological regularities such as alliteration, rhythm, rhyme and jingle to make an impact on the consumer. This goal of memorability coincides with the goal of attention value. Selling power is the crucial and most mysterious part of the advertising process because it is an indicator to see whether the advertising is successful or not. Frequent use of imperative clauses and superlatives are ways of gaining selling power. The product can be advertised with such clichés as: ‘the best you can buy’; ‘the best in the world’; or simply ‘the best’. The use of superlatives relates both to the uniqueness, and to the principle that an advertising message should be positive and unreserved. Therefore advertisers should avoid negative forms and prohibitions, and favour approbatory adjectives and unqualified comparatives (that is, simply ‘better’ rather than ‘better than x’). (Leech 1972: 28-31.) The main goal of advertisements is to persuade the consumers to buy the product or service. For that

reason also the language of advertising is persuasive. Persuasive language will be covered in the following section.

2.4 Linguistic Persuasion

Persuasion is an intentional communication process in which a persuader – the advertiser – communicates with a persuadee – the audience – in order to influence them. The language of advertising is persuasive, it is trying to influence potential customers' attitudes and purchasing behaviour. Linguistic persuasion can be achieved in various ways and by various means. It occurs on the syntactical and lexical level and the way language is used in context. Linguistic persuasion can be achieved by using questions, imperatives, personal and possessive pronouns and abbreviated sentences, and employing deictic terms. (Janoschka 2004: 129, 132.) These means of persuasion are discussed in the following paragraphs.

2.4.1 Questions

Questions are a means of direct addressing. These conversation markers are used as a means of interaction between the advertisement and the addressee. Janoschka (2004: 132) points out that the usage of questions seems somehow paradoxical since in most cases the addressees cannot give verbal feedback. In advertising, questions are a means of linguistic persuasion, which are aimed at achieving a response. Questions can create the impression of interpersonal communication, depending on the linguistic means used. They address the individual customer instead of a mass audience, which is intended to affect their action. (Janoschka 2004: 132.)

There are different types of interrogatives: yes/no interrogatives, open interrogatives, alternative interrogatives, and rhetorical interrogatives (ibid.: 133). “Do you like coffee?” is an example of yes/no interrogative, which require either ‘yes’ or ‘no’ as an answer. Open interrogatives are characterized by wh-question words such as what, when, where, who and why, as well as the question word how. “Why did you do that?”

is an example of an open interrogative, to which various answers are possible. Questions that allow optional answers are called alternative interrogatives, for example “Do you want coffee or tea?”. Rhetorical questions are not used to get an answer at all, for example “Can you pass the milk?”, which is syntactically interrogative, but can pragmatically have the impact of a directive. According to Janoschka (2004: 133), rhetorical questions are applied in advertising, where they do not require an answer, but anticipate a confirmation of what has been expressed. Some of the questions used in advertising include a problem-solution format such as “Thinning hair?”, where the product offers help. (ibid.)

2.4.2 Imperatives

Imperatives are direct consumer addressing and persuasion, and an advertising message which employs them clearly gives instructions to the addressed audience. Imperatives are applied in order to tell people what to do or what not to do, and their main function is to express a call or prohibition for an action. (Janoschka 2004: 135-136.) Imperatives can be categorised in direct, explicit activation instructions; indirect, implicit activation instructions; and optional activation instructions. Explicit imperative expressions tell the audience literally what to do and are therefore semantically simply to comprehend. They do not imply any alternative actions. Implicit imperatives do not tell the audience exactly what to do, but describe the action or the way to receive the advertised product. Message decoding takes place on the pragmatic level. (Janoschka 2004: 136.)

There are certain groups of verbal items that are frequent in imperative clauses in advertisements. First group includes items which have to do with the acquisition of the product. Examples of such verbs are ‘get’, ‘buy’ and ‘choose’. Second group includes verbal items which have to do with the consumption or use of the product, like ‘have’, ‘try’, ‘use’ and ‘enjoy’. Third group includes verbs which act as appeals for notice, such as ‘look’, ‘watch’, ‘remember’ and ‘make sure’. Negative imperatives are very infrequent in advertising, and most of the imperatives tell the audience what to do rather than tell them what not to do. (Leech 1972: 110-111.)

2.4.3 Personal and Possessive Pronouns

An effective means of direct addressing is the use of personal and possessive pronouns. The first and second person pronouns ‘I’, ‘you’ and ‘we’ are used in a conversation between the sender and the addressee, and they refer either to the speaker themselves and/or directly to the communication partners. This applies also to the possessive pronouns ‘my’, ‘ours’, ‘your’ and ‘yours’. The use of first and second person pronouns in advertising create the impression of an individual interaction between the advertiser and the audience. By employing first and second personal pronouns the advertisers treat their audience more individually and integrate them into the communication process. (Janoschka 2004: 139.)

An example of personal pronoun ‘you’ in advertising can be found in the study material: “Professional HairCare for you” (*Cosmopolitan* 2/2004). ‘You’ in the advertisement can refer to a group of people, but according to Janoschka (2004: 139), the reader will usually feel individually addressed. Referring expressions that point to third parties are seldom in advertising (*ibid.*), but examples of them can be found: “Maybe she’s born with it. Maybe it’s Maybelline.” (*Cosmopolitan* 2/2004).

2.4.4 Deixis

The employment of deictic forms can be problematic due to their ambiguous referring function. The use and interpretation of deictic terms depend on the location of the speaker and/or hearer within a particular setting. Ambiguity can be avoided if these positions and references are apparent. (Janoschka 2004: 143.) ‘Here’ and ‘there’ are examples of spatial deixis, while ‘now’ and ‘then’ are examples of temporal deixis. Both spatial and temporal deictic terms are used in advertising as a means of linguistic persuasion, for example “Try it now” and “Click here”.

2.4.5 Abbreviated Sentences

Abbreviated sentences are often found in advertising, and their use in advertising is anything but new. In abbreviated language certain linguistic elements are omitted. (Janoschka 2004: 144.) The omitted element can be a verb, for example “Shoes on sale”, an auxiliary or a personal pronoun, like in the sentence: “Want to earn more money?” Abbreviated sentences are used in advertising because they save space, and are faster and easier to grasp than long and complicated sentences. However, comprehension problems or alternative interpretations may occur and cause some problems depending on how the information is abbreviated.

Interrogatives, imperatives, personal and possessive pronouns, spatial and temporal deictic forms and abbreviated sentences are means of linguistic persuasion. Advertisers try to persuade their readers emotionally too, by applying certain motivational strategies, and by using trigger words. (Janoschka 2004: 146.) Other means of persuasion found in advertising are repetitions, alliterations, ellipses and exclamations. (ibid: 123.) Advertisements do not always concentrate on one persuasive strategy, but several of them are combined. For example, imperatives may be accompanied by entertaining motivators, or personal addressing may be combined with questions and trigger words. There are several possible combinations. (ibid: 157.) Trigger words, questions and other examples above are means of persuasion in advertising, but they also attract attention. Another means of attracting attention in advertising is to use foreign words. Multilingualism in advertising will be covered next.

2.5 Multilingualism in Advertising

Marxist concept of fetishism is useful in analysing how foreign words and phrases are used in advertising. Through fetishization of commodities, the utility or use value of the commodity becomes secondary to its symbolical value. The use-value of languages is obscured by their exchange or symbolical value. This means that foreign languages in advertising are there mostly for decorative, symbolic reasons, rather than for

communicative reasons. (Kelly-Holmes 2005: 23-24.) Language choices in advertisements represent the attempt to use language to achieve a particular market-oriented goal, rather than being the result of a random process. The words in advertisements are there due to a conscious decision to put them there instead of any other words. (Kelly-Holmes 2005: 36.)

Country-of-origin can be seen as a linguistic fetish, as well as the brands themselves. An example of fetish approach is the decision whether to localize the country or place of origin for the audience, or leave it in its original. For example, in L'oréal advertising, *Paris* is printed under the brand name instead of the Finnish equivalent *Pariisi* even though most of the advertising text is in Finnish. Another fetish approach is to use the original, foreign product name instead of a local or domesticated version. Kelly-Holmes (2005: 36) mentions an advertisement in German television for Dutch cheese which states: "*Kaas, nicht nur Käse*" which means "not just cheese, but *Kaas*", where *Kaas* is the Dutch word for cheese. Linguistic fetish may be confined to the brand name, like in the case of ice-cream brand Häagen-Dazs, or extended to the whole range of a company's product, like in the case of Ikea. The ice-cream brand was given the name Häagen-Dazs, because it sounded European, and European ice-creams had the association of quality. Ikea, on the other hand, emphasize that the products are made by Europe's furniture maker and designer. The Swedish product names also add to the authenticity of the products. (Kelly-Holmes 2005: 36-37.)

Linguistic fetishes are usually employed because the language in question is associated with a certain product category, or a culture with expertise in the relevant area. However, there are cases where the foreign language is used to allude stereotypes about the culture of the language. In those cases the language is not linked with product-related cultural competence. (Kelly-Holmes 2005: 37.) Linguistic fetish is also used when countries seek to appeal to their culturally competent neighbour in order to gain credibility. (ibid: 39.)

Linguistic fetish can occur in many different ways in advertising discourse. There are texts where only the place or the product name is left in the original, while the rest of

the text is being translated and localized. In other advertising texts, the majority, or the entire text is in the foreign language. The language choices are symbolic rather than informative, and foreign words usually function in terms of the form of the advertisement, while important information is given in the local language. (Kelly-Holmes 2005: 65.) Foreign language in advertising is one example of code-switching, which will be covered in the following section.

2.6 Code-Switching and Borrowing

Code-switching and borrowing are defined as the alternate use of two or more languages or dialects in the same utterance or conversation. Distinguishing borrowing from code-switching is a controversial matter in linguistics. Some researchers like Gumperz (1982:66) separate code-switching from borrowing. He argues that borrowing is “a word and clause level phenomenon”, while code-switching is “ultimately a matter of conversational interpretation”. (Gumperz 1982: 68.) According to Lauttamus (1990: 9), there is little agreement about what the distinction between code-switching and borrowing might be, while Halmari (1997: 16) argues that code-switching is often said to be associated with bilingual competence, while borrowing is associated with monolingual competence. She also suggests that there is no clear answer to the question on which grounds a lexical item should be labelled as either a code-switch or a borrowing. (Halmari 1997: 166.) In this study, a division between borrowing and code-switching is made in chapter 2.7, where a typology of Anglicisms according to Gottlieb (2005) is introduced. However, in this chapter, the term code-switching covers also borrowings.

There are many possible reasons for code-switching, which may also be used in combination. The switch may be specific to a particular situation, and it may be related to a particular participant or addressee. The switches are made primarily for social reasons – to greet or include speakers of other language, and to signal the speaker’s ethnic identity and solidarity with the addressee. The switch may also be topic-related. The individuals often find it easier to discuss a particular topic in a different code or

language. Switches may also be motivated by the desire to mark, assert or adopt an ethnic or regional identity, in which cases the speaker or speakers do not need to be proficient in the particular language. Code-switching may also function as speech marks, where a switch is signalling the start of a quote in a different language, and it acts like a set of quotation marks. A code-switch may also be affective, which means that the switch between the codes is used to create a communicative effect rather than to bring across referential meaning. A switch is used for effect or form, not for information or content. Code-switching may also be employed for dramatic effect or variation, using the associations of both codes to produce an amusing or provocative result. (Holmes 1992: 41-53, Kelly-Holmes 2005: 10-11.)

There are many factors which can result to code-switching in advertising. It is used primarily to create a communicative effect rather than to bring across referential meaning. It is also used for effect rather than information. (Kelly-Holmes 2005: 11.) Foreign words can give a text an elitist flavour. In Finland, adopting English words into the Finnish usage is rather easy. Lappalainen (2004: 16) mentions the cultural import of American and British products, which is leading to Finns becoming more familiar with English words. According to Lappalainen (ibid.), one factor advancing code-switching is the slow pace of creating new Finnish words for English expressions, which leads to the original English expression integrating into Finnish. One example of an English expression integrated into Finnish is *handsfree*, which does not really have a Finnish equivalent, or at least it not commonly known and used. (Hiidenmaa 2004: 98.)

Code-switching as a multilingual phenomenon is not always seen as a positive, enriching thing. It can often be the harbinger of language death rather than of language evolution or change for threatened languages. (Kelly-Holmes 2005: 12.) Advertisements with English text in them might reach most of the Finns, but not all. The advertisements are designed for bilingual audience who understand both English and Finnish. The usage of foreign expressions can also be seen as having low self-esteem. (Hiidenmaa 2004: 77). In the following chapter I will discuss the various ways in which foreign language, in this case English, can be integrated into domestic language, in this case Finnish.

2.7 Anglicisms – English Language in Finnish Texts

Majority of the world's population are exposed to English every day – via brand names, advertisements, anglophone television series and music, among other things. According to Gottlieb (2005: 162), the increasing growth and importance of English as a second language has many communicative and language-political implications, one of which is the impact of English on other languages. In this chapter I will discuss the ways in which English language can be integrated into Finnish. As my basis I will have Henrik Gottlieb's article *Anglicisms and Translation* (2005), where he studies Anglicisms in Denmark. Gottlieb (2005: 163) defines an Anglicism as follows “any individual or systemic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English”. Gottlieb categorises Anglicisms into three different categories based on the above definition. Those three main categories are: active Anglicisms, reactive Anglicisms, and code shifts, and they can all be divided into several sub-categories. I will begin with introducing active Anglicisms.

Active Anglicisms are sub-clause items which are either adapted or adopted from English. There are six different types of active Anglicisms, first of which is overt lexical borrowings, which sometimes have a naturalised spelling. Overt lexical borrowings constitute a single-word unit, that is, a new word; a sub-word unit, that is, a new morpheme; and a new multi-word unit. (Gottlieb 2005: 164.) An example of a new word in Finnish would be *jeeppi*, which means the English word jeep and has a naturalised spelling. *Super-* is an example of a new morpheme, cf. *superkiva*, meaning super nice. An example of a new multi-word unit would be *hands-free*.

Another type of active Anglicisms is covert lexical borrowings. Covert lexical borrowings are words of English origin, but the origin is not obvious to the native speaker, as the name suggests. Examples of covert lexical borrowings would be single-word units *teatraalinen* standing for the English word theatrical, and *softa* standing for software. Loan translations constitute compound substitutes and multi-word substitutes.

(Gottlieb 2005: 164.) A Finnish example of a compound substitute is *ydinperhe*, whose English translation is nuclear family. An example of a multi-word substitute is *pitkässä juoksussa*, which is a literal equivalent to English “in the long run”.

Fourth type on active Anglicism is hybrids. They can be either partial borrowings or expanded borrowings. (Gottlieb 2005: 164.) In a partial borrowing, only a part of the word is borrowed from another language, for example *hiusspray*, which means hairspray, and *controlling-tehtävät*, standing for controlling tasks. An example of an expanded borrowing is from Gottlieb (ibid.) and German: *Schaltjoystick*, where *schalt* stands for English “clutch”.

Pseudo-Anglicisms are active Anglicisms which include: archaisms; semantic slides; conversions of existing English words; and recombinations. (Gottlieb 2005:164.) Archaisms are derived from English expressions that are now obsolete, for example a tuxedo in Finnish is *smokki*, which derives from the term smoking jacket. In a semantic slide an English word is used wrongly. For example the word *boutique* in Finnish means a store which sells designer clothes, clothes that are exquisite and unique, while in French, from where it is borrowed, the word means whatever store (Hiidenmaa 2003: 98). An example of a conversion is the Finnish equivalent for jeans, *farmarihousut*, in which the existing English word farmer is converted to mean something completely different. Recombinations means reshuffling existing English lexical units, for example the Italian term *slowfood* as opposed to American fast food (Gottlieb 2005: 164).

The last type of active Anglicisms is morphosyntactic calques (Gottlieb 2005: 164). An example of a morphosyntactic calque in Finnish would be “*Kun sinä matkustat Intiaan muista että...*” instead for “*Matkustettaessa Intiaan on muistettava että...*”. The first sentence is a direct translation from English “*When you travel to India, you should remember that...*” , which is not correct Finnish, but an morphosyntactic calque from English.

Reactive Anglicisms are sub-clause items that are either inspired or boosted by English models. Reactive Anglicisms constitute semantic loans, changes in the spelling of

existing words, changes in the pronunciation of existing words, changes in punctuation, and preference for English look-alikes. Semantic loans, which include extensions, reversions, and doubles occur when existing words acquire new meanings or new homonyms. (Gottlieb 2005: 165.) Of reactive Anglicisms, most relevant to this study is the last category: preference of English look-alikes. It means that existing linguistic entities' frequencies are boosted by the similarity to English counterparts, for example using the word *disketti* instead of *levyke* for *computer diskette*. The line between an active and a reactive Anglicism is wavering; and especially overt and covert lexical borrowings can easily be mistaken for preference for English look-alikes. If the Anglophone word in this study has a Finnish counterpart, the word is considered a reactive Anglicism. If there is no equivalent, or translation for the Anglophone word in Finnish, the word is regarded as an active Anglicism.

Code shifts are clauses, sentences or text items which are adapted or adopted from English. Code shifts can be divided into five different categories: bilingual wordplay, repeated shifts, quotes, stand-alones and total shifts. Since English and Finnish are lexically and structurally very different, bilingual wordplay is not quite common, because the keywords must be interpreted in both languages. An example of a wordplay would be an advertising slogan of Finnish a shipping company advertising their Christmas cruises: "*Meri Christmas!*", where *meri* means *sea*, and is pronounced like *merry* (Hiidenmaa 2003: 91). Repeated shifts means that English expressions are repeated in a non-English discourse, while quotes means that there is an English quote embedded in an otherwise non-English discourse (Gottlieb 2005: 165.) Those sentences with both English and Finnish elements in them are considered quotes in this study. In other words those examples, where English text is embedded in non-English – in this case, Finnish – discourse, are considered quotes.

Stand-alones are lacking non-English discourse elements, and an example of would be an English slogan in an advertisement like: "For hair so healthy it shines" (*Cosmopolitan* 1/2004). Total shifts means that the entire text is in English, so that both domestic and foreign readers are addressed through English-only communication.

Gottlieb (2005: 166) mentions Bang and Olufsen's Internet pages which are available in English only, even though the company itself is Danish.

Defining whether the foreign word in Finnish text is an Anglicism or other kind of Internationalism is not always simple. There is a long tradition in Finland to adopt terms from other languages for special purposes relating to content or style (Batterbee 2002: 274). According to Gottlieb (2005: 166), all Anglicisms are not direct imports from an Anglophone source culture, but are sometimes coined in the domestic culture. The transfer of English language features is often relayed via a third language, which in Europe is in many cases German. Gottlieb (ibid.) continues, that in the literature, such loans are still regarded as Anglicisms. Gottlieb (2005: 167) argues that etymology-related questions often remain unanswered especially in recent decades due to a growth in English-sounding neologisms spreading easily across linguistic borders. A word that appears to be a normal Anglicism may be an Anglicised English loan word. Gottlieb (ibid.) gives the example of *afterskiing*, which appears to be an Anglicism. However, there is no *afterskiing* in English, but the word is *après-skiing*, and it was originally borrowed from French.

There are several reasons for using Anglicisms. Anglicisms are used to verbalise, to generalise and specialise, to express attitudes, emotions and values, to be creative and play with languages, to signal group membership and to establish and maintain interpersonal contacts. (Gottlieb 2005: 169.) The previous reasons can also be seen as the functions of language, which will be discussed in more detail in the following section.

2.8 Functions of Language

The language of advertising is often described as a functional dialect. Language is chosen and used for a particular purpose, which makes it functional, and it consequently becomes a variety, a dialect, of its own because it comes associated with this particular function. Language can have various functions, such as expressive, directive,

informational, interactional, and poetic function. (Kelly-Holmes 2005: 8.) These functions are discussed next in more detail.

Expressive language function reports and expresses feelings, emotions and attitudes of the addresser, for example: “I feel happy”. Expressive function is addresser-related, and can also be called emotive function. In directive, or vocative, language function the language is used for the purpose of offering advice and recommendations or of persuading, for example: “Close the door!” Directive function is addressee-related. Informational language function is the communication of information, and it is used for the purpose of informing, reporting, describing or asserting, for example: “The capital of Finland is Helsinki”. Interactional language function, which can also be called phatic language function, has the purpose to create, maintain and finish contact between the addresser and the addressee. Small talk is an example of the interactional language function. Poetic language function is related to the form of the message, and it has the purpose to communicate meaning through a code which could not otherwise be communicated. (Kelly-Holmes 2005: 8.) Several language functions may appear simultaneously even in one sentence, for example: “Sorry to bother you, sweetie, but your car is blocking the exit. Could you please go and move it?”. In that example, there are three functions: interactional, informational and directive. According to Kelly-Holmes (*ibid.*), examples of all the functions mentioned above can be found in individual advertisements, even though it might be expected that informational and directive functions would be dominating advertising discourse.

Janoschka (2004: 130) introduces Bühler’s organon model of three language functions as a way of looking at the language in an advertising message. Those three functions are: representative, expressive, and appellative. Representative language function is related to the context, and it illustrates the informational content of a message. Therefore it is equivalent to the informational language function described above. The expressive function in Bühler’s model is almost similar to the expressive function introduced above. Expressive function communicates the addresser’s attitudes towards the content of the message, and language is used to evoke a certain reaction. Some examples are imperatives and emphatic speech. Appellative language function is

directed to the addressee, and it is crucial in advertising when calling users to act. (Janoschka: *ibid.*)

The functions of English text in Finnish advertisement is discussed in chapter 3.6. I anticipate that the English utterances have mainly expressive and directive functions, rather than informational and interactional functions. What follows next is the analysis and discussion section.

3 ENGLISH IN FINNISH MAGAZINE ADVERTISEMENTS

English has become the *lingua franca* of the world, and its influence can be seen in many fields of life, such as science, technology, business, education, media and advertising. The use of English in advertisements may suggest both cosmopolitanism and modernism. In this chapter I will study how English is used in the material chosen for this research. First I will classify the advertisements according to the categories in chapter 2.1. I will continue by comparing the different magazines and product groups in how much English can be found in them. What follows next is a componential study, that is, in what components English seems to be appearing the most. In section 3.5 Anglicism and their integration into Finnish are discussed. For that I will be using the typology of Gottlieb introduced in section 2.7. The last section of this analysis chapter is a functional study, where the functions of English text in the advertisements are discussed. I will be concentrating on the differences and similarities between the product categories, except in chapter 3.3, where the three magazines and their advertisements are compared.

3.1 Classifications of Advertisements

Advertisements can be classified according to their functions and techniques as well as according to their themes or the attitudes and feelings they are meant to appeal to or to mobilize. Categories according to the function and technique are classified, simple, compound, complex and sophisticated, of which classified advertisements contain more information than pictures, while sophisticated advertisements rely more on the picture and associations between the product and the visual imagery. Simple, compound and complex are in the middle with less information than classified advertisements and less symbolism than sophisticated advertisements.

I anticipated the advertisements in the study material to be compound, complex and sophisticated rather than classified and simple. Out of the total number of 110 advertisements only three belonged to the category of complex advertisements. All of

them were cosmetics advertisements, fragrance advertisements to be exact. The other 107 were compound advertisements, which rely on pictures to do the persuading, but still contain some information. As anticipated, there were no classified or simple advertisements in the study material. A few pharmaceuticals and telecom services advertisements had information more than one might expect in a compound advertisement, but also had a glossy picture doing most of the persuading for them to be a simple advertisement. Regardless of the product group, all advertisement except the three mentioned above, were similar according to their techniques. Next the themes of the advertisements will be discussed.

Advertisements can be classified according to their themes by associating the product with: happy families; rich luxurious life styles; dreams and fantasy; romance and love; celebrities or experts; glamorous places; success in career; art, culture and history; nature and the natural world; beautiful women; self-importance and pride; comedy and humour; and childhood. The themes of the advertisements in this study were dependable on the product groups. I anticipated cosmetics advertisements to have themes of romance and love, and beautiful women; car advertisements happy families, and celebrities or experts; food and drink advertisements happy families and childhood; pharmacy products nature and the natural world; and telecom advertisements self-importance and pride and success in career.

Cosmetics advertisements in question had seven different themes. The most common theme was beautiful women, and the second most common theme was self-importance and pride. Other themes in cosmetics advertisements were: comedy and humour; celebrities or experts; glamorous places; art, culture and history; and romance and love. There were many cosmetics advertisements that had more than one theme, for example a combination of beautiful women and celebrities was a popular one. One might not expect to have themes of comedy and humour, and art, culture and history in a cosmetics advertisement, but examples of those were in fact found in the study material. I presumed the themes for cosmetics advertisements to be romance and love, and beautiful women. My presumption was partly correct, since 23 of the 36 advertisements

had the theme of beautiful women and partly incorrect, because only three advertisements involved the theme romance and love.

Car advertisements had altogether four different themes. Of those celebrities and experts was the most popular one, as anticipated. Half of the 28 car advertisements had the theme celebrities and experts. That is 14 in number. My assumption was that the other successful theme in car advertisements would be happy families. That assumption proved incorrect, since even though happy families was one of the four themes involved in car advertisements in this study, the themes of glamorous places and rich luxurious life styles were more popular.

Food and drink advertisements were expected to have the themes happy families and childhood, which was an incorrect assumption. Happy families was one of the six themes of food and drink advertisements, but not the most popular one, and no advertisements with theme childhood were found in this category. The most popular theme in the product group was nature and the natural world with twelve pieces out of 23. Other popular themes were self-importance and pride, romance and love, comedy and humour, and beautiful women.

Pharmaceuticals advertisements had four popular themes, which were: self-importance and pride; happy families; nature and natural world; and beautiful women. Of those the most popular one was self-importance and pride with ten advertisements out of 15. The presumption that nature and natural world would be the most popular theme in this product group was therefore incorrect.

Advertisements in the product group of telecom services had four different themes: comedy and humour; celebrities and experts; nature and the natural world; and rich luxurious life styles. This means that my presumption of self-importance and pride, and success in career being the most popular themes was incorrect, since no advertisement with those themes were in this product group. Comedy and humour and celebrities and experts were the two most popular themes in telecom services advertisements, both with three pieces.

Many of the advertisements in every product category had more than one theme. Advertisements despite of the product groups used similar means and had similar themes. Almost all themes mentioned above were seen in two or more product categories. There were no advertisements associating the products with themes like dreams and fantasy, success in career, or childhood. In the following sections the advertisements are analysed and discussed in more detail.

3.2 English and Finnish Advertisements in the Magazines

The corpus of this study consists of 173 advertisements. 107 of those were either all in English, or part English, part Finnish. I have counted every advertisement even though different magazines and different issues might have same advertisements. The following table shows the division between the product groups and languages more precisely.

Table 1. Advertisements in language and product groups.

	Finnish	English	Part Finnish, Part English	Total
Cars	6	-	28	34
Cosmetics	3	4	32	39
Pharmaceuticals	19	-	15	34
Food & Drink	45	3	20	68
Telecom services	3	-	8	11
Total	76	7	103	186

The number of advertisements that used only Finnish is 76, most of which, 45 in number, were food and drink advertisements. Advertisements that used only English text totalled seven, of which four are cosmetics and three food and drink

advertisements. 103 of the advertisements were partly English, partly Finnish, which makes over half of all the advertisements of the selected product groups. In all 186 advertisements, there were 34 car advertisements, 39 cosmetics advertisements, 34 pharmaceutical advertisements, 68 food and drink advertisements and 11 telecom services advertisements. The product category that contained English most frequently was cosmetics advertisements, 36 in number, and most of those advertisements were written partly in English. Most of the car, telecom services and pharmaceutical advertisements included some English, while the largest product category, food and drink advertisements, were written in English only occasionally. In the following section I will discuss the differences between the magazines.

3.3 Differences between the Magazines

There were 110 advertisements in the study material to have English text in them. Of these advertisements, 50 appeared in *Cosmopolitan*, 29 in *Kodin Kuvalehti* and 31 in *Tekniikan Maailma*. The car advertisements with English text totalled 28, of which three appeared in *Kodin Kuvalehti* and 25 in *Tekniikan Maailma*. There were no car advertisements in *Cosmopolitan*, which published 31 cosmetics advertisements, three pharmaceuticals advertisements, 11 food and drink advertisements, and five telecom services advertisements with English text in them. *Kodin Kuvalehti* had five cosmetics advertisements, ten pharmaceuticals advertisements, and 11 food and drink advertisements, which had English text. There were no telecom services advertisements in *Kodin Kuvalehti*. *Tekniikan Maailma* had only one food and drink advertisement, two pharmaceuticals advertisements, and three telecom advertisements with English text. There were no cosmetics advertisements in *Tekniikan Maailma*. The following table shows the division.

Table 2. Advertisements containing English in magazines and product categories.

	<i>Cosmopolitan</i>	<i>Kodin Kuvalehti</i>	<i>Tekniikan Maailma</i>	Total
Cars	-	3	25	28
Cosmetics	31	5	-	36
Pharmaceuticals	3	10	2	15
Food & Drink	11	11	1	23
Telecom	5	-	3	8
Total	47	29	31	110

The most notable differences between the three magazines concern the number of cosmetics and car advertisements. There were clearly more cosmetics advertisements in *Cosmopolitan* than there were in the other two magazines. Also the number of car advertisements in *Tekniikan Maailma* clearly outnumbered those of *Cosmopolitan* and *Kodin Kuvalehti*. These differences between the advertisements reflect the different readerships of the magazines. Cosmetics advertisements are mainly being directed towards young females, which is also the targeted readership of *Cosmopolitan*. Cosmetics advertisements are also more likely to include English text in them, for example slogans like: “Maybe she’s born with it. Maybe it’s Maybelline.” (*Cosmopolitan* 2/2004). *Tekniikan Maailma* is targeted men, which explains the large number of car advertisements. Car advertisements also tend to have some English text in them, mainly slogans and product names, such as: “Mitsubishi motors” (*Tekniikan Maailma* 4/2004). The readership of *Kodin Kuvalehti* consists mainly of women with a family. Therefore most of the advertisements in the magazine were food and drink advertisements. Food and drink are mainly advertised with Finnish text, but there are some exceptions, such as: “Kellog’s special K” (*Kodin Kuvalehti* 4/2004). Pharmaceuticals and food and drink advertisements were found in all three magazines even though were outnumbered by other product categories in *Cosmopolitan* and *Tekniikan Maailma*. In the following section I will study in more detail where in the

advertisements does the English text appear, and I will be concentrating on the different product groups rather than the differences between the magazines.

3.4 Positions of English Text in the Advertisements

The components of print advertisements include written language such as headline, a body copy, a signature line, and standing details. Of all the components, English was most commonly found in the signature line. In the following paragraphs the differences between the product groups and the component will be discussed in more detail.

In the product category of cars, which includes 28 advertisements, English was used in the headline of four advertisements, in the body copy of nine advertisements, in signature line of 21 advertisements, and in the standing details of eight advertisements. The signature line appears to be the most common place for the English text in the product category cars, while the head line is the least common place. An example of English text in the signature line in a car advertisement would be a slogan: “we create cars” (*Tekniikan Maailma* 1/2004).

In the product category cosmetics, which includes 36 advertisements, English text was found in 14 headlines, 19 body copies, 32 signature lines, and six standing details. This means English text was found in the signature line of all the advertisements but four in this product group. Standing details was the least common place to have English text in this product category. An example of English text in the signature line would be the brand name: “Dior Addict Ultra-Shine” (*Cosmopolitan* 4/2004).

In product group pharmaceuticals the division is not that clear. Of the fifteen advertisements, there was English in eight headlines, eight body copies, six signature lines and two standing details. This is the only product group where signature line was not the most common place for the English text. Body copy and headline were the most common places to have English text in this product group, and the following example is

from a body copy: “Decubal clinic crème. Luonnon lahja ihollesi” (*Kodin Kuvalehti* 4/2004).

In the product category food and drink, which includes 23 advertisements, English was used in the headline of 11 advertisements, 13 body copies, 19 signature lines, and one standing details. Therefore the signature line is the most common element for the English text to appear in this product category as well. The following example is from a body copy, which was the second most common place to have English text: “Hot Thai – ateriakastike [. . .]” (*Kodin Kuvalehti* 3/2004).

In the product category of telecom services, which includes eight advertisements, English text appeared in three headlines, three body copies, seven signature lines and one standing details. This means that the signature line is the most common element to have English text in the product group of telecom services as well. An example of English text in a signature line of a telecom services advertisement would be the following slogan. “Powered by Sonera” (*Cosmopolitan* 3/2004).

In all product groups English was used in the headlines of 40 advertisements, 52 body copies, 85 signature lines, and 18 standing details. The above findings are presented in the following table.

Table 3. English in product categories

	Headline	Body copy	Signature line	Standing details
Cars	4	9	21	8
Cosmetics	14	19	32	6
Pharmaceuticals	8	8	6	2
Food & Drink	11	13	19	1
Telecom	3	3	7	1
Total	40	52	85	18

The findings show that in the advertisements of *Cosmopolitan*, *Kodin Kuvalehti* and *Tekniikan Maaailma* magazines, English text was more frequently found in the signature line and after that in the body copy and headline. Most seldom English text appeared in standing details. Signature line includes the mention of the brand name, and is often accompanied by a price-tag, slogan, trade-mark or a picture of the brand pack. Therefore it is not surprising that signature line is the most popular element to have English text in, since often the brand name is in a foreign language, as well are the slogans. The brand name and the slogan are usually not translated in advertisements of international brands. English slogans are often there to mark authenticity and credibility, and they rarely give any information about the product. For example a slogan in a *Volvo* advertisement gives no information about the car itself: “Volvo – for life” (*Tekniikan Maaailma* 2/2004), rather it belongs to the graphic of the advertisement.

Headline is in an advertisement to attract attention and create interest, and it is usually the first element the consumer looks at in an advertisement. To attract attention advertisers may use surprising and unexpected language, and therefore it is surprising that the headline did not include English as frequently as body copy. One would expect English text in otherwise Finnish advertisement to attract attention. The body copy is the main part of the advertising message, giving information about the product, and it usually also includes the brand name, which in international advertisements is rarely domesticated or translated. An example of such advertisement is a hair product advertisement, whose body copy says: ”Head Games on luotu sinulle” (*Cosmopolitan* 2/2004) which states for “Head Games is made for you”, *Head Games* being the name of the product.

Standing details include cut-out coupons, and information about the company or the product in small print. Usually the most informative parts of the advertisements are written in Finnish in order the consumers to understand the small print. Therefore it is easy to understand why standing details included English text very seldom in the advertisements in the corpus of this study. A soft drink advertisement is an example

where additional information is completely in English: “‘Bon Aqua’ is a registered trademark of The Coca-Cola Company” (*Kodin Kuvalehti* 4/2004).

The corpus of this study included several advertisements where English text appeared in more than one element. This means that English text may appear in three different places, for example, in the head line, body copy and signature line. Examples of such advertisements were in product categories of cars, cosmetics, and food and drinks, altogether 14 advertisements. There were 16 advertisements with English text in both the body copy and the signature line. Examples of such advertisements were in every product group. Other combinations, where English text appeared in more than one element, were: headline and signature line (12 advertisements); headline and body copy (four advertisements); signature line and standing details (four advertisements); headline, signature line and standing details (three advertisements); body copy, signature line and standing details (two advertisements); headline and standing details (one advertisement); and headline, body copy and standing details (one advertisement).

English slogans and brand names may bring international flavour into the advertisements. This is true in all five product categories; English text has mainly a symbolic value. This conclusion was drawn on the basis that in all product categories there was more English text in signature line, which includes slogans and brand names, than any other component. There were altogether 41 English slogans in the study material, most of which were in the product group cosmetics. English brand names totalled 61, and which means that in over half of the advertisements, the brand name, or part of it was in English. The function of English text in the headline is to attract attention, since it is the first component that a consumer looks at. English utterances in body copy or standing details is mainly explained by the use of brand names inside the text. Next I will study how English text is integrated into Finnish, and what kind of utterances are there in the advertisements.

3.5 Anglicisms in the Advertisements

Anglicism is defined as any individual or systemic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English (Gottlieb 2005: 163). Anglicisms are categorised into three different categories based on the above definition, which are: active Anglicisms, reactive Anglicisms, and code shifts. In this section I am going to discuss Anglicisms in the study material.

3.5.1 Active Anglicisms in the Advertisements

Active Anglicisms are sub-clause items which are either adapted or adopted from English. They include overt lexical borrowings, covert lexical borrowings, loan translations, hybrids, pseudo-Anglicisms, and morphosyntactic calques. The most frequent types of active Anglicisms in the advertising texts in the study material were overt and covert lexical borrowings. There were also a few hybrids, and one loan translation, as well as one pseudo-Anglicism. I will introduce these findings in more detail in the following paragraphs.

Overt lexical borrowings constitute a new word, a new morpheme, and a new multi-word unit. There were altogether 55 overt lexical borrowings in the study material. Most of them, that is 35 in number, were new words with naturalised spelling, such as “*trendi*” (*Cosmopolitan* 2/2004), standing for “a trend”. Other examples of new words in the advertisements were: “*maskara*” (mascara), “*moderni*” (modern), “*stressi*” (stress), and “*hybridi*” (hybrid). (*Cosmopolitan* 3/2004, *Kodin Kuvalehti* 2/2004, *Tekniikan Maailma* 4/2004.) New words with original spelling, such as “*leasing*” (*Tekniikan Maailma* 2/2004), “*zoom*” (*Tekniikan Maailma* 4/2004), and “*lotion*” (*Kodin Kuvalehti* 2/2004) totalled 13. Seven of the lexical borrowings were new morphemes, for example “*ultra-*” in “*ultrakiiltävä*” (ultra shining) (*Cosmopolitan* 4/2004) and “*pro-*” in “*pro-vitamiini*” and “*pro-vitamiinikoostumus*” (pro vitamin, pro vitamin composition) (*Kodin Kuvalehti* 4/2004, *Cosmopolitan* 2/2004). New words were widely used in every product group; however cosmetics advertisements tended to

have more of them than the other product groups. The new morphemes mentioned above were also used in cosmetics advertisements. Food and drink advertisements, on the other hand, tended to have less overt lexical borrowings than others. Car, pharmacy products, and telecom advertisements used less overt lexical borrowings than cosmetics advertisements, but more than food advertisements.

Covert lexical borrowings are new words naturalised to extend that the English origin is no longer obvious to the native speaker. The study material had altogether 28 covert lexical borrowings. Such borrowings were: “*holograafinen*” (holographic), “*trendikäs*” (trendy) (*Cosmopolitan* 2/2004), “*eksoottinen*” (exotic) (*Kodin Kuvalehti* 2/2004) and “*dynaaminen*” (dynamic) (*Tekniikan Maailma* 4/2004). There were covert lexical borrowings in every product category, and no there was notable difference between the five categories.

One type of active Anglicisms is hybrids. There were altogether 43 partial borrowings in the study material. Partial borrowing is a hybrid in which only a part of the word is borrowed from another language. Examples of such hybrids in the material are: “*audiolaitteisto*” (audio equipment) (*Tekniikan Maailma* 4/2004), *profit-kortti* (profit card) (*Cosmopolitan* 2/2004), “*Minitexaspulla*” (mini Texas bun) (*Kodin Kuvalehti* 4/2004), and “*premium-luokka*” (premium class) (*Tekniikan Maailma* 2/2004). Typical hybrids in the advertisements had the first part of the compound word in English, and the second one in Finnish, like in the examples above. Car advertisements tended to have remarkably more partial borrowings, that is 23 in number, than advertisements in the other product groups, and most of the borrowings were technical words.

Loan translations and pseudo-Anglicisms were not very common in the study material. A telecom advertisement (in *Tekniikan Maailma* 2/2004) had a loan translation “*kristallin kirkas*”, which literally means “crystal clear”. A car advertisement (in *Tekniikan Maailma* 3/2004) had a semantic slide, which is one type of pseudo-Anglicism. The advertisement used the word “*farmari*” and “*farmariauto*”, which both stand for “station car” or “estate car”. The word “*farmari*” is of English origin, and it has two meanings in Finnish. The first meaning is “the person who owns a farm”, and in

that case the word “*farmari*” is an overt lexical borrowing. The second meaning is “estate car”, and in that case the word is a pseudo-Anglicism. The following table shows the division between the types of active Anglicisms in the study material.

Table 4. Active Anglicisms in the advertisements

	Overt lexical borrowings	Covert lexical borrowings	Loan translations	Hybrids	Pseudo-Anglicisms	Total
Cars	11	7	-	23	1	42
Cosmetics	22	10	-	8	-	40
Pharmaceuticals	9	4	-	2	-	15
Food & Drink	4	4	-	6	-	14
Telecom	9	3	1	4	-	17
Total	55	28	1	43	1	128

Active Anglicisms are frequently used in Finnish advertising texts, as can be seen from the table above. Of the five product categories selected to the study, advertisements in product categories cars and cosmetics included more active Anglicisms than the other three. One reason to explain this is the total numbers of the advertisements in the product categories: those of cars (28 pieces) and cosmetics (36 pieces) outnumbered those of pharmaceuticals (15 pieces) and telecom services (8 pieces). This means that because there are more advertising texts in the first two product categories, there are likely to be more English text in them as well. However, this theory does not explain the situation in the product group of food and drink. There are altogether 23 advertisements in this product group, but only 14 active Anglicisms in them, which is less than in the product groups of telecom services and pharmaceuticals. In the following section reactive Anglicisms in advertisements are discussed.

3.5.2 Reactive Anglicisms in the Advertisements

Reactive Anglicisms are sub-clause items that are either inspired or boosted by English models. They include semantic loans, changes in the spelling of existing words, changes in the pronunciation of existing words, changes in punctuation, and preference for English look-alikes. Of those, only preference for English look-alikes was used in the study material. There were altogether 16 cases, where an English look-alike was used instead of their Finnish counterparts. Examples of such cases are: “*assistentti*” instead of “*avustaja*” for “assistant” (*Kodin Kuvalehti* 4/2004); “*sporttinen*” instead of “*urheilullinen*” for “sporty” (*Tekniikan Maailma* 1/2004); and “*innovaatio*” instead of “*keksintö*” for “innovation” (*Cosmopolitan* 2/2004). Preferences for English look-alikes were found in every product group, but more frequently in the product categories cars and cosmetics.

3.5.3 Code Shifts in the Advertisements

Code shifts are clauses, sentences or text items which are adapted or adopted from English. They can be divided into five different categories: bilingual wordplay, repeated shifts, quotes, stand-alones and total shifts. The sentences with both English and Finnish elements are considered quotes in this study, while stand-alones lack Finnish discourse elements. Total shifts means that the entire texts are in English. All these three types of code shifts were used in the advertisements in the study material.

Quotes in the advertisements totalled 12. There were quotes in cosmetics, food and drink, and car advertisements, for example: “4 viikon challenge” (*Kodin Kuvalehti* 1/2004), which stands for “a four weeks challenge”; “hurmaa tyttöystäväsi äiti. r u ready” (*Cosmopolitan* 3/2004), standing for “charm the mother of your girlfriend. r u ready?”; and “Mercedes-Benz – a brand of DaimlerChrysler. Palvelunumero [...]” (*Tekniikan Maailma* 1/2004), in which “palvelunumero” means service number.

Stand-alones in this study include all the slogans in English, which were 41 in number. A few other stand-alones were in standing details, for example “Bon Aqua is a

registered trademark of The Coca-Cola Company©” (*Kodin Kuvalehti* 4/2004), and in headline, for example “The Inside Story” (*Tekniikan Maailma* 2/2004). The previous example of English text in the standing details gives some extra information about the product in a small print. In the headline the English text is in large print and bold letters, and it is obviously there to attract information.

In total shifts the entire texts are in English. Such examples in this study were the advertisements completely in English, which made altogether seven copies. Four of those were cosmetics advertisements, and three were food and drink advertisements. Here is one example of each product group: “For the fun of love” (a fragrance advertisement in *Cosmopolitan* 3/2004); and “As dedicated to flirting as Lipton Sun Tea is to fruit” (a tea advertisement in *Cosmopolitan* 2/2004). Preliminary suggestions about the functions of English text in the advertisements have been made throughout the analysis chapter, but in the following section the functions will be discussed in more detail.

3.6 Functions of English expressions

The three functions in Bühler’s organon model are: representative, expressive, and appellative. Representative language function illustrates the informational content of a message. Expressive function communicates the addresser’s attitudes towards the content of the message, and language is used to evoke a certain reaction. Appellative language function is directed to the addressee, and it is crucial in advertising when calling users to act. (Janoschka: 2005:130.) In this section I will discuss the functions of English text in the advertisements.

Bühler’s model suggests that there are three language functions: representative, expressive, and appellative. Most of the English text in the study material was expressive. For example: “The inside story” (*Tekniikan Maailma* 2/2004) and “Together. A passion for hair” (*Cosmopolitan* 2/2004) have the function of evoking reaction and attracting attention rather than giving any information or advising people to

react. Most of the slogans in the advertisements were expressive. Altogether there were 26 English utterances which had the expressive function. Seven English expressions had a representative function, which means that the content was informational. The following example gives extra information in standing details about a study mentioned in the body copy of a pharmaceuticals advertisement: “Effects of coenzyme Q10 on quality of life: Boston 1st Conf. of internat. coenzyme Q10 assn. 84” (*Kodin Kuvalehti* 4/2004). Another example of a representative expression is not as scientific, but still gives out information: “We create cars” (*Tekniikan Maailma* 1/2004). Only five English utterances were appellative, for example “Get the trends before they happen” (*Cosmopolitan* 2/2004) and “Take away!” (*Kodin Kuvalehti* 2/2004). The previous examples were directed to the addressee, who were called to act.

While Bühler’s model have only three language function, the one introduced by Kelly-Holmes has two more, altogether five. Expressive language function reports and expresses feelings, emotions and attitudes of the addresser; in directive language function the language is used for the purpose of offering advice and recommendations or of persuading; informational language function is used for the purpose of informing, reporting, describing or asserting; interactional language function has the purpose to create, maintain and finish contact between the addresser and the addressee; and poetic language function is related to the form of the message, and its purpose is to communicate meaning through a code which could not otherwise be communicated (Kelly-Holmes 2005:8). Some of these functions overlap with those in Bühler’s model.

I anticipated in chapter 2.8, that the English utterances would be unlikely to have informational and interactional functions. One might, however, suggest that all texts in the advertisements have an interactional function, since their purpose is to create contact between the consumer and the advertiser. In that part my assumption proved incorrect. Only few English texts in the advertisements were informative, as anticipated. A reason for that might be that all the important and informative texts are usually in the domestic language, in this case in Finnish.

I also anticipated in chapter 2.8, most of the English text in the advertisements to be directive or expressive. My presumption in this case was correct, since the English utterances were likely to be either directive or expressive. Directive language offers advice or persuasion, like in the following example: “Professional HairCare for you” (*Cosmopolitan* 2/2004), which suggests that the addressee should try this hair care product even if it does not include an imperative. An example of an expressive utterance would be: “Feel your body” (*Cosmopolitan* 4/2004). The previous sentence could be interpreted as a directive as well, since it includes an imperative. However, it is not actually doing any persuasion, or calling the addressee to actually buy the product.

The study material had several English utterances with poetic function. Poetic language function is related to the form of the message, and its purpose is to communicate meaning through a code which could not otherwise be communicated. Poetic expressions tended to have unorthodox language, for example: “r u ready” (*Cosmopolitan* 3/2004), and “SHIFT_expectations” (*Tekniikan Maailma* 3/2004). By using unorthodox language, the advertiser is gaining attention value.

There are several ways of analysing the functions of the English utterances in the advertisements. The simplest way is to categorize the texts into informative and expressive. The informative texts carry information about the product or the service, while expressive texts are only decorative, and attract attention. The general characteristics of advertising language are attention value, readability, memorability and selling power, discussed in chapter 2.3. The findings in this chapter show that most of the English in the advertisements is decorative, rather than informative. Therefore the English utterances in the advertisements are most likely to gain attention value. In the following chapter I will draw conclusions on my findings and discussion.

4 CONCLUSIONS

This thesis studied the use of English text in Finnish magazine advertisements. The material was from three Finnish magazines, *Cosmopolitan*, *Kodin Kuvalehti* and *Tekniikan Maailma* (issues 1/2004-4/2004), totalling twelve copies of magazines. The product categories chosen for the study were cars, cosmetics, food and drink, pharmaceuticals and telecom services. The total of advertisements in these product categories was 186.

The aim of this paper was to examine how often English was used in the advertisements, and what was its location. The aim was also to discover how English was used in the material, and what was it like. Another intention in this thesis was to learn how English was integrated into Finnish, as well as find out the functions of English texts in Finnish advertising texts. I expected most of the English text to be independent slogans and brand names whose main function was to attract attention rather than to impart information. I also anticipated the English utterances to have mainly expressive and directive, rather than informational and interactional functions.

Before the study of the language in the advertisements, I first classified them according to their technique and theme. I anticipated the advertisements in the study material to be compound, complex and sophisticated rather than classified and simple. Most of the advertisements in the study (107 in number) were compound advertisements, and the following three were complex advertisements. My assumption proved correct in that there were no classified or simple advertisements. I anticipated cosmetics advertisements to have themes of romance and love, and beautiful women; car advertisements happy families, and celebrities or experts; food and drink advertisements happy families and childhood; pharmacy products nature and the natural world; and telecom advertisements self-importance and pride and success in career. Many of the advertisements in every product category had more than one theme. Advertisements despite of the product groups used similar means and had similar themes. There were no advertisements associating the products with themes like dreams and fantasy, success in career, or childhood.

I found in the research that of the 186 advertisements chosen for the study according to the product categories, 110 pieces were written either totally in English, or partly Finnish and partly English. This means that 59 per cent of the advertisements in these five product groups contained some English. The 110 advertisements were taken for further analysis. It was learned that out of the 110 advertisements, seven were written in English, and the rest, that is 103 in number, had both English and Finnish text in them. Most of the English was in cosmetics and car advertisements (32 and 28 in number, respectively), while in the pharmaceuticals, food and drink, and telecom services advertisements the proportion was smaller. The presumption that English was mostly found in car and cosmetics advertisements proved therefore correct. As many as 92 per cent of cosmetics advertisements, and 82 per cent of car advertisements had English text in them. The equivalent percentages in product groups pharmaceuticals, food and drink, and telecom services were 44, 33 and 72, respectively.

The componential study proved that English text was most commonly found in the signature line. Body copy was the second most common component, headline the third, and signature line was the least common component to include English text. What was found in this study was that English was often used in more than one element, therefore one advertisement might have English in all four components. I expected most of the English text to be independent slogans and brand names. My assumption proved correct, since slogans and brand names belong to the element of signature line, which was the most common place to find English.

The next question in this study was how English was integrated into Finnish. The study showed that active Anglicisms were most frequently used in the advertisements, while the number of reactive Anglicisms and code shifts remained smaller. English words were therefore easily integrated into Finnish, and borrowing new words seemed not to be a problem in advertising texts. Of the five product categories selected to the study, advertisements in product categories cars and cosmetics included more active Anglicisms than the other three.

The final part of this thesis was to study the functions of English utterances in the advertisements. I anticipated, that the English utterances would be unlikely to have informational and interactional functions, and I also anticipated most of the English text in the advertisements to be directive or expressive. My assumption proved correct, since only few English texts in the advertisements were informative, and the English utterances were most likely to be either directive or expressive. The findings proved that English text in the Finnish advertisements was there to decorate and attract attention rather than to impart information, as was expected throughout the study. As already stated in the introduction, the language of advertising is sometimes intended to inform, but more often and importantly, it is intended to persuade and influence.

The influence of English in Finland can be seen in many fields of life, such as science, technology, business, education, and media, as well as in advertising. It is the language most Finnish students choose as their first language, and there is also a tendency towards an increased use of English in higher education and science. English language has developed a *lingua franca*, which unites cultures around the world. English language in advertising is fettered with several associations such as modernity, internationalism or cosmopolitanism, trendiness and success. The findings in this study show that English is used in Finnish magazine advertisements rather frequently, that is, over half of the advertisements in the selected product groups included at least some English.

At present, English is the most successful foreign language in advertising in Finland. For time being, it is used only to decorate the advertisements, and to bring them an international flavour. I suspect that the use of English is only increasing in the advertising world. In future studies, it would be interesting to compare advertisements of different periods of time, and analyse the differences between them, concentrating on the use of English. Another topic of interest in the future would be to study magazine advertisements in different cultures and languages, and to compare their use of English with that of in Finland.

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