

Senni Tuina

**SELLING FINLAND:**  
Linguistic strategies to construct Finnish national identity in  
international marketing

# ABSTRACT

Senni Tuina: Selling Finland: Linguistic strategies to construct Finnish national identity in international marketing

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The purpose of this thesis was to examine whether Finnish brands use the Finnish national identity in their international marketing material and how it is linguistically achieved. Many Finnish brands sell their products internationally through webstores but the websites might look different compared to the Finnish webstores because of the target audience. Through my international friends and social media influencers I became intrigued with which strategies Finnish brands are selling their products internationally. Thus, the idea for this thesis emerged.

The Finnish brands studied in this thesis are Lumene and Iittala because both of them are well-known and popular brands in Finland, both of them sell their products internationally, and have websites available in English. The data was collected by hand from the textual material from the websites of the brands and transferred to Excel and Word. To analyze the data, the methods for the study were corpus-assisted discourse analysis and qualitative data analysis by coding. A corpus was built from the texts collected from the websites and then analyzed with the corpus analysis toolkit AntConc. To code the data qualitatively, a codebook was conducted of the characteristics of Finnish national identity.

The results of the analysis showed that both of the brands discursively construct Finnish national identity with the terms and referents introduced in the codebook. The four categories with which the data was coded were 1. national tags (terms such as Finland, Finnish, Nordic, Arctic, and Lapland), 2. references to something being uniquely Finnish, 3. using Finnish language, and 4. explicit and implicit references to nature. In addition, the data was analyzed to find the discursive strategies and linguistic means to construct national identities in discourses introduced in the literature review. The analysis showed that there were many different strategies and linguistic means to construct the Finnish national identity, of which most often emerged a strategy called singularization and linguistic means such as toponyms and adverbs of time.

Additionally, the data was analyzed in the light of advertising language. The results indicated that all of the characteristics and features of advertising language were present in the data. These characteristics most usually aim at increasing the attention value and selling power of a product. Claims made by the brands were also analyzed and it became clear that the brands weaken their claims to protect themselves, as was described in the literature review of advertising language.

Keywords: Finnish national identity, identity study, corpus-assisted discourse analysis, advertising language, international marketing

The originality of this thesis has been checked using the Turnitin OriginalityCheck

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Tämän pro gradu -tutkielman tavoitteena oli tutkia, miten suomalaista kansallisidentiteettiä rakennetaan suomalaisten brändien ulkomaille suuntaavassa markkinoinnissa. Monet suomalaiset brändit myyvät tuotteitaan kansainvälisesti nettikauppojen avulla, mutta nettisivut saattavat olla hyvinkin erilaiset suomalaiseseen nettikauppaan verrattuna, sillä kohdeyleisö on erilainen. Omien ulkomaalaisten ystävieni sekä sosiaalisen median vaikuttajien kautta minua alkoi kiinnostaa strategiat, joilla suomalaiset brändit mainostavat tuotteitaan ulkomaille. Tästä syntyi ajatus ja kysymys, että käytetäänkö suomalaisuutta eli suomalaista kansallisidentiteettiä hyväksi markkinoinnissa.

Tutkittaviksi brändeiksi valikoituvat Lumene ja Iittala, sillä molemmat ovat tuttuja ja rakastettuja suomalaisia brändejä, jotka markkinoivat ja myyvät tuotteitaan myös ulkomaille, ja joilla on englanninkieliset nettisivut. Aineisto kerättiin käsin molempien yritysten verkkosivuilta kopioimalla niistä tekstit Exceliin ja Wordiin. Aineiston analysoimiseksi metodeina käytettiin korpusavusteista diskurssianalyysiä sekä koodaamalla tehtyä laadullista data-analyysiä. Kerätyistä teksteistä rakennettiin korpus, jota tarkasteltiin AntConc-korpustyökalun avulla. Koodausta varten luotiin koodisto, jossa määriteltiin suomalaisen kansallisidentiteetin piirteet ja ne termit, joilla identiteettiä voidaan kielellisesti rakentaa.

Analyysin tulokset osoittivat, että molemmat brändit rakensivat kielellisesti suomalaista kansallisidentiteettiä koodiston viittaamalla termeillä. Neljä kategoriata, joilla kansallisidentiteettiä tarkasteltiin, olivat 1. kansallisuuteen viittaavat termit, kuten Suomi, suomalainen, pohjoismainen, arktinen ja Lappi, 2. viittaukset suomalaiseseen ainutlaatuisuuteen, 3. suomen kielen käyttö ja 4. suorat ja epäsuorat viittaukset luontoon. Tämän lisäksi tutkittiin kirjallisuuskatsauksessa esiteltyjä kielellisiä strategioita ja keinoja, joilla voidaan rakentaa kansallisidentiteettiä kielellisesti. Analyysissä löydettiin monia eri strategioita ja keinoja, joista esille nousi singularisaatio sekä paikannimet ja ajan adverbis.

Lisäksi aineistoa tutkittiin markkinointi-/mainoskielen piirteiden näkökulmasta, jonka tulokset osoittivat, että aineistosta löytyi kaikkia kirjallisuuskatsauksessa esiteltyjä mainoskielen piirteitä, joilla pyritään esimerkiksi saavuttamaan kuluttajan huomiota, nostamaan tuotteen myyntivoimaa ja suojaamaan brändiä heikosti rakennettujen väitteiden avulla.

Avainsanat: suomalainen kansallisidentiteetti, identiteettitutkimus, korpusavusteinen diskurssianalyysi, mainoskieli, kansainvälinen markkinointi

Tämän julkaisun alkuperäisyys on tarkistettu Turnitin OriginalityCheck -ohjelmalla.

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# 1. INTRODUCTION

In the present-day world, advertising is part of our everyday lives. We are being advertised while walking on the streets of cities, sitting at public transportation, watching television, and scrolling through social media on our phones. Advertising is done with creative means and style to try and catch the eye of the consumer. Advertising language is also a whole genre of its own and interesting enough to study from a linguistic point of view. What is more, language in advertising can be studied from various starting points. Through my international friends and social media influencers, I became interested in how Finnish brands are branding themselves and marketing their products outside of Finland. I was especially interested to see whether they lead their marketing efforts with Finnishness, which is something many brands do in Finland; they are proudly Finnish and it is realized with many different ways. Thus, the idea for this thesis was established.

Therefore, this thesis will try to answer the question if Finnish brands (Lumene and Iittala) indeed use Finnishness, i.e. Finnish national identity, to sell their products and what are the strategies in achieving that. This phenomenon will be studied linguistically; what are the lexical items used to refer to Finland or Finnishness, and which linguistic strategies are used in constructing Finnish national identity in the advertising discourse of the brands. I am interested in the language the brands use; whether they have references to the Finnish national identity and how the main characteristics of advertising language are actualized in their websites. Thus, my research questions are, as follows;

1. Are the Finnish brands incorporating characteristics of the Finnish national identity in their international marketing materials?

And if so,

2. What are the linguistic features and strategies with which they construct the Finnish national identity?

While doing preparatory research for this thesis, I did not find similar studies. Identities are studied in the context of linguistics (Larina et al., 2017; De Fina, 2011; Wodak et al., 2009) and somewhat in advertising (Li, 2017; Piller, 2001) as well, however, studies of national identities in advertising were harder to come by. I could not find any studies on Finnish national identity relating to advertising language or other linguistic studies. Thus, there was a gap for my research to combine these elements into one study.

That being said, the background theory will be drawn from previous studies on the fields of identity studies in linguistics, language in advertising, code-mixing, and nation branding. With theories from identity studies and linguistics, identity and national identity are defined. I will also define the Finnish national identity based on previous literature, which will then act as the basis for my analysis process. Then, with previous research on the construction of identities in language, it is explored how identities and more specifically, how national identities are constructed in discourses and in advertising language, which is also studied in more detail in its own chapter. Code-mixing is then considered in the light of how the concept is visible in the analysis process of this thesis. From studies in marketing, place and nation branding will be defined and further discussed on how these concepts are relevant in this study.

The methods used in this thesis are corpus-assisted discourse analysis and qualitative data analysis by coding. Furthermore, the concepts of identity theory in linguistics are used to analyze the data to reveal patterns of language promoting national identity discourses. This is done by conducting a codebook, with which the data is coded to find the characteristics of Finnish national identity introduced in section 2.1.2. The coding process involves me and two second-coders in order to reach more credible results.

The data for the thesis is gathered from the websites of two popular Finnish brands; Lumene and Iittala. A corpus is built of the textual material from the websites and part of the analysis is done with a corpus analysis toolkit AntConc (version 4.2.4. for Mac). AntConc is used to find concordances

of the words searched, revealing collocates of those words, and conducting a keyword analysis between the two sub-corpora.

The results of the study will be presented in section 4. The results are analyzed according to the codebook, by demonstrating how the characteristics of Finnish national identity are present or not in the data and whether the features of advertising language and nation branding are visible in the data. After that, the results of the keyword analysis are reported. Lastly, a discussion chapter is offered to discuss the results of the analysis further and to finally attempt at answering the research questions introduced above. Considerations of the research limitations of this study are also discussed before concluding the whole thesis with a conclusion chapter.

## **2. LITERATURE REVIEW**

In this section, the literature in which the analysis will be based on is presented. The background theory of this thesis focuses on the concept of national identity, what is Finnish national identity, and how it is achieved in discourses, the characteristics and functions of advertising language, the concept of code-mixing, and lastly, the notion of nation branding. The literature review will be conducted in the order presented above.

### **2.1. National Identity**

This chapter will examine what is meant by national identity, and more specifically how national identity is constructed via language and in discourses. First, the definitions of identity and national identity is explained and then, the Finnish national identity is explored since that is the identity this thesis will base its analysis on. To finish this chapter, the discursive construction of national identities is studied in more detail.

#### **2.1.1. Definitions of Identity and National Identity**

Identity as a concept is quite complex. It has been an interest of research in many disciplines. Most of the definitions originate from social psychology, in which identity is seen as the representation of the self (Goffman, 1959; Markus, 1977; Sedikides & Gregg, 2007). Although identity studies have been of interest in linguistics as well, the basic definitions usually come from sociology and psychology. Larina et al. (2017) define the concept of identity as being aware of one's own existence in a distinct community or communities (112). Moreover, from that awareness of existing in communities, it is chosen in which ways one interacts with the respective communities (Larina et al.,



2017, 112). However, identity is not a static state of oneself, but a changing and evolving concept that develops in social engagements and is renegotiated in communication on a daily basis (Kurteš & Kopytowska, 2014). Thus, awareness, belonging, and development are important concepts in building one's identity. Identity changes and evolves, but integral to allowing it to develop is communication and interaction with other people. For succeeding in that, language plays an important role.

Language indeed is of great significance in constructing identity (Larina et al., 2017). Identity is constructed, produced, and performed in everyday conversations (Benwell & Stokoe, 2006, 49). By using the notion of *performativity*, Pennycook (2003) explains that language is not used because of or based on an already set identity, but rather, language is used to perform one's identity. Therefore, language is used in everyday communication practices to express identity and that in turn strengthens one's identity. It has been studied that distinct features of identity can be distinguished within discourses of different contexts (Larina et al., 2017). As stated earlier, a significant essence of identity is belonging to communities. Using language to interact with members in communities allows people to belong to communities. Moreover, communities then form collective identities and people can have multiple collective identities simultaneously, one of which can be their national identity.

National identity has its roots in the emergence of nationalism, an ideology that surfaced in the late 18<sup>th</sup> and 19<sup>th</sup> century Europe. The ideology advocated people's and nations' right to be independent, to build their own nations. (Hutchinson & Smith, 1994, 5-6) A very commonly cited idea in the studies of national identities is Anderson's (2006) concept of nations as imagined communities (6). Nations are imagined, according to Anderson, because even in the smallest of nations, the citizens will never know each other personally but still imagine each other in their minds as a community (2006, 6). Additionally, there are many other definitions of national identity out there that have to do with values, experiences, characteristics, culture, languages, race, and so on. In defining national identity, one thing emerges from every theorist: a shared set of *something*. (Edensor,

2016) Thus, national identity connects people in some format; people have something in common that creates a shared sense of identity.

The common identity is learned and absorbed through socialization, which here means education, politics, sports, the media, and everyday practices (Wodak et al., 2009). Smith (1991, as cited in Wodak et al., 2009, 14) lists five fundamental features that have to exist when national identity is considered: 1. a historic territory, or homeland, 2. common myths and historical memories, 3. a common, mass public culture, 4. common legal rights and duties for all members, and 5. a common economy with territorial mobility for members. In addition to this list, Kolakowski (1995, cited in Wodak et al., 2009, 25) believes that national identity has these five following characteristics: 1. An ambiguous idea of a national spirit, 2. historical and collective memory, 3. future-oriented thinking, 4. the metaphorical “national body”, and 5. historic and memorable beginning. Therefore, national identities are complicated and multifaceted constructs that offer binding elements for the members of a nation.

### 2.1.2. Finnish National Identity

The national identity explored in this thesis is Finnishness. Finland as an independent country is relatively new (106 years old). However, Finnish people, the Finnish language and Finland as a land reach much further in the past. The Finnish were a people even though Sweden and Russia ruled Finland for over 600 years. Gaining independence was a significant achievement for Finnish people and it still remains strong in shaping the national identity. The concept of home country, independence, and national defense accentuate in studies of national identity (Korhonen & Anttila, 1995; Oinonen et al., 2005; Helkama, 2015). Finns have a strong sense of belonging to their own territory, which in addition to the collective memory of historical events create a powerful national spirit (Oinonen et al., 2005).

It has been said that there is a highly unitary culture in Finland, which enables all Finns to share their conceptions and images of being Finnish (Oinonen et al., 2005). Finns construct their national identity with the thought of *us and others* (Kylmänen, 1994, 5-6). This strategy is common in constructing national identities since it is easier to define what *is* us by comparing to what *is not* (Ibid., 1994, 7). There is an old proverb that says *Swedish we are not, Russian we do not want to become, let us be Finnish then*<sup>1</sup>, which quite well proves how Finns have defined themselves by defining what they are not. Korhonen & Anttila also state that emphasizing the Finnish distinctiveness, originality, and uniqueness belongs to the Finnish identity (1995, 125).

Considering what Finns then are, there are traces of life from the 7000s BC, and during that time, hunting culture was prominent (Korhonen & Anttila, 1995, 23-27). Features of hunting culture were, for example, hunting and fishing, preying rites, totemism, shamanism, and myths of nature. After hunting culture, there was a time of slash-and-burn agriculture. People settled down and established villages for their family. They practiced swidden agriculture and raised cattle, had a culture of seers, spells, and charms, as well as cultivation and calendar rites. The culture also included offering animals as sacrifices because of beliefs in spirits of nature and the deceased. (Ibid., 1995, 27-29) In the second century (AD), peasant culture developed. Some features of the culture were, for instance, field cultivation, cattle farming, village communities and administration, cooperative system, community labor, and practicing witchcraft (Ibid., 1995, 29-32).

Even though Catholicism and then Reformation in the 1500s arrived in Finland, Finns still continued to believe in the pagan gods and their natural mythology (Wilson, 1976, 14-42). Old folklore and poems traveling through generations kept the mythology alive. Perhaps the biggest contributor of this was Mikael Agricola, who invented the written language of Finnish, which in turn made it possible to put the old folk poetry in writing. (Ibid., 1976) From these poems Elias Lönnrot

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<sup>1</sup> Translated from Finnish: "Ruotsalaisia emme ole, venäläisiksi emme halua tulla, olkaamme siis suomalaisia."

collected and published the national epic *Kalevala* in 1835-36, which was the basis for creating a national identity (Ibid., 1976, 13-14; Laaksonen & Mettomäki, 1996, 141). *Kalevala* with its symbolism and mythology is still significant in building Finnish identity (Ibid., 1996, 148). An instance of this is the Finnish Kalevala jewelry that has been in production since 1937 and is still a beloved brand in Finland (Kalevala, n.d.)

In the national mythology, songs, and poems, the relationship with the home country as a land and wilderness has been strong (Korhonen & Anttila, 1995, 111). A poem by J.L. Runeberg that later became the national anthem of Finland has a line saying that Finland is *the land of a thousand lakes*<sup>2</sup> that has since become a proverb to describe Finland in various contexts. Another example is the song *Sininen ja valkoinen* (Blue and white), which refers to the colors of the Finnish flag. In the song lyrics, the speaker ponders what to tell about Finland while traveling overseas. The speaker finds a solution to talk of the blue sky, blue eyes, blue lakes and their blue reflections, the white snow, white summer nights, and the white clouds on the blue sky. The song has several other nature-related terms, as well as lines saying how blue and white are the colors of freedom. These are only a few examples of how nature and the wilderness are manifested in poems and songs.

Nature is in many ways central in building Finnish national identity. In a 2009 survey asking what should be considered when making decisions on forests, the top answers were to maintain the biodiversity of nature and the value of landscapes (Helkama, 2015, 114). Helkama continues that Finns cherish the nature around them and it is important to them to be able to go outdoors and enjoy the nature (2015, 115). One aspect that allows Finns to enjoy the nature and what is valued by Finns is *jokaisenoikeudet*, which translates to every person's rights. This means that anyone can walk, hike, swim, cycle, pick berries or mushrooms, ski, or camp outdoors in natural environment (Ministry of

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<sup>2</sup> Translated from Finnish: "tuhansien järvien maa".

the Environment, n.d.). From what I have personally seen, for example on social media, Finnish people really appreciate these rights and proudly talk about them to the non-Finnish.

In addition to what has been stated earlier in this section, education, honesty, dignity, labor, and the will to work are essential values of Finns (Helkama, 2015). Doing honest work has been a part of the Finnish national identity for a long time. Zacharias Topelius's book *Maamme kirja* (Our land book), published in 1875, created a Topelian concept of Finnishness that can be still seen in Finnish identity (Kylmänen, 1994, 17). In this Topelian concept, Finns are seen as finnhorses, which are sturdy-built working horses and not proud and magnificent as standardbred horses. Finns are workers for the construction site that is Finland (Ibid., 1994, 19).

Succeeding in sports is regarded high in lifting the national spirit, however, that is not unique to Finland but the same in many other countries (Oinonen et al., 2005). Though successful athletes are seen as figureheads for Finland, when voted on "the biggest Finns", presidents and war heroes are most voted and not athletes or representatives of culture and arts (Ibid., 2005). However, over 50 per cent of Finns said that they are extremely or somewhat proud of the success of Finnish art and literature in a 2003 study (Ibid., 2005).

To finish this section, I want to highlight an interesting concept from Korhonen & Anttila (1995, 127-128) about how to exploit Finnishness in foreign trade. They say that lately the most important aspect of Finnish national identity is the image of Finland that is spread outside of Finland. The Finnishness in this image is represented through the eyes of international investors and trading partners and the significant features are then made to be important to Finns as well. This means that the campaigns on the image of Finland are not only about making Finland pleasant in the eyes of foreign trade, but also determining what is the most essential in the Finnish identity. This notion is part of the reason I was interested to study this phenomenon in my thesis. I find it interesting to look for the ways Finnish brands use the essence Finnishness in their international marketing and branding and how, at the same time, they create what is Finnishness and Finnish national identity in sense.

To visually present the characteristics of Finnish national identity studied in this thesis, a table (Table 1) is provided below. These characteristics are also used in the coding process, which is explained further in the methods section 3.2.2. The characteristics of Finnish national identity are:

<b>The characteristics of Finnish national identity</b>	
Nationality & Statehood	Having own land; independence and freedom, the concept of home country, national defense
Uniqueness	Emphasizing the Finnish distinctiveness, originality, and uniqueness
Language	Having a very own language (alongside Swedish)
Nature	Appreciating and enjoying nature and outdoors freely
Honesty	Doing honest work

Table 1: The characteristics of Finnish national identity

### 2.1.3. The Construction of Identities in Discourse

As the concept of national identity is defined, this section will focus on how to construct it in language and interaction. Moreover, this chapter will reveal what linguistic features or strategies might be used to effectively demonstrate national identity in discourses.

Languages are significant in shaping people's identities; they are used to express who people are. Furthermore, with languages, construction of different social groups is possible and therefore, through language, communities are formed and achieved (Kroskrity, 2000). All identities are discursively negotiated over time and thus, the construction of identity is both a process and a product (Bruner, 2002). The discursive construction of identity is a process because humans need to continuously negotiate their place within the social systems driven by ideas and beliefs, although these systems often ignore certain aspects and suppress differences, and a product because humans still feel compelled to act according to the available patterns of identification present within these imperfect systems (Ibid., 2002). The discursive construction of national identities has been previously

studied in different contexts, for example, UK and the British (Parnell, 2022), Scotland and the Scottish (Romero-Trillo & Cheshire, 2014), and Austria and the Austrian (Wodak et al., 2009).

Identity in language is constructed in various ways and by varying strategies. De Fina (2011) presents an important process of communicating identities called indexicality (302-303). In this process, identities are constructed by communicating indirectly through meaning associations. Furthermore, sounds, words, expressions, and styles in language are consistently linked to various qualities, concepts, social beliefs, and scenarios. These associations are intertwined with social groups and categories, which serve to both embody and shape them. This process of meaning creation relies on previously established social interpretations while also developing them over time. When these indirect associations are then repeated often and circulated, they grow to represent socially shared ideas of different groups and categories. (Ibid., 2011, 302)

Indexicality is often used, for example, in political discourse because indexicality relies on stereotypical associations, and politicians are experts at manipulating their language to present certain identities (De Fina, 2011, 302). However, the concept of indexicality is also used unnoticed in everyday interaction. Its base is on the shared knowledge and assumptions of people and thus, can be used in various different discourses to narrate identities.

Another strategy to express and communicate identities is positioning (De Fina, 2011, 304). As discussed earlier, identities are often defined by stating what we are not, which actualizes in language by *us and others* dynamics. Positioning can be said to be one strategy of realizing this in discourses. All kinds of discourses involve the dynamic placing of self and others into different social roles and these processes happen even in everyday, mundane interactions. Positioning can be defined as being the discursive production of plural identities and an opposite to the concept of static role or identity (Ibid., 2011, 304). Identities are plural in this notion because they correlate with the types of social situations and discursive customs in which people are included. Although identities are also relational in a sense because people constantly position themselves, are positioned by others, and position each

other (Ibid.). People and groups are thus positioned into roles they cannot easily deny nor reject. This can be seen, for instance, in the media stories where portrayals of individuals take on a momentum of their own, making it challenging for those individuals to change them afterwards. Thus, positioning has to be comprehended as a construct that can apprehend both the adaptability and the limitations of identity recognitions (Ibid., 305).

Studying further national identities and their construction in discourses, Wodak et al. (2009) present Stuart Hall's model of fundamental aspects of a narration of national culture (23-24). In the model, there are five aspects, however, only the first two are relevant here. The first one is the "narrative of the nation". It is portrayed in "national narratives, in literature, in the media and in everyday culture" and thus, it forges a "connection between stories, landscapes, scenarios, historical events, national symbols and national rituals which represent shared experiences and concerns, triumphs and destructive defeats" (Ibid., 2009, 24). Therefore, this narration provides a role of significance and a sense of stability in the ordinary lives of a nation's population. The second aspect is the "emphasis on origins, continuity, tradition, and timelessness" (Ibid., 2009, 24). This means that national identity is illustrated within the narratives of national culture as the "original identity" (Ibid., 2009, 24). The aspect aims at an image, evident in discourses, of the national character as "an unchanging, unbroken, and uniform being (Ibid., 2009, 24).

In addition to national narratives, Wodak et al. (2009) introduce different types of macro-level strategies to construct national identity in discourse (33). These strategies are separable, although, they intertwine with each other and usually appear simultaneously. The following strategies are presented: constructive strategies, strategies of transformation, destructive strategies, strategies of assimilation, and strategies of dissimilation as well as some of the sub-strategies of these. Next, the afore-mentioned strategies will be described briefly.

Constructive strategies aim at establishing a certain national identity by endorsing identification, unification, solidarity, and differentiation as well. They attempt to maintain and protect



a constructed national identity. A significant subgroup of constructive strategies are strategies of justification, which are used mainly in problematic situations when is needed to justify the societal concept of ‘how things are and were before’. That is achieved by defending a common understanding of the national identity and emphasizing the ‘we’ group in the ‘own’ nation. (Wodak et al., 2009, 33)

While constructive strategies try to maintain an achieved identity, the strategies of transformation attempt to change the achieved national identity into another direction by subtle rhetorical persuasion. Destructive strategies, however, attempt to dismantle some parts of the existing identity, but usually cannot provide replacement models. The purpose of the strategies of assimilation is to linguistically establish a temporal, interpersonal, or spatial similarity to various thematic aspects. Furthermore, strategies of dissimilation work in the same way, except trying to create differences instead of similarities. (Ibid., 2009, 33)

A sub-strategy of constructive strategies is singularization. Its focus is showing the national uniqueness in a positive way. The underlying idea is that the place is lovely and idyllic which creates the national uniqueness in comparison to others. This is realized with lexemes with semantic components, construction of individualization, and of being unique, using hyperboles, and positively connotated attributions. (Ibid., 2009, 38)

Different strategies offer a broad view on how to construct national identity in language, but in order to achieve the intended outcome of the study, linguistic means in the discursive construction need to be considered. The most important lexical units and syntactic devices in studying unification, unity, sameness, uniqueness, origin, and continuity are personal reference (for example, personal pronouns and quantifiers), spatial reference (adverbs of place and prepositional phrases as *with us*), and temporal reference (adverbs of time, temporal prepositions). (Ibid., 2009, 35)

In advertising language, identities are constructed with cultures and lifestyles. The target with advertisements is that the consumers identify with the lifestyle presented in the advert. This process is also called a “signification process” (Vestergaard & Schroder, 1985, 73), in which adverts and the

product being advertised represent the idea that when a consumer buys product x, the consumer also buys into that specific way of living.

Although, the advertisements are selling a specific product or service, the goal is to offer the consumer a sense of belonging (Li, 2018); a sense of belonging to the same lifestyle displayed in the advert. This can be applied to the construction of national identity as well: with advertising, a sense of belonging to a community, or a nation can be developed when a culture connected to that nation is created through language. Advertisers develop their language in relation to the culture they and their targeted consumers represent (Lerman et al., 2018). In linguistic studies, identity construction in advertising has been mostly studied from bi-/multilingual perspectives (Li, 2017; Piller, 2001). However, the findings that the media has a significant role in the creation of identities, and advertising is a way to construct social identities, can be generalized for all advertising. In the next section, the language in advertising is studied in more detail.

## 2.2. Language in Advertising

In the modern world, all of us experience advertising on a daily basis. One can quite effortlessly notice that the language of advertising usually follows a similar pattern. The language used in adverts differs from the language used in everyday interaction, in school, or in the workplace. In the next paragraphs, this is studied further in terms of what is advertising language.

In this section, language in advertising and branding is looked at in a broad view. I am interested in the linguistic forms and features found in the language of advertising and why these particular forms are used. Moreover, multilingual advertising is considered because the data of this study includes two different languages. First, a brief history of written advertisements is represented, and then moving on to the recurring themes and features found in the discourse of advertising, marketing, and branding.

If advertising is considered to be spreading information, then that has been known in all periods of English society (Cook, 2008, 36). However, from the 1690s, with the major increase of newspapers, the number of adverts also increased magnificently. With the Industrial Revolution and thus, the general growth in trade, advertising expanded and the nature of it changed. A step towards modern advertising was taken after The Great Depression. Company owners wanted to control the market better which had an effect on advertising as well. Modern advertising begun to develop and by the turn of the century, a whole new system of advertising had emerged. The new system meant that the newspapers had their own advertising managers that sold the space in their newspapers rather than individual agents who previously had bought space from newspapers and then sold it forward to a manufacturer. Furthermore, psychological advertising fully emerged after World War I. There is very little evidence of it before 1914. The advertising during and after the war was in short, brutal; the levels of taste and decency that should have been respected, were forgotten. After the war, slowly, advertising returned to the old methods and developed the new methods of psychological warfare. By the mid-century, codes of ethics and standards regarding advertising were pledged and enacted. Advertising had become to represent power. (Ibid., 2008)

In short, advertisements as discourse are influential to us in how we construct our identities (Goddard, 1998, 3-4). Advertising language is usually informal, jovial, and filled with rhetorical features (Simon & Stoian, 2020) With language, especially with the vocabulary deliberately chosen, advertising tries to create positive mental associations in the consumer's mind (Ibid., 1998, 106). Moreover, the goal of the advertisement is to create fantasies in the mind of the consumer rather than making right claims of the product (Ibid., 2020). Because advertising is a public form of discourse, it has a significant impact on how people form and create ideas of the world all around us (Ibid., 1998, 90-91). Adverts are everywhere and thus, able to have an effect on people's minds.

Linguistically, advertising is a question of how to make the message comprehensible and absorbed mentally (Cook, 2008, 176-177). The language in advertising can also be viewed to be part

of “loaded language” (Ibid., 2008, 174) and thus be aiming at changing the audience’s will, opinions, or attitudes. Furthermore, in the language of advertising, stereotypes can be effectively used to target products to particular groups of people (Goddard, 1998, 62-63). Thus, changing the audience’s will or opinions might be easier to accomplish when the advertiser knows the stereotypes of the target audience. Ultimately, the goal of changing the audience’s mind is to lead them to a certain kind of behavior wanted – in this case, buying a particular product from a brand x rather than an alternative brand y (Ibid., 2008, 175).

There are other types of loaded language as well, such as religious oratory and political journalism, but advertising language differs from them in many aspects (Cook, 2008, 175). Next, two of the five general differences are presented according to Leech: (as cited in Cook, 2008, 175) 1. Advertisements need to be transparent about their purpose. A brand-name included in the ad usually serves as a clear indication of that, and existing regulations help in protecting the public from hidden adverts. 2. Advertising language is straightforward and concrete to achieve its concrete purpose, whereas the other types of loaded languages often work with abstract ideas and concepts. Only these two were presented here since they deal with language and the other three do not.

Many characteristics of advertising language can be sorted into the following four principles: attention value, readability, memorability, and selling power (Cook, 2008, 175-179). Attention value usually refers more to the means of communicating the language rather than language itself (illustration, display typography, vocal emphasis etc.). In addition, attracting attention and evoking interest have been stated as being two of the key components in a successful advert (Vestergaard & Schroder, 1985, 49). Moreover, a way of getting the audience’s attention is to show something unusual, surprising, or even upsetting (Ibid., 2008; Goddard, 1998, 12). This can be done, linguistically, with unconventional features, for instance. The most extreme way is to violate the rules of language; to misspell a word, a grammatical error or perhaps to change the structure of a sentence, although these are not common in a sense because they can create false meanings or disapproval.

Creating neologisms in advertising can be surprising as well, but it has to be done in a way that the consumer still understands the meaning in the context. (Ibid., 2008; Ibid., 1998, 108)

Readability deals with the way the advert is understood (Cook, 2008). Usually this means language that is easy to understand by using “simple, personal, and colloquial style, and a familiar vocabulary” (Ibid., 2008). Memorability, on the other hand, relies on the idea that memorable language can be created using different methods and thus, making the whole advert more memorable. One common method is repetition. Some features on phonological level that help with remembering are alliteration, metrical rhythm, and rhyme. Last, there is the concept of selling power. There are several recognizable features that can be put into this principle: the lack of negative forms generally, although there are exceptions (such as phrases *no other, nothing like* etc.), the density of complimentary adjectives, and the frequency of superlatives. (Ibid., 2008)

When studying language in advertising, an important concept is the strength of a claim. Grice’s Maxims of Quantity can be applied to advertising claims when changing one word and thus, the claims are: a) make your contribution as *strong* as is required, and b) do not make your contribution *stronger* than is required (Cook, 2008, 275-97). However, in advertising language, words such as *help, many, may, could, might* are used quite a lot, although, these words do not make claims strong. Possibly the most frequent of these is the verb *help* and it is used in various situations. In most cases, it occurs generically: “product x has properties that help make your skin feel younger”. *Help* is thus used to weaken the claim to protect the advertiser. However, people often ignore the presence of the generic *help*, and it is assumed to represent a generalization and thus, the presence of it is not questioned. (Ibid., 2008)

To study the strength of a claim further, sometimes brands develop their claims with a construction called comparative reference (Goddard, 1998, 103-104). Comparative reference means the brand is telling consumers that they are better or have a better product without including “than something or someone else”, for example only saying, “product x has a better formula”. Consumer’s

mind automatically interprets this as “better than anything else or ever before” and not with a negative train of thought (Ibid., 1998). This construction clearly does not make the claim very strong because the comparison is made between something that is not included or exist. Advertisers thus rely on the consumer creating the missing element to be a positive one in their head.

Simpson (2001) has studied advertising language within M.A.K. Halliday’s systemic-functional framework. At the core of the framework is the basic idea that the structure of language is influenced by the purpose it serves (Halliday & Matthiessen, 2013, 609-622). According to Simpson (2001), this notion is why the systemic-functional framework works efficiently with naturally occurring texts, i.e. advertisements. In his study, Simpson (2001) applied the set of connectives (conjunctive adjuncts) from Halliday’s cohesion devices to advertising language. Simpson presented and used four of the major types from the set of connectives, which are: 1. additive (and, also, moreover, nor), 2. adversative (but, yet, however, on the other hand), 3. conditional (positives: if...then, in the event of, when; negatives: otherwise, if not), and 4. causal (so, then, because, as a result, that is why).

All of the types presented above are common in advertising language (Simpson, 2001). Further, the conditional and causal types are the essence of what Simpson calls *reason advertising*, in which an element of “reason to buy” is clearly visible (2001). With using these connectives, the language used in the advertisements states a reason why the product should be purchased through the positive results emerging after purchasing it.

### 2.3. Code-mixing

This chapter focuses on code-mixing and why it is relevant in this study. First, the notion of code-mixing is explored and then, the reason why code-mixing, specifically, was the term chosen to be used in the context of this thesis. There are many similar terms within linguistics and after research,

I chose to use code-mixing because it seemed to be the closest phenomenon describing what is present in the data of this study.

Simply put, code-mixing refers to the action in which two languages are mixed together in one sentence with ease (Muysken, 2000, 1). In the data of this study, the two languages are English and Finnish, and they appear together in single sentences. Code-mixing can be accomplished by different processes, which in this thesis would be insertion of material (Muysken, 2000, 3). This process means that lexical items or entire constituents from one language are inserted into the structure of another language. Code-mixing, and other related terms are usually studied within the bi-/multilingual communities, which does not apply here, however. Still, I wanted to include some theoretical background to the mixing of the two languages.

In addition to code-mixing, using different languages at once are also studied within the concepts of, for example, code-switching (Auer, 2020) and translanguaging (Li, 2018). Although code-switching is more common a term in the field, after research and reading, I decided code-mixing is the better option in this context. Code-switching and translanguaging also consider multiple languages at once, whereas code-mixing works specifically with two languages (Muysken, 2000).

Some of the instances in the data of this study are not necessarily purely code-mixing since translation is usually provided within the sentence. However, using the two languages is still a choice made by the brands and not an accident. The phenomenon is discussed further in section 4 with examples from the data. Although the agenda behind the choice is not linguistic in sense, there is a reason for it, which is also discussed further later on in this thesis.

The language pair Finnish-English has been studied within the framework of code-switching earlier, for example by Halmari (Halmari, 1997). However, the study focuses on the morphological functions and rules of Finnish and English and thus, differs from what is present in this set of data.

## 2.4. Place and Nation Branding

In this chapter, the meanings of nation and place branding are explored. Moreover, it is demonstrated how this kind of branding could be of assistance in analyzing the data for this study in the light of place branding by products. First, the concepts of place and nation branding are explained and then the effect of nation branding on marketing is studied in more detail. In this thesis, nation and place branding are treated as one, with the exception that nation branding obviously only refers to nations.

Nation branding, in simple terms, means remodeling or transforming the idea of the nation by using discourses and practices from the fields of marketing and branding (Kaneva, 2011). Furthermore, nation branding aims to operate on both levels; the ideologist, and the practical level. It can be achieved by a variety of activities, from designing logos to be worked with long-term efforts in the government. (ibid., 2011) Moreover, at the core of place brands is the culture they represent and by promoting the brand, the brands “enhance identity and culture” of the place (Aitken & Campelo, 2011). In addition, nation branding means nations’ efforts to communicate with people from other nations (Ishii & Watanabe, 2014).

One approach of nation branding is realizing that creating the imagery for a nation for branding purposes is not that different from branding and marketing products (Kaneva, 2011). It is then noted that while nations are more complicated than products, “many brands help to create a sense of identity, of belonging, just like the nation” (Olins, 2002). In other words, while nations promote their people and their culture to strengthen the national identity, brands can do that as well. And in relation to this study, many brands can therefore help the nation in strengthening the national identity.

Brands are, essentially, a “sum of associations” (Kavaratzis & Kalandides, 2015) that consumers create in their own heads. Places create associations in people’s head without the place necessarily branding it that way (Ibid., 2015). It can also be argued, here, that stereotypes play a significant role in the association processes. In the time of internet, people can easily access imagery from different places and form their own opinions and associations from there. The problem with



associations, however, is that they are in constant change (Ibid., 2015). But that is why place branding exists; with branding the place accordingly, the mental associations can be controlled.

## 3. DATA & METHODS

This section will provide further explanation on the data of this study and the methods used in the analysis. For the part of data, the selection of the brands is discussed as well as the process of collecting the data needed of the brands. In the methods section, a theoretical background for corpus-assisted discourse analysis and qualitative data analysis by coding is provided and then discussed further in the view of this study.

### 3.1. Data

In order to answer the research questions presented earlier in this thesis, data for purposes of this study was needed. Before collecting the data, I needed to decide which Finnish well-known brands would be suitable for this study. The chosen brands needed to 1. be Finnish brands, 2. have their websites in English, and 3. market their products internationally. Different Finnish brands were considered and the first one I selected was Lumene. Lumene is a skincare and makeup brand established in 1970 and is the market leader in Finland (Lumene Group, n.d.). All of Lumene's products are designed in Finland and most are manufactured in their own factory in Finland. In 1980's Lumene expanded into the neighboring countries of Finland and then slowly began expanding further, now distributing to over 15 countries (Ibid.). Lumene's products have always been inspired by the Nordic nature and thus, I thought it could be a perfect candidate for this study to market the Finnish national identity through its nature-reliant branding.

After collecting the data from Lumene's website, it was decided that another Finnish brand would be enough and that the study would not need a third one. I had several options for the second brand and after some consideration, I decided to continue with Iittala. Iittala is originally a glass design company that has since expanded into porcelain dishes and silverware among others. Iittala's first glass factory was founded in 1881 in Iittala village, Finland. Nowadays Iittala is part of Fiskars

Group that consists of many different brands (Fiskars Group, n.d.). To me, Iittala seemed as a prominent brand for this study because it is a highly valued and beloved brand for Finnish people, and I wanted to see if they use the Finnishness as an advantage in their international marketing.

Lumene's data was collected in October-November 2023 and reviewed in February 2024 to ensure that there had been no major changes on the website. Iittala's data was collected in February 2024 after the brand underwent a major rebranding process. For Lumene, I used the US website and only after collecting the data, I noticed that Iittala does not have a store for US. I decided to collect the data from Iittala's UK website. I visited Lumene's UK website as well and did not notice any differences to the US site, and therefore decided that I did not need to collect the data again. The data was collected by hand, copying every text excerpt from the websites, and then pasted onto Excel sheets and Word documents. I used both software because into Excel I also collected the internet addresses as well as imagery from the websites. Thus, the Word documents include only the texts in a simple format.

Because Iittala's website as a whole is broader than of Lumene's, I stopped collecting from Iittala once I reached the same amount of data collected from Lumene's website. After the collection, the text files were imported into AntConc to work on the data. In the Lumene file, there are 33 578 tokens, and in the Iittala file, there are 33 141 tokens, which make the total of 66 719 tokens.

Considering the ethical limitations on data collection and utilization, the data of this study is free of ethical issues since all of the excerpts are freely available online. The websites did not have any authors listed and are thus company-owned. Both brands had versions of their websites targeted at different audiences and countries in different languages, and all of these website versions were freely accessible from a Finnish network without VPN connection.

## 3.2. Methods

In this chapter, the methods used in this study will be explored. The methods utilized are corpus-assisted discourse analysis and qualitative data analysis by coding with a codebook. First, I will focus on corpus-assisted discourse analysis and then move onto coding the data. With these methods, I am trying to find answers to my research questions, which are:

RQ1: Are the Finnish brands incorporating characteristics of the Finnish national identity in their international marketing materials?

RQ2: What are the linguistic features and strategies with which they construct the Finnish national identity?

### 3.2.1. Corpus-assisted discourse analysis

The method used in this study is corpus-assisted discourse analysis, and it is mainly a qualitative analysis. First, the concept of corpus linguistics is determined and then I will move on to explain what corpus-assisted discourse analysis is and how I will use it in my study.

Corpus linguistics refers to the study of naturally occurring language, in which the language samples are collected and kept in computer files (Baker, 2010, 12; McEnery & Wilson, 2001). A corpus usually represents a specific variety of language, and therefore is a large collection of authentic texts, which is then easier to manage and analyze by using a computer software (Ibid., 2010, 12). Corpus linguistics can be used to analyze data both qualitatively and quantitatively (McEnery & Wilson, 2001, 76). Qualitative analysis can reveal detailed distinctions from the data and the data can be studied for rare phenomena, while quantitative analysis offers more generalizable and statistically dependable results (Ibid., 2001, 76-77). With corpus linguistics, language is studied and analyzed by finding linguistic patterns within the language. These patterns can be, for example frequency, collocates, concordances, or keyness (Baker, 2023).

Frequency refers simply to studying how frequent something is in a corpus, i.e. how many times something appears within a corpus (Baker, 2010, 30-32). Studying frequencies does not have to be isolated to frequencies of singular words, the frequencies can also be, among others, lexical phrases, grammatical units, or fixed expressions. Frequencies alone might not reveal anything interesting or worth noting. However, when frequencies are compared with other patterns or with same findings in another corpus, that can already show more interesting results. (Ibid., 2010, 30-32)

A concordance means a table that shows every instance of a selected lexical item in a corpus with its context (Baker, 2010, 32-33). In other words, a lexical item is searched in a corpus and a corpus tool will show all of the occurrences with that particular lexical item in context. The context represented is usually few words before and after the searched item. Concordances are especially significant in qualitative language analysis because individual cases can be studied in detail within the contexts and because concordances reveal linguistic patterns for the researcher (Ibid., 2010, 32-33).

Close to concordances is collocation. Collocation refers to the relationship patterns between words or other linguistic features (McEnery & Wilson, 2001, 85). When, for example, two words collocate, it usually means there is a strong likelihood that the words appear next or close to each other in natural language. Collocations cannot usually be analyzed without having done concordance work first to find the items that have relationships. Analyzing collocates reveal patterns in natural language that might not be found if only looked at concordances. (Baker, 2010, 35-36)

Keyness or keywords refer to words that statistically are typical or distinctive in a text or a corpus (Culpeper, 2009). However, keywords are more revealing than simple frequency, if analyzed accordingly (Baker, 2023, 98-100). Keyness works most accordingly when compared to something else, i.e. a specialized language corpus is referred to a large, standard corpus. Comparison can thus reveal us something interesting about the specific language variety under analysis (Ibid., 2023, 98-100). The data for comparison is called a reference corpus, and the decision of which reference corpus

to utilize is always somewhat problematic (Culpeper, 2009). The reference corpus should be large and represent the language studied, otherwise the results (the keywords) can be very uninteresting and reveal nothing worth analyzing further (Ibid., 2009). In this study, however, a keyword analysis is conducted using the corpora I have created to be each other's reference corpus. That will reveal the most distinctive words in each of the corpus and thus, demonstrate differences between the brands.

In studying language with corpus linguistics, there are many large existing corpora available to use or a new corpus can be collected for a more specific type of language analysis. For this study, a new corpus was created to study branding and marketing language by Finnish brands targeted at international audiences. The easiest way to study this kind of language was to collect texts directly from the brands and create a corpus from those texts.

Utilizing corpora in discourse analysis is relatively new and little used in the field of corpus linguistics (Baker, 2023, 13-14; McEnery & Wilson, 2001, 114). Initially, corpora were seen only as a quantitative method in studying language but has since then expanded into qualitative language analysis as well (Ibid., 2023, 15-16). Corpus-assisted or corpus-based analysis focuses more on the qualitative analysis of discourses studied rather than the corpus data and quantitative analysis, if compared to corpus-driven analysis, for instance (Ibid., 2023, 19-20). Moreover, according to Baker (2023, 16-18), corpus-assisted discourse analysis is less biased than doing discourse analysis without a corpus. The assumption is that with corpora, the data is collected and examined without as strong presumptions because hopefully the starting point of a study is that the data has not been chosen to confirm the existing biases (Ibid., 2023, 16-18). In addition to that, corpora are helpful in finding patterns used in naturally occurring language that create incremental effect on discourses (Ibid., 2023, 18-19). In other words, we read and hear certain discourses often enough to start producing it ourselves even though we might not realize it.

Identity studies and corpus-based or corpus-assisted discourse analysis have begun overlapping only in the 2000s (Baker, 2023, 15-16). Since then, there has been a lot of studies on revealing identity

discourses with the help of corpora. One example is Romero-Trillo & Cheshire's (2014) study on Scottish identity. They studied attitudes on Scottish identity in the printed press using corpus linguistics and critical discourse analysis (CDA). In their conclusion, they wanted to underline the significance of combining corpus linguistics and CDA because the methods together helped "unveil ideologies and hidden agendas" (Romero-Trillo & Cheshire, 2014).

In this study, the corpus I have collected will be of assistance when finding answers to my research questions. I will use the corpus tool AntConc to search for frequencies, concordances, collocates, and keywords. With these corpus linguistic methods, I will identify linguistic patterns and features that will answer my questions on whether there are signs of Finnish national identity embedded in the advertising discourse. The findings will be analyzed using the frameworks on constructing national identity in discourses and language in advertising.

### 3.2.2. Qualitative data analysis by coding

In addition to corpus-assisted discourse analysis, qualitative data analysis by coding the data is executed. Coding refers to the process in which parts of the data is analyzed by giving it specific codes to confirm the underlying assumptions. It is one of the key elements in completing qualitative data analysis (MacQueen et al., 2008). Codes are inherently labels that are assigned to parts of the data to build the foundation for arguments of the analysis (DeCuir-Gunby et al., 2011; MacQueen et al., 2008). Codes for the coding process can be developed from earlier theory, or they can be data-driven, which means the codes emerge from the raw data (Ibid., 2011). As is the case in this study, the codes can also be developed from the goals or research questions of a particular project. The codes in this study emerge from the literature on Finnish national identity since the terms relating to that are of special interest.

A codebook, then, is created from the codes chosen to analyze the data. Codebook consists of the codes chosen, their definitions, and examples of the code in use to guide in the process (Ibid., 2011). The structure of the codebook is quite simple, although the process of creating the codebook might be complicated and insisting (Ibid., 2008). That truly was the experience in building the codebook for the analysis of this study. Some categories were easier than others, however, separating the categories from each other and creating sub-categories was more difficult than anticipated.

MacQueen et al. (2008) list six basic components for the structure of the codebook, which are 1. the code, 2. a brief definition, 3. a full definition, 4. a guideline for using the code, 5. a guideline for when not to use the code, and 6. an example of the code in use. However, following DeCuir-Gunpy et al.'s (2011) structure, which includes the code, the full definition (including the guidelines), and examples, I decided to form somewhat similar a codebook. My codebook consists of the following: the code, the definitions, guidelines for when to use the code, and examples. The codes were simple enough to understand without adding guidelines for when not to use the code.

The codebook used in this study was formed on the base of studying Finnish national identity. I built the codebook using categories that emerged from the literature discussed in section 2.1.2. Initially, the themes considered were nationality-related terms, terms relating to independence, uniqueness of Finland or the Finnish, using the Finnish language, and nature. Of these, the category of independence-related items was later deleted from the codebook because the data of the study does not include any references to anything independence-related. Thus, the final codebook (Table 2) has four main categories of which one has six separate sub-categories. The full coding scheme is attached and can be found in appendix 1. The main categories selected for analysis are:

1. *National tags*: references to nations, nationalities, and geographical locations
2. *Uniqueness*: references to something that is uniquely Finnish and/or internationally recognizable markers
3. *Language*: using Finnish language, code-mixing
4. *Nature*: references to nature and terms related to nature



Of these four categories, the category of nature has six sub-categories, which are: 1. landscape, 2. natural phenomena, 3. natural elements, 4. animals, 5. plants, and 6. colors inspired by nature. The category of nature was decided to separate into sub-categories because of the number of nature-related references in the data and to help with the coding process. The sub-categories were chosen based on the coded lexical items in the category of nature. Creating the sub-categories was not straightforward nor effortless since the lexical items could be interpreted as belonging to many sub-categories. In the end, these sub-categories were chosen because these represent different aspects of nature and each of the lexical items could be placed in one category. However, the analysis on nature-related references will focus more on the patterns that emerge from the data rather than presenting examples from each of the sub-category.

<b>Codebook for terms representing Finnish national identity</b>			
<b>Nationality</b>	explicit references to nations, nationalities, and geographical locations	Finland, Finnish, Nordic, Scandinavian, North, Northern, Lapland, Arctic, Scandinavia	<p>“Our Arctic Spring Water is captured directly from springs in <b>Finnish Lapland.</b>”</p> <p>“The Valkea tealight candle holder, with its classic, soft profile, takes you <b>far North, to Finland,</b> where people relish the darkness of autumn and winter.”</p>
<b>Uniqueness</b>	references to something that is uniquely Finnish		<p>“...they often deviate from the traditional clean-lined puritanism of <b>Finnish design aesthetics.</b>”</p> <p>“Their design approach is influenced by nature, <b>Finnish folklore</b> and traditional decorative arts with a modern twist.”</p>

<b>Language</b>	code-mixing	using Finnish language	<p>“The name ‘<b>Virva</b>’ originates from the <b>Finnish word virvatuli</b> (will-o'-the-wisp).”</p> <p>“Nordic-C [<b>Valo</b>] Triple Glow Radiance Elixir is a supercharged antioxidant serum that is clinically tested* to boost radiance, intensely hydrate and protect skin’s youthful appearance.”</p>
<b>Nature</b>	explicit references to nature, references to natural phenomena or natural elements	nature, natural, landscape/scenery, animals, plants, light, rain, air, wind etc.	<p>“We source our <b>Finnish oats</b> in co-operation with Finnish food industry.”</p> <p>“<b>The Tundra</b> pattern consists of several smaller patterns inspired by the rugged beauty of <b>Arctic nature</b>.”</p>

Table 2: Codebook for qualitative analysis

The process of coding is assigning the previously established codes into the data (DeCuir-Gunpy et al., 2011). The goal of this process is to find patterns in the data that signal the presence or absence of specific details of information (MacQueen et al., 2008). Coding process is usually circular or iterative, especially if there are more than one person coding (Ibid., 2008). Even if not, coding might have to be done several times in case the codebook is not clear enough or does not provide answers for questions arising while coding. In this study, the codebook did change multiple times during the coding process to make it clearer and more understandable.

In the coding process, there were two other coders in addition to me. The second-coders received 20 random sentences of the data that I had already coded. The second-coders coded the sentences in a very similar manner than I had done. Majority of the differences were caused by me coding the sentences multiple times and the second-coders coding them into one category. The rules of coding (multiple codes can be applied) were explained clearer and then, the second-coders

understood what was meant and how the coding should be executed. The differences that arose were discussed and we all came to the same conclusions. A few examples of the coding will be presented below.

Example 1. *“Their design approach is influenced by nature, Finnish folklore and traditional decorative arts with a modern twist.”*

My coding: nature and uniqueness

Second-coders: uniqueness

Example 2. *“Formulating with one foot in the wild Nordic nature and the other in the lab means that our products have a unique blend of naturalness and tested efficacy.”*

My coding: nature and nationality

Second-coders: nature

## 4. RESULTS AND DISCUSSION

This section will present the results of the study. After reporting the results, a discussion chapter is offered to discuss the results further. First, the results will be considered in the light of Finnish national identity as well as advertising language. Then, a keyword analysis of the two corpora will be carried out. And lastly, the discussion is offered, which includes the consideration of possible research limitations as well.

### 4.1. Results

In this chapter, the results of the study are reported according to the methods used. First, the results of how Finnish national identity is constructed in the data will be reported. The results will be discussed in the same order as displayed in the codebook. After coding the characteristics of Finnish national identity, results of the coding are presented with the characteristics of advertising language as well as nation branding. Lastly, the results of the keyword analysis are demonstrated and discussed further.

#### 4.1.1. The Realization of Finnish National Identity

This chapter will focus on how the Finnish national identity is realized in the data. I will use the codebook I have conducted to demonstrate how the five categories of lexical items are or are not present in the data. I will analyze the data in order of the codebook, starting from nationality-related items. The examples provided will act as examples from advertising language and nation branding as well, meaning that the analysis of characteristics of language in advertising and features of nation branding will be embedded in this section.

#### 4.1.1.1. Nationality

As stated earlier in this thesis, nationality-related terms have a strong connotation in the minds of Finnish people as independence and the concept of own land are important aspects in shaping the national identity. In the category of lexical items referring to nationality, terms related to nations (Finland), nationalities (Finnish, Nordic, Scandinavian), and to geographical locations (Arctic, Lapland, Scandinavia, North) were coded in the data.

In coding of lexical items referring to nations, *Finland* was undoubtedly the term that was expected and also present in the data. In the corpus, the search word *Finland* has 136 hits. The context in which *Finland* is the most common is in the phrase *Made in Finland* (with 67 hits). Most products from Lumene are made in their own factory in Finland and Iittala still has a factory in Finland as well, in which they produce mainly glass-made dishes and objects. Next, I will offer some examples and discussion of the use of *Finland* from the data.

- (1) “*The Aalto vase is mouth-blown at the Iittala glass factory in **Finland**, and each vase takes seven artisans a total of thirty hours to make.*”
- (2) “*Lumene products are and will be designed in **Finland** and sales, marketing, logistics and other functions employ over 300 people in **Finland**.*”
- (3) “*Nordic willowherb flower extract is produced from wild harvested and hand-picked willowherb flowers in **Finland**.*”

These examples offer different contexts in which the term *Finland* is used. In the first example (1), it is highlighted that the Aalto vase is a luxury item since it is mouth-blown glass and made in Finland with care and devotion. Finland, here, represents quality that cannot be achieved if made somewhere else. The second example (2) offers quite a similar disposition since it highlights that it is guaranteed the designing of the products will stay in Finland and thus brings some aspect of quality to the products. The sentence also implies that it is a positive feature to be able to employ so many people in Finland. In the third example (3), Finland is emphasized as being a place where wildflowers grow

and that they are pure in order to use them in cosmetic products. Here, again, the fact that they are picked in Finland offers quality to the product.

All of the examples underline the concept that because Finland is the country they are made in, designed in, or picked from, they have a special quality and uniqueness to them that cannot be found elsewhere. As discussed earlier in this thesis, in discursive construction of national identities, singularization, a sub-strategy of constructive strategies, focuses on showing the nation in a positive light by emphasizing the uniqueness of it (Wodak et al., 2009). These examples demonstrate this notion ideally and Finland is shown in a positive light; the people here are innovative, there are factories and people working in those factories that produce quality items, and the environment here is clean and unpolluted which allows the picking of natural ingredients.

This phenomenon can be also discussed in the context of nation branding. As a reminder, nation branding means creating ideas of what a nation is through practices from marketing (Kaneva, 2011). Though it might be unintentional, Finland as a nation is showcased and thus branded in a certain way here. Examples as these are perfect in the sense of creating associations in the minds of consumers and therefore, creating associations of what Finland is like.

When coding lexical items referring to nationalities, it was expected to find terms such as *Finnish*, *Nordic*, and maybe even *Scandinavian*, although Finland is not part of Scandinavia, only the Nordic countries. In the corpus, the term *Finnish* has 189 hits and *Nordic* 248. *Scandinavian*, however, appears only seven times. It also appears only in the data from Iittala, and in three different contexts. All of them, however, refer to *Scandinavian design* or *style* as seen below.

- (4) “*The [Aalto] Collection is a staple of modern **Scandinavian** design and Iittala’s most iconic series.*”
- (5) “*Inspired by the mushroom, Tapio Wirkkala’s Chantarelle vase is one of the greatest pieces of **Scandinavian** design.*”
- (6) “*The modern salmon pink colour goes beautifully with earthy tones but also adds warmth to a sleek and minimalist **Scandinavian**-style decor.*”

This is quite odd since Finland is not a Scandinavian country and all of these examples refer to designs by Finnish designers. However, perhaps the goal was to create associations in which Finnish design is seen as part of Scandinavian design because it might be more known to people worldwide, and Finnish design has similar features than Scandinavian design, such as minimalism. And as stated earlier in this thesis, creating associations in the consumers' minds is one of the key characteristics of advertising language (Simon & Stoian, 2020).

The term *Finnish*, then, appears 189 times in the whole corpus, as stated earlier. Out of these, the terms conveys most frequently with the phrases *design aesthetics* and *glass design*, as well as with the terms *design* and *designer*. There are other occurrences as well, as can be seen in the examples below.

- (7) “Used since ancient times, **Finnish** birch sap is rich in minerals, amino acids and hydrating sugars.”
- (8) “Our natural products have been carefully crafted within the **Finnish** wilderness.”
- (9) “Shop the latest skincare and makeup innovations from our **Finnish** HQ.”

In all of these examples, the term *Finnish* adds some value to the sentence as all of these would be grammatically correct without stating that it is in fact *Finnish* birch sap or headquarters. The Finnishness is once again highlighted in a positive light. The seventh example (7) could certainly state that “birch sap is rich in minerals...” because it is true for all birch saps and not just the sap collected from Finnish nature. However, the essence of Finnishness adds the value that it is better because it has been collected in Finland and not somewhere else. The same applies in example eight (8), in which Finnish wilderness is cherished and the products are emphasized as being better because they have been collected from Finland. Example nine (9) is quite similar to the above-mentioned, except the question is not about the superiority of Finnish nature but the fact that the headquarters are located in Finland, which exemplifies the value of Finnish workers.

In the category of nationalities, the term *Nordic* has the most hits within the corpus. In defining the Finnish national identity, being Nordic did not explicitly emerge from the literature. Nevertheless, a sense of belonging to their own territory is a strong building block in Finnish national identity (Oinonen et al., 2005). This could be applied to belonging to the Northern Countries or to the north in general. With that in mind, some examples of the use of *Nordic* are presented.

- (10) “*Its fresh gel texture contains brightening **Nordic** willowherb, hydrating **Nordic** algae and pure Arctic spring water.*”
- (11) “*Invisible Illumination Liquid Blush hydrates, illuminates and adds a natural flush of color to your skin for a radiant **Nordic** glow.*”
- (12) “*[Oiva Toikka’s] imaginative, rich and bold glass art is a departure from mainstream **Nordic** design.*”
- (13) “*From icons to modern classics, we bring visionary designers together with master craftspeople at the Iittala Glass Factory in Finland to innovate in ways that inspire balanced **Nordic** living.*”

In these examples, the term *Nordic* is used to produce additional value to the claims. In example ten (10), *Nordic* describes a nature-derived ingredient, in which it seems to be important that the natural ingredients are indeed Nordic. Example (11) is quite peculiar since *Nordic* is used in a noun phrase “a radiant Nordic glow”, and at least to me, the concept of *Nordic glow* is unknown. Nonetheless, it is probably a feature that is admired or otherwise desired to be worth advertising. In the corpus, the phrase *Nordic glow* appears six times. The term *Nordic* is also the most frequent collocate with *glow*. In example (12), “mainstream Nordic design” represents a style of design that should be known to the reader since in this context, the style of Toikka’s design differs from it. Perhaps the sentence suggests that Nordic design is the opposite of Toikka’s “imaginative, rich and bold glass art”. Example (13) is somewhat similar to example (11), in which there is something desired to be gained and, in this example, it is a concept of “balanced Nordic living”.



Examples (11) and (13) also represent a before-mentioned strategy of the discursive construction of identities called positioning. Positioning means the placing of self and others into different social roles in discourses (De Fina, 2011, 304-305). The users of these brands' products, and more importantly, Finnish people are positioned into the roles of Nordic people who have a certain *glow* and a *balanced living*.

In addition, using the term *Nordic* could be connected to the same argument as using *Scandinavian*, in which the brand wants to create certain associations in the consumers' minds. *Nordic* is seen as a valuable term to describe the brand and the products because it creates certain meanings that are desired. Furthermore, the process called indexicality is at work here. Indexicality, as to remind, refers to the process in which identities are constructed by communicating indirectly through meaning associations (De Fina, 2011, 302). Because the process of indexicality relies on previously established stereotypical associations, the brands want to send a specific message when using the term *Nordic*.

When coding for lexical items related to geographical locations, *Arctic*, *Lapland*, and *north* were terms to be expected. Names of towns or villages in Finland were not coded in this category because they do not serve the purpose that is studied in this thesis. The term *Arctic* has 115 hits in the corpus. It is used by both of the brands in various contexts. Next, some examples are offered.

- (14) “*The design draws inspiration from the demanding conditions in **the Arctic tundra**, showcasing multiple unique small patterns that together create a compelling entity and structure.*”
- (15) “*The unique Tundra pattern consists of several smaller patterns inspired by the rugged beauty of **Arctic** nature.*”
- (16) “*Harvested from the latitudes near **the Arctic circle**, the heather flower has powerful anti-inflammatory properties & rejuvenating benefits.*”

In the examples (14) and (16), the term *Arctic* refers explicitly to geographical locations. *Arctic tundra* can only be found in the northernmost parts of the planet and *the Arctic circle* being the most northern

circle of latitude. Furthermore, example (15) refers to the nature found only in the Arctic, meaning above the Arctic circle. While the Arctic circle does pass through Finland in the north, majority of the country does not belong to the Arctic. Thus, *Arctic* does not unite all Finnish people, or construct common national identity. However, promoting *the Arctic* might be seen as appealing in advertising because it is rare to people internationally. Thus, the brands create associations and fantasies between Finland and the Arctic, which can be appealing to consumers around the world.

With using such a term as *Arctic*, the brands might be using the strategies of transformation to construct national identity. Transformation strategies refer to the attempt to change already achieved national identity into another direction (Wodak et al., 2009). The brands may subtly hint that maybe *Arctic* should be considered as a feature in the national identity of Finland. Or perhaps it has an exotic sound to it, which appeals to the non-Finnish, as discussed previously.

The term *Lapland* appears only six times in the whole corpus. Geographically, in Finland *Lapland* and *the Arctic* can be basically used as synonyms because the geographical borders for these are almost identical. It seems that the brands have chosen to use *Arctic* more often than *Lapland*, although in many cases they could have used either of the terms. Below are the three different contexts in which *Lapland* appears.

- (17) “*Inspired by the melting ice in **Lapland**, the Ultima Thule is design legend Tapio Wirkkala’s most famous work.*”
- (18) “*These golden berries are a rare **Lapland** treasure as they contain twice as much Vitamin C than their equivalent weight of oranges.*”
- (19) “*Our Arctic Spring Water is captured directly from springs in Finnish **Lapland**, where it has been purified by nature.*”

In all of the examples above, the term *Lapland* refers to the nature in northern Finland. In example (19), *Arctic* and *Lapland* are linked to mean the same geographical location. Perhaps *Lapland* is added to offer broader context in what the brand means by *Arctic spring water*. In my experience as being

Finnish, Lapland resonates with the Finnish more than the Arctic. From this point of view, *Lapland* would be perhaps a better suited option in constructing national identity. However, by choosing not to use *Lapland* as much in the websites, the brands promote exoticism rather than Finnishness.

The term *north* only appears five times in the corpus and out of these, only two should be coded in this category. These two are presented below.

(20) “Light in **the north** is like no place else.”

(21) “The Valkea tealight candle holder, with its classic, soft profile, takes you far **North**, to Finland, where people relish the darkness of autumn and winter.”

It seems that in most cases, the brands have chosen to use *Nordic*, *Finland*, or *Arctic* rather than *north*. Perhaps *north* is too broad a concept for the brands’ needs and rather use more narrow concepts, such as *Nordic* or *Finland*. Example (21) also mentions *Finland* in addition to *north*, perhaps to offer more context. Additionally, *north* may not create as strong associations as *Nordic* or *Finland/Finnish* which might be a reason not to use it that much as advertisers try to create strong fantasies to sell more.

While *Scandinavian* appeared seven times, *Scandinavia* only appears once in the corpus. This is not surprising since Finland is not in Scandinavia, as stated before.

(22) “Sourced in the cold waters of **Scandinavia**, Nordic algae is a very potent natural skincare ingredients with hydrating and anti-ageing properties.”

From this sentence, however, it is not necessarily true that the brand means Finland. Perhaps they have sourced all of the Nordic algae outside of Finland, from somewhere in Scandinavia.

To end the discussion on lexical items related to Finnish nationality, a table (Table 3) is provided to demonstrate the differences on the terms between the two corpora. All of the terms discussed above are visible in the table. From there, there are several clear differences between the brands. Iittala showcases Finnishness with the terms *Finland* and *Finnish* more when compared to Lumene, which in turn prefers to use the term *Nordic*. A smaller, but visible difference is with the

term *Arctic*, which is used over twice as frequently by Lumene. Lastly, a minor detail can be detected with the use of the term *Scandinavian*, which is used only by Iittala. Lumene uses *Nordic* instead, which is also the right term geographically.

	hits in the Lumene corpus	proportion % of the categories	hits in the Iittala corpus	proportion % of the categories
Finland	32	9.12	104	29.21
Finnish	23	6.55	166	46.63
Nordic	210	59.83	38	10.67
North	4	1.14	1	0.28
Scandinavia	1	0.28	0	0.0
Scandinavian	0	0.0	7	1.97
Arctic	78	22.22	37	10.39
Lapland	3	0.85	3	0.84
<b>Total</b>	<b>351</b>	<b>~100%</b>	<b>356</b>	<b>~100%</b>

Table 3: National tags in the two corpora

#### 4.1.1.2. Uniqueness

Uniqueness in the context of national identity, refers to the feeling of being unique and different than other nationalities or peoples. It is common in the construction of Finnish national identity to compare *others to us* and emphasize the Finnish distinctiveness and uniqueness. When coding for lexical items related to uniqueness, references to something being uniquely Finnish were looked at. This may be realized with different constructs and strategies to promote the originality or uniqueness of Finland or Finnish creations, inventions, people, or places, for example. Next, some examples from the data are presented.

(23) “*Their design approach is influenced by nature, **Finnish folklore** and traditional decorative arts with a modern twist.*”

(24) “*Oiva Toikka (1931-2019) is one of the great personas of **Finnish glass design.***”

(25) “***Finnish oats have exceptional abilities** to help moisturize and soothe the skin.*”

(26) “*Designed by architect Alvar Aalto in 1936, the Aalto collection is an internationally renowned **classic of Finnish glass art.***”

(27) “*The organic Nordic birch sap is tapped from birch trees growing in certified organic forests in Ostrobothnia, coastal western Finland.*”

In these examples, uniqueness is expressed in various manners. Finnishness is highlighted in all of the examples and thus, it produces the image of being exceptional and unique compared to others, which is a constructive strategy in construing national identity. Finnish folklore and its effect on Finnish national identity was discussed in chapter 2.1.2., and here it can be seen in the example (23). Finnish folklore is treated as inspiration in the design process, which shows its originality and exceptionality because the folklore is rich and known widely for it to be recognized in the finished design product. As stated earlier, Finnish folklore inspires other designers as well, of which the Kalevala jewelry is a great example. This is also a great example in which nation branding is at process. When the product is branded as being inspired by strong history in folklore, it reflects to the whole nation as well and gives a specific image of Finland.

In examples (24) and (26), the uniqueness is demonstrated in the phrases *Finnish glass design* and *Finnish glass art*. The phrase *Finnish glass design* is repeated quite often in the data, having 33 hits. If looked at the broader term, *Finnish design*, it has 63 hits in the data. The uniqueness of Finnish design is thus created with the prominent use of these phrases while emphasizing the Finnishness of designing. As discussed earlier, the international marketing of Finnishness creates the image of Finnish national identity to Finns as well and is an important building block in this aspect.

Example (25) is quite obvious in expressing the uniqueness. They could have simply highlighted the exceptional abilities of oats, however, they have chosen to emphasize the exceptional abilities of *Finnish oats*, as if they had unique abilities that other oats do not have. In this example, the presence of the verb *help* is also recognizable. As considered earlier in this thesis, verbs such as *help*, *may*, and *could* are used in abundance in advertising language, although they weaken the claim of the advert. *Help* is used generically here, which basically makes the reader ignore the meaning and read the claim as if the word was not there altogether.

Example (27) represents the uniqueness of Finland as a place. Again, as in the previous example, the basic meaning of the sentence would not change if they had not included the precise location from which the birch sap is collected. But by including the more precise geographical location, they are creating the concept of it being unique and extraordinary and that is why they collect the birch sap from there and not from other places. In addition, nowadays brands have responsibilities regarding sustainability issues, and for the brand to know exactly where their birch sap is sourced, shows the consumer that the brand cares and ensures the quality of their ingredients.

These examples are strong in showing the Finnish national identity. They all show the nation in a positive light, which creates positive associations in the minds of consumers. Moreover, a discursive strategy of constructing national identity is present here. The examples are significant in demonstrating the narration of the national culture (Wodak et al., 2009). They are undoubtedly creating connections between stories, landscapes, scenarios, and national symbols that represent the shared experiences of Finnish people. These sentences also create emphasis on origins, continuity, and tradition by illustrating the unchanging identity of Finland with phrases such as *Finnish folklore*, *Finnish glass art*, and *design*.

#### 4.1.1.3. *Finnish language*

Using Finnish language is an important aspect of Finnishness. The creation of written Finnish was significant in the construction of Finnish national identity. Nowadays, knowing Finnish is seen as an important aspect of being or identifying as Finnish. When coding this category of lexical items, all instances of using Finnish, i.e. code-mixing, were coded. Both of the brands code-mix quite prominently and have decided to keep Finnish names for many of their products. A difference between the brands that I noticed is that Iittala usually offers an equivalent in English or explains the meaning of the word used but Lumene does not do that explicitly. They might have named their

products “twice” with a Finnish and English name, however that is not clear to a reader who does not know Finnish. Let us examine some examples of the use of Finnish language.

- (28) “***Kivi*** (meaning “stone” in Finnish) are small jewels of light designed by Heikki Orvola in 1988.”
- (29) “***Raami*** – ‘frame’ in Finnish – is a new dining collection designed by Jasper Morrison.”
- (30) “The name ‘***Virva***’ originates from the Finnish word *virvatuli* (will-o'-the-wisp), which in the folklore of the Northern countries has been said to mark the location of buried treasures.”
- (31) “Bestselling LUMENE Nordic-C [***Valo***] Glow Boost Essence is clinically tested\* to boost glow and intensely hydrate for energized, visibly more radiant skin.”
- (32) “Also our ***Arctic Hydra Care*** [***Arktis***], Nordic Sensitive body collection as well as ***Herkkü*** [***Calm***] cleansers are developed for sensitive skin and they are completely fragrance-free.”

The first two examples here are straightforward. The Finnish name of the product or the product line has been decided to leave in the international marketing material and then translated into English. This might be because the Finnishness of the company, designers, and the names of products have been wanted to maintain and even emphasized. Example (30) works in a similar manner, however, there is broader explanation and more context given as well as the translation. These three examples are from the Iittala data.

Examples (31) and (32) are from the Lumene data and it is quickly noticed that the inclusion of Finnish language works differently than in the examples from Iittala. Lumene has also decided to leave the original Finnish name of the product line but does it in a different manner. In many other instances as well, the Finnish name is in square brackets and the word’s English equivalent is present in the English name of the product. In example (31), *glow* does not mean *valo* in Finnish, although, it can be argued that Lumene has decided that their meanings are similar enough since all of the *Valo* products claim to “[have] a dual glow enhancing action”, “restore your skin’s radiance while you

sleep”, or “boost radiance, intensely hydrate and protect skin’s youthful appearance.” In other words, they have decided to associate *glow* and *radiance* with *light*.

In example (32), a different kind of pattern of code-mixing can be detected. In the first instance, the Finnish equivalent for Arctic is in the square brackets and the English word is included in the name of the product. However, in the second instance, these are reversed. The equivalent for *herkkä* is given in the square brackets instead. Again, *herkkä* and *calm* are not exactly literal translations, however, they are more similar in meaning than *valo* and *glow*. Perhaps the product line (Herkkä) is being highlighted and not a singular product and thus, they are presented this way.

An interesting phenomenon that I noticed in the data was that sometimes a certain name was translated into English and other times not. Here are some examples to demonstrate this.

(33) “**Leppäinen** is part of Oiva Toikka's Birds by Toikka collection, which combines the artist's love of nature and glass art.”

(34) “**Kiikkuri**, based on the archival bird shape, now emerges in beautiful new colours that add to its allure.”

(35) “**The Flycatcher** continues to be a handmade work of art that is made by mouth-blowing and has its own personality.”

(36) “**The little Chiffchaff** is the lively and joyful soprano of this collection.”

This seemed quite odd to me because why not translate everything but leave some names entirely in Finnish. At first, I thought that perhaps this was a mistake because the website was still new, and I noticed some other errors in the layout as well. However, after doing some research, it was revealed to me that *Leppäinen* and *Kiikkuri* are not actually real birds. Although, they are somewhat used as informal names among people for *Leppälintu* (common redstart) and *Kaakkuri* (red-throated diver).

To end the chapter on code-mixing, a table (Table 4) is presented. For the table, I have counted every instance of Finnish language in both of the corpora. Finnish people’s names and place names are excluded from the count. Some struggle emerged when counting the word *aalto*, for example,



because it is both the name of the vase and the person who created it. However, I tried to exclude the times it was clearly used to refer to the person himself. From the table, it is very obvious that Iittala uses Finnish language more than Lumene. Majority of Iittala’s products are named clearly after Finnish words. Lumene, on the other hand, has named most of their products entirely in English. Studying Iittala’s data closely, there were quite many instances in which the Finnish word was not translated into English, as I previously suspected. Nevertheless, for many products, an English translation was provided or it became clear in the context.

	Finnish words in the corpus	proportion % of the categories
Lumene	60	11.95
Iittala	442	88.05
<b>Total</b>	<b>502</b>	<b>100.0%</b>

Table 4: Finnish words in the two corpora

#### 4.1.1.4. *Nature*

Altogether, nature is an important aspect for Finns and nature-related paintings and art in particular were utmost significant when Finnish national identity begun to take shape. Thus, it is no wonder that Finnish brands want to incorporate elements of nature in their marketing. The data includes an abundance of different kinds of references to nature, and therefore nature-related lexical items are also divided into sub-categories to ease the coding process. The main category is explicit references to nature (nature, natural, wilderness, the wild), and the sub-categories found in the data are references to landscapes, natural phenomena, natural elements, animals, plants, and colors inspired by nature, which will be analyzed through the patterns of language use found in the coding process. Let us start by examining explicit references to nature. In the whole corpus, *nature* has 62 hits, *natural* has 34 hits, and *wilderness* 14 hits. Next, two examples of each term are presented.

(37) “Formulating with one foot in **the wild Nordic nature** and the other in the lab means that our products have a unique blend of naturalness and tested efficacy.”

(38) “It was **in nature** that he found his much loved solitude and the inspiration for forms that industry could produce or artwork could create.”

Both of the brands use the term *nature*, however Lumene uses it considerably less (see Table 5). Example (37) is from the Lumene data, and the use of *nature* in all instances is similar to this because the brand claims to collect most of their ingredients from nature. In Iittala’s data, from which example (38) is, *nature* is mentioned mainly as a source of inspiration for designing art. It could be said that both of the brands are nature-inspired but it is utilized somewhat differently. Most of the hits refer to the nature that is outside, however there are some contexts where the term refers to the nature of someone i.e. their personality. The next examples demonstrate the use of *natural*.

(39) “Wild crafting means harvesting uncultivated plants from their **natural** or ‘wild’ habitat typically by handpicking.”

(40) “All available in complementary colours in earthy, **natural** tones.”

With the term *natural*, Lumene is more frequent than Iittala. Many of Iittala’s instances also refer to *natural* as meaning reasonable, logical, or inevitable. I also searched for the term *naturally*, and it was mostly used within this context as well and I decided not to include it here. Lumene, however, does use it in the context of wilderness as well, which is not surprising since Lumene’s concept is *natural beauty* and thus, they market with phrases such as “naturally derived ingredients”. Altogether, nature-related terms seem to be quite frequent in the data and therefore, next two examples of the term *wilderness* are presented.

(41) “Designed by Oiva Toikka in 1970, Tundra is a tactile and nostalgic glassware collection inspired by **the harsh Arctic wilderness**.”

(42) “Our natural products have been carefully crafted within **the Finnish wilderness**.”

*Wilderness* is used much less than *nature*. The term only appears in two contexts since the example sentence (41) repeats quite often in the Iittala data. Lumene only uses the term once in this example sentence (42). However, a pattern emerges from the data related to *wilderness*, which is much more frequent, and that term is *wild*. *Wild* has 71 hits in the corpus, which is more than *nature*, for comparison. A few examples of *wild* are presented below.

(43) “*The eye cream is fragrance-free and vegan, containing upcycled and **wild-crafted** ingredients.*”

(44) “*The lightweight serum formula is infused with antioxidant-rich **wild** Arctic cloudberry and vitamin C combined with hyaluronic acid and polyglutamic acid for ultimate glow.*”

Basically, every one of the hits are from the Lumene data, Iittala data having only one hit, which is also ambiguous in meaning and I was not sure whether the context was relevant or not. However, in the Lumene data, *wild* is frequent and it collocates mostly with *crafted*, as can be seen in example (43). Another context in which *wild* appears is similar to example (44), meaning that the ingredients of the products are described as being *wild*.

To end the analysis on explicit references to nature, a table (Table 5) is provided. The table shows the differences between the two corpora on the terms discussed above. The differences are not that drastic but noticeable, nonetheless. However, the term *wild* is the most distinguishable with 70 hits in the Lumene corpus and only one in the Iittala corpus. Furthermore, Iittala does use the term *nature* more frequently, which is visible in the table. Although Lumene uses *nature* less, it could be explained by their use of many implicit nature-related references, which are discussed next.

	hits in the Lumene corpus	proportion % of the categories	hits in the Iittala corpus	proportion % of the categories
nature	18	15.93	44	64.71
natural	24	21.24	10	14.71
wilderness	1	0.88	13	19.12

wild	70	61.95	1	1.47
<b>Total</b>	<b>113</b>	<b>100.0%</b>	<b>68</b>	<b>~100%</b>

Table 5: Explicit nature-related terms in the two corpora

In the data, there are an abundance of implicit nature-related references. Nature is realized with different cues and strategies. Although the coding scheme has sub-categories for nature, the references will not be analyzed as such. First, some general examples are discussed and presented to demonstrate the various use of nature-related references in the data. Then, different ways to use the references are discussed mainly in the view of advertising language. I will examine patterns that emerge from the data and provide discussion on why they might be used that way.

Next, I want to provide some examples to show how the brands use nature-related references that are implicit. There are numerous examples of this in the data. Nevertheless, I will only present three. These can be seen below.

- (45) “*The Reed Warbler attracts attention with its **calm pine green colour** and beautiful silver lustre spots that reflect light.*”
- (46) “*Kastehelmi (“dewdrop” in Finnish) draws inspiration from **dewdrops glistening like a string of pearls under the morning sun** and refers to the circles of delicate bubbles in the pressed glass that give each piece in the collection its distinct character.*”
- (47) “*Our prebiotic powerhouse, **Nordic Oat xylitol**, protects the microbiome to promote skin health and is upcycled from our local Nordic food industry.*”

These examples hopefully provide an understanding of how differently nature-related lexical items are actualized in the data. From these examples, it is visible that in example (45), the brand has chosen to name the color after a tree. The adjective *calm* is linked with the color, suggesting that as a color, *pine green*, has a calming effect. Example (46) on the other hand, is a great example on how artists draw inspiration from nature, and how, with language, it is realized to impress and attract the

consumer's attention. In example (47), the brand presents an ingredient of the product to increase consumer's interest in the product by explaining what features the ingredient brings to the product.

Next, these functions of the nature-related references are studied further. There are reasons why the brands have chosen to use these terms and claims and next, the reasons are searched for in the light of advertising language. In advertising language, as discussed earlier in this thesis, important aspects are, for example, attention value, memorability, and selling power (Cook, 2008). Attention value is usually actualized in language with showing something surprising or unusual. This can be achieved by different linguistic strategies; however, the most important aspect is to remember that the consumer has to understand the meaning and the goal of the strategy in the context. (Cook, 2008; Goddard, 1998)

Memorability in language can be created with repetition, for example, or with phonological features. Selling power, on the other hand, is created by using complimentary adjectives and superlatives. Usually advertising language also lacks negative forms, although there are exceptions, such as the phrases *no other* or *nothing like*. (Ibid., 2008) Lastly, the goal of advertising is to create fantasies and associations in the minds of the consumers to sell the products (Ibid., 1998; Simon & Stoian, 2020).

A pattern of emphasizing uniqueness or originality through nature is noticeable in the data, and it could be connected to the characteristics of attention value and selling power as well as nation branding. Next, two examples are presented to demonstrate this.

(48) “***The unique Arctic light cycle results in an unusually potent super-fruit, with extremely high concentrations of vitamin C and antioxidants that **can help** make the skin appear brighter and radiant-looking by reducing the impact of free radicals.***”

(49) “***Light in the north is like no place else. After the long, dark winter comes 24 hours a day of intense summer sun.***”

The use of the adjective *unique* acts certainly as a feature of selling power, but it is also a way to attract attention. It has attention value because if something is claimed to be *unique*, it must be something unusual and original. Although negative forms are not common in advertising language, in example (49) can be seen the use of negative form as an exception. The phrase *no place else* is a feature of selling power that highlights the uniqueness it brings to the product. Both of these features and examples showcase the special light phenomenon found in northern Finland. The natural phenomenon is thus used as a feature to present the products' distinctiveness. Example (48) also offers another characteristic of advertising language. The sentence includes the generic *help*, which discussed earlier, weakens the claim made of the products' properties. Consumers usually ignore it and understands it as a generalization, but the *help* is there to protect the advertiser (the brand) in case the product does not perform as is claimed. (Cook, 2008)

Nature serves as an inspiration for artists as well, and this can be seen in the data. There are many instances in which some natural element or phenomenon acts as an inspiration for a product. By mentioning this in the advertising, the brand is creating associations in the consumer's mind to increase the selling power. Two examples of this are offered below.

(50) *"The design draws inspiration from the demanding conditions in the Arctic tundra, showcasing multiple unique small patterns that together create a compelling entity and structure."*

(51) *"The pressed glassware tumbler is inspired by the circles that form when a stone is thrown into the water."*

Both of these examples represent products that have obtained their inspiration from nature. Example (51) is more straightforward in this as the consumer can effortlessly imagine what the circles might look like in the water. Example (50) is more complex and abstract, although it still manages to create a fantasy in the consumer's mind, which is the goal of the brand after all. These fantasies created in the consumers' minds encourage the consumer to buy the product because it offers them a piece of

nature in their homes. These examples work as examples in nation branding as well; Finland is branded as a place in which nature is strongly present to draw inspiration from.

In addition to artists drawing inspiration from nature, nature-related references are also used to introduce and describe artists. From reading these introductions, it becomes quite clear that the brand wants to showcase the artists' source of inspiration, or how they have grown up near nature, providing them with a kind of appreciation towards nature that not all people have. Two examples of this type are presented below.

(52) *“A sculptor and woodcarver, Wirkkala’s designs reflect his passion for the **natural forms** found in his **native Finnish landscape.**”*

(53) *“The owl is part of Oiva Toikka's Birds by Toikka collection, which combines **the artist's love of nature and glass art.**”*

These examples are quite explicit in saying that nature is of importance to the artists. However, the source of inspiration in these is a broad concept of nature and not a specific element or phenomenon. Those types of references are also present in the data, in which are described how the artist is inspired by a specific element in nature. Consider the following examples:

(54) *“Inspired by **the melting ice in Lapland**, the Ultima Thule is design legend Tapio Wirkkala’s most famous work.”*

(55) *“Inspired by **waves (“aalto” in Finnish) in the water**, the vase is a symbol of Finnish design and one of the most famous glass objects in the world.”*

In these examples, the artists have drawn inspiration from a natural phenomenon (such as melting ice), or a natural element (water) to create a particular product, which have then evolved into product lines, however. In the data, the language in nature-related references is treated as if nature exists purely for the artists and their inspiration.

Another pattern emerging from the data is that nature-related references are used to showcase the properties of the product. Natural ingredients are linked with properties that are seen as having positive effects when using the product. Again, the mentioning of these nature-derived ingredients acts as a selling power. Two examples of this are presented below.

(56) *“Lumene Nordic Clear [TYJNI] Balancing Daily Serum supports oily, combination and blemish-prone skin with a potent mix of **balancing Nordic meadowsweet and calming Arctic roseroot.**”*

(57) *“Enriched with the new plumping triple hyaluronic acid, **replenishing organic Nordic birch sap, pure Arctic spring water and upcycled Nordic bilberry water,** this rich and nurturing balmy moisturizer envelops the skin with care and comforts it by forming a protective moisture-locking layer for soft and smooth looking complexion.”*

In the examples, the adjectives compliment the ingredients by giving them desired properties. The use of complimentary adjectives is a feature of selling power, as discussed above. In these examples, the adjectives are describing what kind of results or effects the nature-derived ingredients achieve in the product. Thus, elements of nature are seen as being good for the consumer and adding value to the selling power.

From the data, instances of comparative reference can also be detected. As stated earlier, comparative reference means making a reference without adding what it is referred to, for example, “product x is better” (Goddard, 1998). It is then the consumer’s task to imagine what could come after the reference, and usually the consumer’s mind interprets it as being a positive reference rather than a negative one. Below are two examples in which a comparative reference can be seen, again, linked with natural ingredients.

(58) *“Formulated with vegan collagen, **Nordic lingonberry water** and three types of hyaluronic acid, this innovative jelly-gel serum intensely hydrates **for smoother and plumper-looking skin.**”*



- (59) “**Smoother, firmer complexion** – Discover the potent power of Nordic berries with Nordic Bloom”

Both of these examples promise something *smoother*. However, they do not reveal to what smoother or firmer is being referred to. Automatically my mind, as a consumer, associates these with “smoother and plumper-looking skin than I have now” or “smoother and firmer than I could achieve with other products”. Although, the reference could be basically anything; “smoother than a dirt road”, for example, which is not promising much. Thus, the claim of the product’s abilities is weak and only there to protect the brand.

Another pattern that emerges from the theory of advertising language rather than from the raw data, is systemic-functional framework. It has been proven that advertising language can be studied within Halliday’s systemic-functional framework (Simpson, 2001). This means that conjunctive adjuncts were searched for in advertising language and it was successful. I also found the use of conjunctive adjuncts in the data of this thesis and some examples of these are presented below. In the examples, there are instances of the four major types of connectives that Simpson (2001) presented and used. Consider the following examples:

- (60) “Source your hydration from Nordic nature: Nordic Hydra [Lähde] products **also** contain pure Arctic spring water for extra hydration.”
- (61) “The pine green Chiffchaff is a small bird, **but** its colour and appearance make it distinctive and charming.”
- (62) “The sculpture is made of glass pendants and **when** moved by the wind, the delicate bubbles make a soft, melodic sound reminiscent of church bells ringing in Athens on a Sunday morning.”
- (63) “**If so**, vitamin C is the perfect ingredient for you - suitable for all skin types and ages, read on to find out why we love it so much...”

Example (60) represents the set of connectives called additives, and example (61) belongs to the group called adversatives. These two types of connectives construct semantic extension because they

create addition and/or variation between the clauses or propositions (Simpson, 2001). Furthermore, the adversative also creates some contrast between the linked propositions. Example (62), on the other hand, belongs to the set of connectives called conditional, and example (63) represents a type called causal. These two types operate as cohesive devices through enhancement, which means that they build a relation of cause and effect between the propositions (Simpson, 2001). All of these examples can be said to be reason advertising (Simpson, 2001), in which the advert itself offers a reason for the consumer to buy the product. The strongest reasons can be created with conditional and causal types of connectives (Simpson, 2001). And from these four, I think example (63) is the strongest candidate of reason advertising.

Lastly, a pattern that is also listed as a sub-category is introduced. Colors that are named after nature are prominent in the data. In Lumene's data it is more than expected since the shades in makeup products are usually connected to something natural. However, it was not expected that the Iittala corpus would have so many references to naturally named colors. It could be because colors named after something in the nature makes it recognizable, or it could be a strategy to incorporate more natural references to the marketing. Consider the following examples from the Iittala corpus:

(64) *"To honour the extensive Sarpaneva exhibition at the Helsinki Design Museum, Iittala has brought back the Blues vases in two new colours, **elegant rain** and **natural moss green**, as well as two new sizes, 200 mm and 320mm."*

(65) *"Inspired by nature, the new colour, **pine green**, lends harmony and an air of freshness to the tumbler."*

In example (64), it would not be clear that *elegant rain* even refers to a color if it was not explicitly said so in the context. Rain, as being water, is also transparent but in this context, it refers to a light shade of blue. *Natural moss green* is more straightforward in meaning as it has the color *green* in the name. However, the name would be fairly understandable without the adjective *natural*, as *moss* already refers to an element of nature. Example (65) explicitly states that the color has been inspired

by nature, which explains why *green* is wanted to specify with *pine*. All in all, the data is packed with colors named after nature, in addition to the already-mentioned, *salmon pink*, *cranberry*, and *calluna*.

#### 4.1.2. Keyword analysis

To be able to detect statistically distinct words in each corpus, a keyword analysis was conducted in AntConc. The analysis was done by conducting it actually twice. First, the Iittala corpus was assigned as the target corpus and Lumene as the reference corpus, which resulted in the word list of statistically distinct words in the Iittala corpus when compared to the Lumene corpus. After that, the corpora were swapped around that Lumene became the target corpus and thus, a second word list was achieved. In the table (Table 6), are both of these word lists combined, which makes comparing them easier. For the analysis, I used AntConc's default settings for the likelihood measure log-likelihood (4-term) and the threshold I set as  $p < 0.0001$ . Although, the keyword lists did not change even when I changed it to  $p < 0.5$ . The  $p$  (probability) value designates the amount of confidence that the word displayed is a keyword, therefore, the smaller the  $p$  value is, the more likely the presence of the word is due to a choice to use that word repeatedly, and not by a chance (Baker, 2023). In my analysis, changing the  $p$  value did not change the number of results, and each keyword process with different  $p$  values produced 100 keywords, from which I chose to include 30 to the table (Table 6).

	Iittala	Frequency	Likelihood	Lumene	Frequency	Likelihood
1	glass	532	748.833	skin	404	557.217
2	iittala	511	719.109	lumene	232	319.390
3	design	457	619.720	sodium	197	271.104
4	toikka	277	388.814	information	187	257.314
5	collection	317	387.166	oil	173	238.014
6	delivery	510	347.723	your	397	225.006
7	his	188	263.632	acid	159	218.720
8	gift	176	246.773	may	156	203.875
9	cl	167	234.131	or	339	203.432

10	cm	168	224.649	please	175	196.457
11	oiva	152	213.066	extract	130	178.771
12	tumbler	149	208.854	shipping	137	177.960
13	aalto	149	208.854	ingredient	129	177.394
14	tundra	145	203.238	ingredients	128	176.017
15	art	142	199.027	here	125	171.886
16	standard	172	196.887	vegan	117	160.872
17	mm	140	196.219	hydration	97	133.343
18	myiittala	131	183.587	order	109	132.622
19	days	227	180.215	nordic	210	129.576
20	vase	121	169.555	seed	93	127.839
21	wrap	118	165.345	packaging	93	127.839
22	green	118	165.345	serum	92	126.463
23	factory	143	163.569	use	186	121.169
24	members	116	162.539	list	112	119.659
25	purchases	118	141.347	fragrance	86	118.208
26	free	242	138.370	cloudberry	82	112.705
27	birds	98	137.291	c	81	111.329
28	designed	108	134.064	you	344	109.304
29	finnish	166	124.236	glycol	79	108.578
30	a	700	123.837	product	265	107.377

Table 6: Keywords when  $p < 0.0001$

The results of the keyword query are quite predictable after working on the data already for such a long time. Also, because of the data was collected from the websites by hand, product by product, it is not a surprise that words that repeat with every product are in the keyword lists. Considering Iittala's keywords such as *collection*, *delivery*, *cl*, *cm*, *mm*, and *myiittala*, which appear with almost every product because Iittala organizes each of their product to belong to a specific *collection*, which is mentioned with the product. Same is with *delivery* and *myiittala* since the delivery fees and times are repeated with each product and *myiittala* (membership program) is marketed often to the users of the website. The measurements *cl*, *cm*, and *mm* are prominent throughout the website as well because practically every product has its measurements displayed. Same arguments can be said to be true with Lumene's keywords such as *information*, *shipping*, and *ingredient(s)*. These are repeated often with every product and differ from Iittala's repeated words, which naturally makes them keywords.

It is very unsurprising that the first keyword in Iittala’s data is *glass* and Lumene’s is *skin*. It can be also detected that both of the brands use their brand name quite substantially since they both are the second strongest keywords. Otherwise, the keyword lists produced expected results, and from Iittala’s column, words such as *design*, *toikka*, *oiva*, *tumbler*, or *aalto* can be strongly associated with Iittala. It is visible that Iittala prefers to use the term *delivery*, while Lumene uses *shipping* since these words are both quite high on the list. In addition, Lumene’s often used ingredient-related terms are also keywords, such as *sodium*, *oil*, *acid*, or *extract*.

An observation from the keyword list that was also discussed earlier in chapter 4.1.1.1. is the difference between the uses of *Finnish* and *Nordic*. Iittala’s column has the keyword *Finnish*, while in Lumene’s side there is *Nordic*. From frequency alone, it was discussed that Iittala does use *Finnish* more prominently, and Lumene usually prefers the term *Nordic*. The difference is quite noteworthy since it can be also observed in the keyword list.

Although the keywords did not produce very interesting finds, I want to look at the strongest keywords *glass* and *skin* in more detail. One way to study keywords further is with clusters that occur around or near the keyword (Baker, 2023). With AntConc’s cluster tool, I created a list of three-word clusters with the word *glass* in them, which are shown in table 7. I did the same with the word *skin* and these three-word clusters are listed in table 8.

	Cluster	Frequency
1	the Iittala glass	58
2	at Iittala glass	50
3	glass factory material	48
4	glass factory in	44
5	of Finnish glass	33
6	glass art is	32
7	and bold glass	32
8	glass design his	31
9	glass his artistic	31
10	addition to glass	31

Table 7: Common clusters containing *glass*

	Cluster	Frequency
1	for all skin	42
2	skin types product	31
3	into the skin	18
4	agree the skin	14
5	skin for plumping	11
6	levels of skin	10
7	skin smaller molecular	9
8	skin types ingredients	9
9	skin feels soft	8
10	skin for a	8

Table 8: Common clusters containing *skin*

From looking at these tables, it is visible that Iittala uses same clusters more than Lumene. Lumene's 10<sup>th</sup> frequent cluster appears 8 times within the corpus, whereas Iittala's 10<sup>th</sup> frequent one appears 31 time in the corpus. Looking at all of the clusters the query produced, there are 319 cluster types containing *glass* and 454 cluster types containing *skin*. As can be seen in table 8, the frequency of the clusters drops quickly when compared to table 7, meaning that clusters containing *skin* vary more than clusters containing *glass*. Therefore, it can be argued that Lumene is more innovative with the phrases containing *skin*, whereas Iittala repeats the same phrases throughout their website.

## 4.2. Discussion

This chapter will present and discuss the most influential findings of this study. The results of the analysis were reported in the previous chapter, and this chapter will discuss them further, as well as draw conclusions of what was analyzed. In addition, this section will consider further the possible differences and similarities between the two brands studied. Finally, this chapter attempts at answering the research questions introduced in the introduction, which were:

1. Are the Finnish brands incorporating characteristics of the Finnish national identity in their international marketing materials?
2. What are the linguistic features and strategies with which they construct the Finnish national identity?

As the results of the analysis process have been reported in the previous chapter, I want to offer some further discussion on the themes visited above. From the results, it is quite clear that there are plenty of characteristics of Finnish national identity incorporated into the website of both brands. In addition, there are several examples in which the brands use the basic characteristics of advertising language and features of nation branding, although it might be unintentional. The brands have many similar features in the actualization of Finnish national identity. Both of them use nationality-related lexical items, as well as showcase the uniqueness of Finland and Finns, use Finnish language despite the audience being non-Finnish, and frequently use nature-related references which are both explicit and implicit in manner.

Let us start by answering research question 1: *Are the Finnish brands incorporating characteristics of the Finnish national identity in their international marketing materials?* Shortly, yes, the two Finnish brands studied do incorporate the characteristics of the Finnish national identity in their international websites. The codebook consisted of four categories of references to the Finnish national identity, which were national tags, references to uniqueness, using Finnish language, and references to nature and nature-related lexical items. These were selected for the codebook because they emerged from the literature regarding Finnishness and Finnish national identity. There were other important aspects to the construction of the national identity, however, some were totally absent in the data and thus not selected to be part of the codebook. Additionally, the limits of this thesis did not allow to select more categories for coding and analyzing.

All of the categories of the codebook were present in the data. Both of the brands used nationality-related lexical items, such as *Finland, Finnish, Nordic, Arctic, Scandinavian,* and

*Lapland*. Of these, it was noted that Iittala refers more to *Finland* and *Finnish*, whereas Lumene is more frequent with the term *Nordic*. *Arctic* is also more frequent in the sub-corpus of Lumene, and one obvious reason is because one of the product lines is called *Arctic [Arktis]*, which explains the more frequent use of the term. The second category of the codebook was references to something that is uniquely Finnish. Both brands incorporated this element as well by stating that something picked from Finnish nature is unique or presenting internationally renowned pieces of design as showing the Finnish uniqueness. Third category was code-mixing, which here means using Finnish words in the midst of English. This was true for both brands since they both had decided to leave the names of products or product lines partly or entirely in Finnish. It was noticed that Iittala has significantly more words and phrases in Finnish than Lumene. Fourth and final category in the codebook was terms related to nature. The data involves an abundant of lexical items referring to nature both explicitly and implicitly. Both of the brands are clearly inspired by nature, and this was realized in many different ways.

In answer to the second research question, *what are the linguistic features and strategies with which they construct the Finnish national identity?* the brands used various strategies to construct the Finnish national identity. In the literature review, different strategies to discursively construct national identity were presented in chapter 2.1.3, most of which can be argued to be in use in the websites of the brands. There were traces of indexicality, positioning, narrative of the nation, emphasis on origins and tradition, constructive strategies, of which most prominent was the sub-category of singularization, and possibly even strategies of transformation. The main findings were that the brands showed Finland in a positive light, giving Finland special attention, and emphasizing the abilities and quality of Finnish ingredients or products. In Iittala's data, the emphasis on origins and tradition was strong with demonstrating their long history as Finnish glass makers and designers, and how Finnish nature is in its own league from which to draw inspiration to the designs. Lumene's most used strategy was singularization, which was most used with phrases referencing to the Finnish



nature. They emphasized the quality and properties of the ingredients that they collect from Finnish nature and how their products are superior because of these natural ingredients.

Both of the brands used the linguistic means involved in the discursive construction of national identity introduced in the literature review. Especially, the spatial and temporal references were heavily featured in the data. Both brands used, for instance, lots of toponyms and adverbs of time. The brands also used personal references, such as personal pronouns, however, it cannot be said that they explicitly construct Finnish national identity by using pronouns such as *we*, *us*, *our* or *you* because they refer to their brand and company first and foremost.

In addition to finding answers to the research questions, the data was analyzed for characteristics of language in advertising and nation branding. The linguistic features of advertising language were considered in chapter 2.2. A lot of characteristics belonging to the principles of attention value and selling power were present in the data. Advertisements' main purpose is to create fantasies in the minds of the consumers, and this is definitely achieved by the brands. Both of them tell all kinds of stories of their products, their abilities, or the sources of inspiration which in turn create strong fantasies in the reader's mind. The brands succeed in convincing the consumer that by buying their products, their lives will evolve and change for the better.

Moreover, in studying advertising language, the strength of a claim is a significant concept. It proved to be important in this study as well; the strengths of claims were studied in the view of Grice's Maxims of Quality and the concept of comparative reference. Features of both were present in the data and it was visible that the brands want to protect themselves by weakening their claims. Lastly, conjunctive adjuncts from the systemic-functional framework were applied to the language of advertising of this study, which were part of the findings as well. All of the four major types of conjunctive adjuncts were present in the data.

If the goal of advertising is to create fantasies in the minds of consumers, then branding itself is to bring these fantasies together to create associations of the brand. Although it might have been

unintentional of the brands, they have certainly created associations of Finland as well. In other words, the brands have succeeded in nation branding. Both brands definitely promote Finland and Finnish identity and culture. They have created specific image of Finland in their websites with how they describe Finnish nature, for example. Some of the excerpts could be taken or incorporated straight to Finnish tourism sites to tempt people to visit Finland. What was excluded from this study, which could be also considered to be part of nation branding is the imagery on both of the websites. Lumene, more specifically, has beautiful landscapes of Finland, which include pictures of berries and other natural ingredients, and photographs of natural elements and phenomena. These undeniably paint a certain picture of Finland and Finnish nature. Iittala, on the other hand, focuses more on their products with photos taken at a studio. They show their products in different table settings and such to promote how the products might be used to create visually appealing place settings. However, they have chosen to include photographs of the products' designers, which could be a way to emphasize their origins and traditions as majority of the most famous designers have now passed away.

To finish this chapter, I want to discuss the limitations of this research. The limits of this study lie on the limited scale and scope. Although I was able to create a decent-sized corpus to study the phenomena discussed in this thesis, broad generalizations cannot be successfully stated. Two brands are not enough to draw general conclusions for all Finnish brands. This kind of study would be interesting to conduct on a larger set of data with more brands that successfully brand themselves internationally. Additionally, due to the limited resources and scope, a deeper dive into the themes of constructing (national) identities was not possible. Further research could also focus more on constructing identities and leaving less attention to the other features discussed in this thesis.

## 5. CONCLUSION

The purpose of this study was to examine the incorporation of characteristics of Finnish national identity in the international marketing materials of two selected Finnish brands. The two brands that were chosen to be analyzed were skincare and makeup brand Lumene and a glass design brand Iittala. These brands were chosen because they are popular and well-known amongst the Finnish, because they both market their products internationally, and both thus have websites available in English. In the scope of this thesis, the textual material collected from both of the websites was deemed to be enough.

In the literature review, national identity as a concept was defined as well as the most important characteristics of Finnish national identity, which were nationality-related aspects such as independence, national defense, and the concept of own land; emphasizing the Finnish uniqueness and distinctiveness; having own language (Finnish); being able to enjoy nature and the outdoors freely; and doing honest work. In addition, the strategies, and linguistic means to discursively construct national identities in discourse were explored. The strategies recognized in the literature review appeared to be applicable in the analysis process and most of the strategies introduced were found in the data of the study. Additionally, the main characteristics of studying advertising language were presented in the literature review and then employed later in the analysis. All of the presented features of language in advertising were recognized in the data. Moreover, the concepts of code-mixing and nation branding were introduced in the literature review. Code-mixing was used to explain the use of Finnish in the midst of English. Both of the brands used Finnish language in their websites, although the content was created to the non-Finnish audience. There were also traces of nation branding attempts found in the data, though it was argued that it might have been unintended and unplanned.

The data was collected by hand by copying every text excerpt from the website and pasting it to Excel and Word. Because Iittala's website was broader than Lumene's, I stopped collecting data once I reached approximately the same number of words. The text documents were then imported into AntConc in which I could start working on the data. Altogether, there were 66 719 tokens in AntConc. Furthermore, a codebook was conducted which represented the characteristics of Finnish national identity. The data was coded according to the codebook and AntConc was of help when searching for the keywords in the codebook. In addition to me coding, there were two second-coders who received 20 random sentences that I had already coded. The second-coders mainly coded in similar manner than I had, although some differences were present, which are discussed further in the Methods section.

The results were reported in section 4. The characteristics of Finnish nationality that were present (every category in the final codebook) in the data are presented with examples and discussion. The strategy to construct national identity recognized most often was a sub-strategy of constructive strategies called singularization, in which the nation is being showcased in a positive light by emphasizing its originality and distinctiveness. In addition to strategies, linguistic means to construct national identity were found in the analysis, of which most often used were spatial references (such as toponyms) and temporal references (such as adverbs of time). The research questions of this study were answered in a more detailed way in the Discussion chapter 4.2.

To conclude this thesis, it is my hope that the findings of this thesis provide as much interest and further curiosity on the matter as much as they did with me. Identities are interesting and complex concepts which are worth studying further in linguistic studies. Especially, the linguistic construction of national identities would be of great interest to study further in varying contexts.

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# 7. APPENDIX

## Appendix 1: Coding scheme

### 1. Nationality

**Brief definition:** Explicit references to nations, nationalities, or geographical locations

**Full definition:** When the text references explicitly to nations (Finland), nationalities (Finnish, Nordic, Scandinavian), or to geographical locations (Arctic, North, Northern).

**When to use:** This code should be used when there is an explicit reference to the above-mentioned lexical items.

**Example:** *“The Valkea tealight candle holder, with its classic, soft profile, takes you **far North, to Finland**, where people relish the darkness of autumn and winter.”*

### 2. Uniqueness

**Brief definition:** References to something that is uniquely Finnish.

**Full definition:** Uniqueness refers to a feature that can be said to be one of its kind, unlike anything else.

**When to use:** This code should be used when the text makes a reference to something that can be interpreted to be uniquely Finnish or unique to Finland or to the culture.

**Example:** *“**Finnish water is amongst the purest in the world** and our native secret to beautiful, healthy looking skin.”*

### 3. Finnish language

**Brief definition:** using Finnish language, code-mixing

**Full definition:** Nationhood, here, refers to the use of Finnish language in an English text because it highlights the distinctive symbol of a nation that is their language.

**When to use:** This code should be used whenever the text uses Finnish words, terms, or phrases in the middle of English.

**Example:** *“The pattern design in **Taika Sato** (**‘harvest’ in Finnish**) showcases fruits and vegetables and continues the distinctive style Haapaniemi is known for.”*

## 4. Nature

**Brief definition:** Explicit references to nature, references to natural phenomena or natural elements

**Full definition:** Nature can be referred to in a text explicitly saying ‘nature’ or ‘natural’, for example, but also when language is used to refer to landscapes, natural phenomena (aurora borealis, rain, wind), to natural elements (water, air, earth, fire), or to plants, animals, or something inspired by nature, for example, colors.

**When to use:** This code should be used whenever the text refers to above-mentioned features of nature or to nature itself.

**Example:** *“Leppäinen is part of Oiva Toikka's Birds by Toikka collection, which combines the artist's love of **nature** and glass art.”*

### 4.1. Landscape

**Definition:** Landscape is more specific reference to nature. Landscape is an expanse of natural scenery.

**When to use:** This code should be used when the nature-related reference can be interpreted as being a reference to landscape or scenery.

**Example:** *“The design draws inspiration from the demanding conditions in **the Arctic tundra**, showcasing multiple unique small patterns that together create a compelling entity and structure.”*

### 4.2. Natural phenomena

**Definition:** Natural phenomena are the events that happen in the nature, such as light, wind, rain, or the aurora borealis.

**When to use:** This code should be used when the text makes a reference to some phenomenon of nature.

**Example:** *“The unique **Arctic light cycle** results in an unusually potent super-fruit, with extremely high concentrations of vitamin C and antioxidants that can help make the skin appear brighter and radiant-looking by reducing the impact of free radicals.”*

### 4.3. Natural elements

**Definition:** Elements that are found in nature.

**When to use:** This code should be used when the nature-related term refers to the natural elements water, earth, air, fire.

**Example:** “*Inspired by waves (“aalto” in Finnish) in the water, the vase is a symbol of Finnish design and one of the most famous glass objects in the world.*”

### 4.4. Animals

**Definition:** Animals are part of nature and wilderness.

**When to use:** This code should be used when the nature-related reference means a natural animal.

**Example:** “*The owl is part of Oiva Toikka's **Birds** by Toikka collection, which combines the artist's love of nature and glass art.*”

### 4.5. Plants

**Definition:** Plants are living organisms in the nature.

**When to use:** This code should be used when the nature-related reference is to an actual plant or something derived from plants.

**Example:** “*Nordic **willowherb flower** extract is produced from wild harvested and hand-picked **willowherb flowers** in Finland.*”

### 4.6. Colors inspired by nature

**Definition:** Colors that are named or gotten inspiration from nature.

**When to use:** This code should be used when a color mentioned is clearly named with an inspiration from nature.

**Example:** “*The beautiful new **pine green** colour highlights the delicate patterns on the tumbler.*”