

TV INFOTAINMENT - A CASE STUDY: ROMANIA DE LA A LA Z

RADA BOGDAN¹

ABSTRACT. *TV infotainment, a case study: Romania de la A la Z.* The hypothesis of this study is that the XXI century has redefined journalism by the subjectivity with which several topics of national interest are addressed. The grounded principles of journalism are considerably losing their importance, converging to *entertainment*. We shall approach the problem of *genre hybridization* within the televisual press, insisting upon the emergent forms of news magazine proposed by some of the Romanian shows, especially the one hosted by Sabin Gherman on the Look TV channel. Hence, this case study plans to emphasize the conjunction of a *serious genre* (*news magazine*) with a *non-serious* one (*satire*), attempting to define an “ongoing journalistic genre”(infotainment).

Keywords: *news magazine, comedy journalism, satire, media genre, hybridity, entertainment.*

REZUMAT. *Infotainment televizat, un studiu de caz: Romania de la A la Z.* Ipoteza acestui studiu este aceea că secolul XXI a redefinit jurnalismul prin *subiectivitatea* cu care se tratează subiecte de interes național, iar principiile de bază, „serioase” ale jurnalismului își pierd considerabil din importanță, alunecând spre divertisment. Vom aborda problematica *hibridării genurilor* în presa televizată, insistând asupra *formelor emergente de revistă a presei* propuse de unele emisiuni românești, în special cea prezentată de Sabin Gherman pe canalul Look TV. Astfel, studiul de caz efectuat își propune să evidențieze îmbinarea unui *gen serios* (cel al revistei presei) cu unul *nonserios* (satira), în încercarea de a defini un gen jurnalistic „în mișcare” (*infotainment*).

Cuvinte-cheie: *revista presei, jurnalism de comedie, satiră, gen mediatic, hibridare, divertisment.*

¹ Rada BOGDAN is a PhD student at the Babes-Bolyai University in Cluj-Napoca (Roumania). Her research domain includes discourse analysis, with a main focus on the theory of genres applied in media field. E-mail: radabogdan0507@gmail.com.

² Romania from A to Z (our translation).

1. Relevance and motivation

The paths of journalism, as we know it now, may easily be characterized as heterogeneous and hard to describe. Either because of the challenges faced by the modern society, or because of the constantly growing technology, journalism has started to take unpredicted shapes and to be the subject of contradictory definitions: “Journalism, as we know it today has been evolving continuously, sometimes as a result of developing technology, sometimes as a reflection of changes in society” (Burns, 2013: 6). On the grounds of these aspects, we also agree that “television journalism is at a critical stage in its history because it has the capacity to affect more people than any other medium” (...) (Anderson, 2004: 3).

By becoming more and more present in journalism, TV infotainment is constantly in a revival process. As we are planning to show further on, its numerous forms regularly require specific scientific analyses in order to determine the grounds of these changes and accurately describe this phenomenon. The essential idea that guides our study is observing and investigating the constant re-creation of the infotainment genre in matters of television.

Since our thesis is an attempt to build a bridge between both linguistic and journalistic approaches in terms of the rise of infotainment in nowadays media, several authors from both sides have proved to be valuable assets in within our research. Patrick Charaudeau (1997; 2005), Geoffrey Baym and Jeffrey P. Jones (2012), Jones (2013) are only a few examples. Romanian authors, such as Mirela Lazăr or Ligia Stela Florea (2011a; 2011b), have also helped us provide the theoretical frame for our research paper. The novelty of our study consists in the punctual textual analysis we have effectuated. Despite the fact that much has been written about *infotainment* from a journalistic perspective, we are not aware of any study conducted from a linguistic discourse analysis perspective.

There are various particular TV shows that are created within this macro-genre, even while they are developing their own distinctiveness. Predominantly, they are conceived by combining two or more distinct genres and by associating different discourse types. The main intention of this programme is to express opinions and commenting daily news in Romania together with the presenter. There is also a segment of press magazine within the TV show, and sporadically the TV show has special guests. Its previous title was *Press from A to Z*.

With the help of a case study, we will minutely investigate Sabin Gherman’s show *Romania from A to Z* in relation to the genres it incorporates, but also to the particularities of the TV show as a whole. In an attempt to synthesize and prove a certain genre affiliation, our research incorporates theoretical elements from both *journalism* and *linguistics*, especially *discourse genre analysis*. By using *corpus analysis* as the main tool in our study, the primary goal

is to prove genre hybridization within the chosen TV show, as well as identifying the relatively new direction in which journalism is head a path that contains more and more subjectivity.

Aired on March 16, 2016, our chosen text presents the opinion of S.G. related to the exacerbated nationalism proved by a police officer who banned the regional flag in the streets of Cluj-Napoca. The event took place during the celebration of the Hungarian Day this year (March 15th 2016). Simultaneously, he argues for a regionalized Romania, using a wide variety of topic related digressions, personal comments, enriched with regional linguistic markers, and a slowed down speaking rate typical to the region of Transylvania.

2. Premises

As already mentioned, the primary intention of the present study will be to prove the presence of a new genre within the audio-visual press. Placed under the umbrella of *infotainment*, this new genre is shaped by two genre prototypes: *news magazine* and a *humorous political editorial*. By associating these two genres, a new hybrid form of journalism is created. Our study, therefore, will survey the show's combination of relevant information and personal comments with a high degree of subjectivity, as the corpus analysis will testify to further on. As our case study will prove, we deal with a new form of press magazine genre closing on entertainment and one-man show given the numerous humorous elements it contains.

3. Theoretical and methodological framework

In pursuance of all we mentioned in the previous lines, a theoretical and methodological scheme is vital in testing the viability of our premises. Since we argue that *infotainment* is the umbrella-term we base our entire analysis on, a brief definition of it will be fundamentally necessary:

Infotainment refers to a cluster of program types that blur traditional distinctions between information-oriented and entertainment-based genres of television programming. Primarily a pejorative term, infotainment is often used to denote the decline of hard news and public affairs discussion programs and the corresponding development of a variety of entertainment shows that mimic the style of news. At the same time, however, the early years of the twenty-first century have seen the increasing emergence of programs that more thoroughly blend the content and form of various genres of public affairs and entertainment. This has created a complex spectrum of hybrid programming with a potentially wide range of implications for public information, political communication, and democratic discourse (Baym, 2008: 1).

Genre melange/hybridization represents another pertinent concept within our research; hence we subscribe to the following definitions:

Current approaches centre on a conception of **genre** as one order of speech style, a constellation of systemically related, co-occurrent formal features and structures that serves as a conventionalized orienting framework for the production and reception of discourse. More specifically, a genre is a speech style oriented to the production and reception of a particular kind of text (...) (Duranti, 2001: 79).

Hybridization is essentially the dominant pattern of cultural intersection over time. It is the temporal reflection of the local, national, and regional absorption and adaptation of global patterns of modernity in culture (Joseph Straubhaar, in Durham and Kellner, 2006: 689).

A great number of researchers from various fields have worked with the notion of *genre* and no matter the theoretical field chosen, it has been proven that the idea of genre implies stability over time. We will therefore continue with defining the main genres aforementioned, in order to prove their co-existence within the TV show analysed.

To start with, Cristian Florin Popescu argues that the main purpose of a press magazine is “to take an inventory of the daily press - newspapers, radio and even television” (Popescu, 2002: 342, t.n.). In managing and creating a news magazine, certain rules are needed, and rigor is undoubtedly one of them, since the **press magazine** represents a powerful and highly important instrument for informing people, which must not be treated superficially (Coman, 2000: 172). In terms of the definitions we have revealed so far, we consider that an essential particularity of the **press magazine** is represented by the **objectivity** with which daily events are transmitted to the public. What is more, adequate use and knowledge of the publications one needs to quote represents another elementary condition for a qualitative press magazine, as well as a certain balance in regard to the information transmitted.

The second genre we have identified within our research is the **political editorial**. As the references below show, the main aspect we should consider in relation to this genre prototype is subjectivity:

For one thing, the author of an **editorial** has freedom to use various kinds of evaluation to assess things or people; and for another, this evaluation functions as the means of manipulating the audience. Thus it is necessary for a model of editorial discourse analysis to incorporate in itself with evaluation as the focus, and this model can help to find how power is negotiated in the discourse. (Lihua, 2010: 52).

Yet another relevant point in this regard is the idea of arguing values and beliefs by means of several textual strategies: “what is distinctive about **editorials** is not that they offer values and beliefs, but they employ textual strategies which foreground the speech act of offering values and beliefs” (Lihua, 2010: 52).

Going even farther in our genre investigation, we argue that **political satire** is also a defining element in the genre *mélange* we intend to study, since humorous strategies are indisputably present in the TV show discussed. A clear distinction between satire and humor is not highly relevant for our research; hence we will consider the following theoretical aspects in regard to this genre. A very brief, yet clear-cut definition of humor is given by Alessandro Duranti: – “[...] a performative pragmatic accomplishment involving a wide range of communication skills including, but not exclusively involving, language, gesture, the preservation of visual imagery, and situation management” (...) (Duranti, 2001: 98). Its complexity is undeniable, and one of its fundamental rules is the permanent communication with the audience, depending on an equal cooperative participation of actor and audience (Duranti, 2001: 98). Thus, in order to appreciate *humour*, the audience must understand the joke behind it and they must be capable of analysing the cognitive frames presented by the actor and following the process of the creation of humour (Duranti, 2001: 98).

On the grounds of all the three main genres defined and described above, in the next sections of our study, we will develop a factual analysis in an attempt to prove genre hybridization, as well as the emergence of a possible new genre which we may have to define under the umbrella of **infotainment**. All these being said, we would like to end this section by positioning ourselves in regard to **infotainment**, by considering it a new way of seeing and interpreting the world in matters of journalism. This new way of re-imagining news, as well as the bonding between **serious** and **non-serious discourses** may become the fundament for a new journalistic trend:

Satire and **drama** are deployed in essayistic narrations about the poor state of politics. While there is a good dose of polemic in this approach, it does tackle serious issues, by breaking through the ‘quoting’ culture and impinging on the tradition of leader-centrism. The argument provokes current academic debates about *infotainment*. I contend that we need to move beyond the lament of dumbing down, typical of much literature on the commercialization of the press and media. (...) I do not present a naïve celebration of a new freedom resulting from market ideology. I rather develop an argument about the critical potential embodied in political infotainment. Journalists contribute to the re-imagination of the political sphere by (selectively) confronting questionable political behaviour (Rao, 2010: 144).

4. Corpus description

The aim of this section will be to offer a brief description of the corpus used within our research. First of all, since our corpus will describe a text in a single language, we are safe to say that we are going to study a *monolingual corpus*. Since we deal with a televisual show that incorporates both verbal and nonverbal/paraverbal communication, the fact that our *corpus* is *multimodal* is also self-explanatory. Regarding the domain, we have been explicit so far in mentioning that the Romanian infotainment TV shows have been our focus. Hence, we have chosen a case study representing a segment of Sabin Gherman's TV show, *Romania de la A la Z*. The main intention of this programme is to express the presenter's opinions while commenting on the daily news. There is also a segment of press magazine within the TV show, and sporadically, the TV show has special guests. Its previous title was *Presa de la A la Z*.

Aired on March 16, 2016, our chosen text presents S.G.'S opinions (short for Sabin Gherman henceforth) related to the exacerbated nationalism, proved by a police officer who banned a regional minority flag in the streets of Cluj-Napoca. The event took place during the celebration of the Hungarian Day on March 15, 2016. Simultaneously, he argues for a regionalized Romania, using a wide variety of topic related digressions, enriched with regional markers, personal comments and the slow speech rate (stereo)typical of speakers in the region of Transylvania.

5. Corpus analysis

As previously mentioned, *hybridity* is the cardinal element to consider within our research project. Consequently, the study addresses this genre dialogue in an attempt to establish and evaluate to what extent specific genre characteristics are present in the broadcast under discussion. We have therefore identified three main genre elements that this particular case study incorporates and will certify in the following sections: *news magazine*, *editorial*, and *satire*. Our demonstration will be carried out with the help of *sequential analysis*, and our case study will particularly show the transfer from some genre prototypes towards possible new genres that deserve our attention in analysing and describing them. While *corpus analysis* represents the primary tool we have used within this research, its is worth mentioning that we have carefully selected and transcribed our corpus, in accordance with the principles of analysis we have followed across our study. Hence, an important note that deserves our attention is that this study does not emphasize a corpus in the sense known in corpus linguistics (stored electronically and machine-analysable), but its analysis is based on the case study we have mentioned already.

In the previous sections, we have already recognized the tremendous transformations that the press is undergoing today. A great deal of subjectivity,

the insertion of `spectacle` (show, entertainment) and genre mixing are just a few observations that we have agreed upon so far. Within this context, we would like to propose the distinction between serious and non-serious genres in order to offer a classification of the main genres we are planning to discuss: "In tandem with this there seems to be an increasing gap in both the public and in journalism between the *serious* and the *non-serious*; the latter being obsessed by trivia, celebrity-dominated gossip and titillation, fed by a consumerist ideology" (Rudin, 2002:13). We will therefore understand by *serious genres* everything that is "hard news" and non-serious genres will be defined as "light, entertaining and about relatively obscure matters" (Rudin, 2002: 8).

5.1. The News Magazine - First Degree Serious Discourse

To begin with, we will recall the main elements that constitute the definition of a news magazine as a journalistic genre: constant reference to the daily press and the inevitable presence of objectivity. As we will further see, we encounter all these aspects within our programme.

Firstly, we would like to consider the previous title of this TV show which used to be *Press from A to Z*, thus proving that press briefing is an indispensable element within the programme. For that purpose, it is worth mentioning that daily quotes from the printed press are a recurrent element within the show. In this particular case, there are many quotes from an online news source: *Gandul.ro*. This is supported by the numerous *verba dicendi* encountered within the text: *zice, zic, a spus, zicem*³. The following examples represent reports from the daily written press, read and quoted by Sabin Gherman during the programme (see the table in the appendix – Reported Speech: **11.18%**):

- (1) *de ziua maghiarilor ieri ministrul agriculturii DOMNUL IRIMESCU A ANUNȚAT CĂ românia vrea să înregistreze kurtos kalacs-ul cozonacul ala secuiesc ca produs românesc \ în europa*⁴
- (2) *am rugat constructorii ca de acum înainte la orice lucrare care se face în craiova minimum 80% dintre angajați să fie craioveni \ pentru că nu este normal să aud muncitorii vorbind ungrește-n craiovița nouă \ mi se pare normal că dacă lucrează-n craiova pe banii craiovenilor atunci să angajeze craioveni A SPUS ÎN FAȚA ZIARIȘTILOR LIA OLGUTA VASILESCU \ 29 iunie 2012*⁵

³ He/she says, I say, he/she said, we said (our translation).

⁴ Yesterday, on hungarian day, the agriculture minister MISTER IRIMESCU announced that Romania would like to register kurtos kalacs-ul the székely cake as a romanian product in Europe (our translation).

⁵ I have asked the constructors that for any future bricking in craiova, 80% of the people to be local employees\ because it is not normal to hear people speaking hungarian in craiovița nouă\ it seems normal to be that if they are working in Craiova and are paid here they should hire local people SAID OLGUȚA VASILESCU IN FRONT OF THE JOURNALISTS\ 29th of June 2014.

Secondly, as already stated in the definition of the news magazine, a high degree of *objectivity* in presenting the news sources, but also the news themselves, is highly required. We believe the highest proof of objectivity may be observed when S.G. quotes the news sources. As soon as he comments upon them, a large amount of subjectivity starts to push through. Some of the main subjectivity markers are given by means of S.G.'s evaluative expressions as well as his use of the Transylvanian dialect: "O CHESTIE FOARTE FAINĂ", "s-avem grijă ca aiurelile alea să se perpetueze", "boftării"⁶.

Speaking about news of public interest, the excerpt analysed here deals with the reaction of the presenter when finding out from the daily press that a police officer banned a regional minority flag in the streets of Cluj-Napoca. Of course, as already stated, the online source of information quoted here is *Gandul.ro*. In supporting his opinions, Sabin Gherman clearly states the *thesis* of his entire discourse, making his public familiar with the topic prepared:

(3) XXX DE IERI/CARE PUTEA FI: O CHESTIE FOARTE FAINĂ ADICĂ ȘEPTE LA SUTĂ DIN ȚARA ASTA DINTRE CETĂȚENII ȚĂRII ĂȘTEIA AU AVUT O ANIVERSARE \ O COMEMORARE O *cum vrei să-i zici*. \ O SĂRBĂTOARE \ ȘI SĂRBĂTOAREA AIA ERA: *dacă vrei* PUSĂ PE SCHELETUL MODERNITĂȚII \ ADICĂ CINȘPE MARTIE 1848 NIȘTE OAMENI REVOLUȚIONARI LE ZICEM ACUMA AU AVUT IDEI DESPRE LIBERTATEA PRESEI -- DESPRE LIBERTATEA POPOARELOR --DESPRE O MULȚIME DE LUCRURI PE CARE ASTĂZI LE TRĂIM ȘI DE CARE ASTĂZI BENEFICIEM⁷

After presenting the topic, the trigger summarizes the main event discussed here: "**DOMNUL POLITIST DE IERI CARE O INTERZIS STEAGUL ARDEALULUI PE STRĂZI**"⁹, of course, conveyed to the public with a high degree of irony in S.G.'s voice, given his intonation. It is right from the very beginning that the presenter starts to elude the objectivity of news magazines, despite reading from the newspapers placed in front of him, or quoting from them, while the TV show is claimed to be, in one of its sections, a news magazine on its own webpage¹⁰.

⁶ "A VERY COOL THING", "to make sure this bullshit will last for ever", "cops" (our translation).

⁷ MISTER POLICE OFFICER FROM YESTERDAY WHO BANNED THE TRANSYLVANIAN FLAG ON THE STREETS (our translation).

⁸ XXX FROM YESTERDAY/ WHICH COULD HAVE BEEN: A VERY NCIE THING I MEAN 7 PERCENT OF THIS COUNTRY FROM THE CITIZENS OF THIS COUNTRY HAVE HAD AN ANNIVERSARY\ A COMEMORATION O how would you like to call it\ A HOLIDAY\ AND THIS HOLIDAY WAS: If you want EXPLAINED BY MEANS OF MODERNITY\ WHICH IS FIFTEEN OF MARCH 1848 SOME REVOLUTIONARY PEOPLE WE CALL THEM NOW HAD SOME IDEAS ABOUT PRESS FREEDOM – ABOUT FREEDOM OF THE NATIONS – ABOUT LOTS OF THINGS THAT WE LIVE TODAY AND TAKE ADVANTAGE OF (our translation).

⁹ MISTER POLICE OFFICER OF YESTERDAY WHO BANNED THE TRANSYLVANIAN FLAG IN THE STREETS (our translation).

¹⁰ <http://www.romaniadelaalaz.ro/>, accessed on January 9th, 2017.

To conclude, we argue that *Romania from A to Z* certainly possesses significant elements of what a news magazine may be defined by. By means of the elements we have already presented: the TV show's definition, the fact that **almost 12%** of S.G.'s discourse is quoted from a newspaper, as well as the interest of the TV show in daily matters, we can assert that the programme is certainly a hybrid one, and we will further see what other genres underlie its content and form.

5.2. The Political Editorial: Second Degree Serious Discourse

To a certain extent, we may also argue that *Romania from A to Z* possesses certain characteristics of *political editorials*. As shown in the theoretical section, it is a well-known fact that an editorial is very much interested in expressing and forming opinions, and Sabin Gherman is clearly doing this by reading from the daily press. **36.73%** of his entire speech is represented by digressions and personal comments. Here we have an illustrative example:

(4) am văzut reacțiile și pe facebook și pe privat și peste tot la emisiune\ ca să-nțelegeți **mă** **î**-s obligat să spun tot ceea ce spun\ nu mă obligă nimeni din afară **î** mă oblig pe mine în fiecare seară ca să vă spun ca nu cumva dimineața când **mă apuc** de bărbierit **să-mi fie** rușine că **mă uit** în oglindă\ **ADICĂ** n-am **î** multe principii **s** **ca-n bancu ăla cu idei putine și fixe** da **mă** dacă **î** la ceva **î** la următoarea chestie¹¹

5.3. Humour and Satire – Non-serious discourse

Nonetheless, there are several other elements that direct the TV show towards another discourse direction: the non-serious discourse (*see the distinction provided in the theoretical section*). We have, therefore, identified here the presence of humour and irony, and there are several forms of humour encountered in the text analysed.

Firstly, we would like to clarify the fact that our analysis is strictly conducted from a linguistic standpoint; hence we will not emphasize nonverbal/paraverbal elements related to humour and irony. Nonetheless, 12.24% of Gherman's speech is *pure irony*. Sabin Gherman is clearly ironizing the relationship between Transylvanians and Romania's southern population in the following excerpt:

¹¹ **î** saw people's reactions on facebook and on chat and everywhere during the show\you have to understand **î** am forced to tell everything **î** am telling\ nobody from outside forces me **î** force myself every night to tell you all these so that in the morning when **î shave** **î am not ashamed** when looking in the mirror\ **î MEAN I don't have** many principles *I'm like that joke with few but fixed ideas* if I care about something I care about the next thing (our translation).

- (5) noi tre să vorbim despre cei din sud doar așa cu frații noștri de peste carpați să fim niște vasalități civice întotdeauna\ să-așteptăm domnule nu da dreptul nu da nu da drumul la lumină până nu s-aprinde lumina din bucurești\ nu cumva să-ntorci ceasul până nu-ntorc ceasul până nu-ntorc ceasul ministerele din bucurești\ dacă olguța olguța fosta prm-mistă o fost în prm vreo două mandate acolo pe lângă vadim tudor o stat p-acolo\ și când olguța are o chestie ea poa să spună orice¹²

A very interesting strategy used by the presenter in creating humour concerns a subcategory of non-serious discourse that we entitled *fictional dictums*. We have identified four different times Gherman uses them, and they seem to represent almost 9% of his speech on this topic. Their role is mainly argumentative, as he uses them either to conclude his points or to start an argument, generalizing certain particular attitudes at national and/or international levels. By reversing, re-creating or even inventing several maxims/aphorisms, Sabin Gherman is clearly generating humorous effects amongst his public. And by repeating his tactics, he hereby explicitly demonstrates his intentions.

- (6) io am văzut că dacă taci vei renaște mut \ dacă generația trecută tace generația care se naște se naște mută \ sau mutălaie \ cum vrei să-i zici \ adică generația asta care vine va fi un buletin de vot gata stampilat și nu o generație de cetățeni care-și pun întrebări care au aspirații atitudini uneori critice nu\¹³

- (7) există o *chestie spurcată* în țara asta noi trebuie să umblăm și să vorbim tot timpu-n istorie ca pe ouă stricate\¹⁴

- (8) DACĂ TACI VEI RENAȘTE MUT\¹⁵

- (9) DACĂ GENERAȚIA TRECUTĂ TACE GENERAȚIA CARE SE NAȘTE SE NAȘTE MUTĂ \ SAU MUTĂLAIE \ CUM VREI SĂ-I ZICI\ ¹⁶

¹² we have to talk about the southern population like being our brothers across carpathians to always be some civic vassalages\ to wait mister don't give them the right don't switch on the light until Bucharest light is switched on\ don't change the clock until Bucharest minister change their own (...) (our translation).

¹³ I saw that if you shut up you will revive dub\ if the last generation is silent the new born generation is tongue less or mute\ whatever you want to call it\ I mean this generation who comes will be a ballot paper already stamped and not a generation of citizens that ask themselves questions that have aspirations sometimes even critical attitudes no\ (our translation).

¹⁴ there is a nasty thing in this country we have to walk and talk in history as if standing on addled eggs\ (our translation).

¹⁵ if you shut up, you will be reborn dumb (our translation).

¹⁶ if the last generation is silent the new born generation is tongue less or mute\ whatever you want to call it\ (our translation).

Another discourse strategy used by Sabin Gherman is represented by his **puns or jokes**. He resorts to terminological contradictions that almost lead to absurd assertions. By means of the following joke, Gherman makes an analogy between the Hungarian *István* and a Dacian (commonly associated with a “pure Romanian”). While the political tension between the two ethnic groups is widely known, the joke is meant to create a correspondence between the product *kurtos kalacsi* and the Romanian people:

- (10) \ *mă dincolo de cum te cheamă pui de dac István dincolo de bancuri kurtos kalacsi produs românesc sună ca america pământ românesc*¹⁷

It is in this sense that we proposed the distinction between **serious and non-serious discourses**, and we believe Searle’s points in this regard are highly relevant for our research. Exactly as the TV shows will further prove, “what distinguishes fiction from lies is the existence of a separate set of conventions which enables the author to go through the motions of making statements which he knows to be not true even though he has no intention to deceive” (Searle, 1975: 326). Gherman imagines the following situations exemplified here in order to prove his point, provoking a serious alienation from the objective news discourse he has started the TV show with:

- (11) dacă vin și io acuma și zic banii ardelenilor să rămână în ardeal\ pentru că tu ești pe deficit mâncu-ți sufletu/ tu de-abia dacă vedem o hartă verde aia cu cât dau județele și cât ă: primesc înapoi de la bucurești s-ar putea să fii pe deficit\ ă: cu cele patru milioane sau patruzeci de milioane de euro export pe care le face dolju ă nu știu dacă poți să le compari cu cele patru sute de milioane de euro pe care le face aradu\ nu/ și totuși îmi spui banii craiovenilor pentru craioveni\ îți multumesc\ vreau banii ardelenilor pentru ardeleni\ ce zici de faza asta¹⁸

- (12) chestie care nu se face că n-am cum să zic bă de und ești din craiova bă nu te angajezi\ da tu de unde ești din cluj nu conteaza că ești mai prost sau mai nu stiu cum te-angajezi pe tine\ asta nu se face\ dar dacă-am face așa n-am fi ridicolul întregii lumi¹⁹

¹⁷ besides what’s your name you little dacian István besides jokes kurtos kalacsi romanian product sounds like america romanian land (our translation).

¹⁸ If I now come and say transylvanian money should stay in transylvania\ because you underproduce bless your soul\ you barely if we see a green map the one with how much the counties give and receive from Bucharest you may be in the red\ with the four millions or forty millions of euros export from dolj I don’t know if you can compare them with the four hundred millions of euro that come from arad\ right/ and still you are telling me that the money of craiova\ are for the craiova people/ thank you\ I want transylvanian money for the Transylvanian what do you say about this/ (our translation).

¹⁹ a thing that you cannot do because I cannot say you where are you from/ from craiova I will not hire you\ you where are you from/ cluj\ doesn’t matter you are more stupid or whatsoever - I will hire you\ you cannot do this but if we do this we would make a fool of ourselves/ (our translation).

6. Concluding remarks – a new genre?

To conclude, considering the theoretical tools provided and the analysis presented, we have verified our premises: we are certainly dealing with an interesting new hybrid genre within the audio-visual press that requires proper definition and more complex characterization. It is nonetheless noticeable that this new hybrid form of journalism that stands under the umbrella of infotainment (as a macro-genre) combines relevant information with personal comments and a high degree of subjectivity. On the grounds of the analysis provided, we might even assert that we are dealing with a new form of press magazine genre converging to entertainment and one-man shows.

We would like to conclude our study by saying that our attempt to analyse and discuss this new hybrid genre that has become highly popular in Romanian television may possibly have significant effects in the future. We might be dealing with a new genre that requires adequate definition and thorough analysis within a larger and more complex theoretical framework, from both linguistic and journalistic viewpoints. As journalism constantly evolves, analysing phenomena in real time becomes critically important in order to better understand the world we live in. Hence, we would encourage possible future studies, considering other relevant elements that deserve our attention.

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Appendix – corpus transcription

doamnelor și domnilor bine v-am regăsit \ **altă zi altă emisiune** \ **altă pereche de papuci** \ **ca-n bancu ala** \ **ai văzut xxx de ieri** \ XXX DE IERI /CARE PUTEA FI: **Q CHESTIE FOARTE FAINĂ** ADICĂ ȘEPTE LA SUTĂ DIN ȚARA ASTA DINTRE CETĂȚENII ȚĂRII ĂSTEIA AU AVUT O ANIVERSARE \ O COMEMORARE O *cum vrei să-i zici* \ O SĂRBĂTOARE \ ȘI SĂRBĂTOAREA AIA ERA: *dacă...vrei* PUSĂ PE SCHELETUL MODERNITĂȚII \ **ADICĂ** CINȘPE MARTIE 1848 NIȘTE OAMENI REVOLUȚIONARI LE **ZIȚEM** ACUMA AU AVUT IDEI DESPRE LIBERTATEA PRESEI -- DESPRE LIBERTATEA POPOARELOR --DESPRE O MULȚIME DE LUCRURI PE CARE ASTĂZI LE TRĂIM ȘI DE CARE ASTĂZI BENEFICIEM \ **sigur că** **DOMNUL POLITIST DE IERI CARE O INTERZIS STEAGUL ARDEALULUI PE STRĂZI** **aflu** despre el c-a fost și profesor de istorie \ devine deja ca-n caragiale *tată* \ sau ca-n tarkovski \ **adică** **am fost profesor de istorie am învățat tot felul de aiureli în facultate** \ **aiureli s-au învățat** \ **și-acuma ne facem polițist** \ **s-avem grijă ca aiurelile alea să se perpetueze** \ am văzut reacțiile și pe facebook și pe privat și peste tot la emisiune \ ca să-nțelegeți **mă io**-s obligat să **șpun** tot ceea ce **șpun** \ nu mă obligă nimeni din afară **io** mă oblig pe mine în fiecare seară ca să vă **șpun** ca nu cumva dimineața când **mă apuc** de

bărbierit să-mi fie rușine că mă uit în oglindă\ ADICĂ n-am io multe principii is ca-n bancu ăla cu idei putine și fixe da mă dacă tin la ceva tin la următoarea chestie\ io am văzut că dacă taci vei renaște mut\ dacă generația trecută tace generația care se naște se naște mută\ sau mutălaie\ cum vrei să-i zici\ adică generația asta care vine va fi un buletin de vot gata șampilat și nu o generație de cetățeni care și pun întrebări care au aspirații atitudini uneori critice nu\ vreo trei sau patru m-o luat pe privat\ domnule că tot am văzut că meri în franța\ da tu crezi că-n franța iese cineva cu simboluri regionale/ ș-aproape că m-am bucurat că mi-o pus întrebarea asta\ mă dacă încep să fie oamenii critici cu mine poate vor fi critici și cu sistemul\ și să v-arăt/ am o hartă a franței\ nu este harta cu care sunteți obișnuiți\ ci harta simbolurilor regionale/ harta steagurilor regionale/ aicia jos în dreapta vedeți insula asta corsica unde este un cap negru cu o bandană prinsă acolo ca la piraiți\ unul dintre simbolurile acestei steme acestui drapel el luptă pentru independența corsicii\ și franța un stat ultracentralizat un stat care-i la o sută de ani față de modernitatea europeană dacă mă gândesc la administrația și finanțele nemțești sau stilul de muncă în lumea protestantă nu/ dacă o luăm cu etica protestantă a muncii a lu weber\ cam la o sută de ani distanța-i franța\ noi nu mai vorbim noi suntem în evul mediu\ acum descoperim prin tot felul de istorici academicieni că să vezi ce uniri o făcut mihai viteazu ale românilor\ nici nu existau români atunci da noi așa o trebuit să-nvățăm la școală\ existau ardeleni, existau moldoveni existau munteni valahi cum vrei să le zici [o:ri] vă ziceam de caragiale sau de tarkovski\ da cred că mai mult caragiale\ da un caragiale trist\ de ziua maghiarilor ieri ministrul agriculturii domnul irimescu a anunțat că românia vrea să înregistreze kurtos kalacs-ul cozonacul ala secuiesc ca produs românesc\ în europa\ mă dincolo de cum te cheamă pui de dac István dincolo de bancuri kurtos kalacs produs românesc sună ca america pământ românesc da să zicem că-i ok\ îi românesc is în românia\ hă de ziua maghiarilor anunțăm îi și mai ok\ hai să zicem că poate să fie semnalul unei deschideri\ dar asta trebuie dublată prin gesturi ale instituțiilor tată / nu poți să-mi spui kurtos kalacs-ul este produs românesc și-n același timp să vină boftării pe stradă și să smulgă drapelele ardealului adică hă/ voi cum vreți să fie țara asta numa cu voi/ imi amintesc și-o să-ți arat mâine declarația/ știu/ există o chestie spurcată în țara asta noi trebuie să umblăm și să vorbim tot timpu-n istorie ca pe ouă stricate\ adică nu cumva să spui de ceva de un primar din xxx sau de ăia din sud că imediat separatiștilor xxx bozgorilor din ardeal\ dar când olguța vasilescu vine în 2012 pe șantierele unde s-asfaltau nu știu ce drumuri prin craiova și zice dragă să nu văd picior de ungar pe-aici să nu se vorbească ungurește locurile de muncă să le dați la craioveni da/ că-s banii craiovenilor\ găsește te rog pe ziare.com/ ă: olguța vasilescu unguri\ imediat\ ă ăia au voie să facă tot ce vor\ adică ăia din sud ne pot face pe noi xxx să ne calce-n picioare/ domnu xxx banii craiovenilor să meargă la craioveni angajați numai craioveni\ noi când zicem hă banii ardelenilor să rămână-n ardeal\ separatiștilor/ da voi nu: noi tre să vorbim despre cei din sud doar așa cu frații noștri de peste carpați să fim niște vasalități civice

întotdeauna\ să-ășteptăm domnule nu da dreptul nu da nu da drumul la lumină până nu s-aprinde lumina din bucurești\ nu cumva să-ntorci ceasul până nu-ntorci ceasul până nu-ntorci ceasul ministerele din bucurești\ dacă olguța olguța fosta prm-mistă o fost în prm vreo două mandate acolo pe lângă vadim tudor o stat p-acolo\ și când olguța are o chestie ea poa să spună orice_olguța vasilescu nu mai vrea să vadă unguri muncind la craiova\ și le-a.zis foarte clar/ am rugat constructorii ca de acum înainte la orice lucrare care se face în craiova minimum 80% dintre angajați să fie craioveni\ pentru că nu este normal să aud muncitorii vorbind ungurește-n craiovița nouă\ mi se pare normal că dacă lucrează-n craiova pe banii craiovenilor atunci să angajeze craioveni a spus în fața ziaristilor lia olguța vasilescu\ 29 iunie 2012\ hă da dacă-am face noi același lucru că nu mai vrem să vedem olteni muncind pe banii clujenilor\ chestie care nu se face că n-am cum să zic bă de und esti din craiova bă nu te angajez\ da tu de unde esti din cluj nu conteaza că esti mai prost sau mai nu stiu cum te angajez pe tine\ asta nu se face\ /dar\ dacă-am face așa n-am fi ridicolul întregii lumi/ noi ardelenii da\ doamna din craiova xxx \ doamna este o fost în prm acuma îi în psd s-are lumea la picioare\ dacă-am spune și noi nu mai vrem să nu mai vrem să auzim pe șantierele din cluj napoca perfectul simplu\ făcui venii mersei\ ce-ar zice tată\ /separatiștii /separatiștii-n ardeal\ /atunci\ spun eu separatiștii din oltenia\ doamna aia care-o fost în prm s-acuma o țâne psd-u-n brate este o separatiștă \ da/ separatiștista pentru că asta faci ai o problemă tată\ ai o problemă\ dacă vin și io acuma și zic banii ardelenilor să rămână în ardeal\ pentru că tu esti pe deficit mâncu-ti sufletu/ tu de-abia dacă vedem o hartă verde aia cu cât dau județele și cât ă: primesc înapoi de la bucurești s-ar putea să fii pe deficit\ ă: cu cele patru milioane sau patruzeci de milioane de euro export pe care le face dolju ă nu știu dacă poți să le compari cu cele patru sute de milioane de euro pe care le face aradu\ nu/ și totuși îmi spui banii craiovenilor pentru craioveni\ îți multumesc\ vreau banii ardelenilor pentru ardeleni\ ce zici de faza asta/

TEXTUAL LEVEL
 THESIS

KEY	WORDS	PERCENTAGE
THESIS	85	6,40%
Trigger	11	0,83%
<i>reported speech</i>	148	11,18%
digressions and personal comments	486	36,73%
<i>fictional discourse</i>	178	13,45%
<i>humour and irony</i>	162	12,24%
fictional dictums	119	8,99%
other	134	10,18%
TOTAL	1323	100,00%

RADA BOGDAN

TRIGGER

reported speech from the daily press
digressions and personal comments
fictional discourse
humour and irony
fictional dictums

LEXICAL LEVEL

regional words and expressions
meta-cognitive strategies
direct addressing marks
verba dicendi
evaluative expressions
subjectivity markers
discourse markers