

Expressive strategies and devices in radio magazine programmes

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- *This article is the result of the analysis of four radio magazine programmes, (El matí de Catalunya Ràdio, On vols anar a parar?, Un altre món and Serendípià) and, specifically, the oral language used. In fact, the first aim of the study is to highlight the linguistic strategies of the presenters in winning the empathy of the receiver towards the programme, in order to connect with its target. The text tries to answer the questions: How the presenters do to attract the audience? Which linguistic skills are more effective in order to attract listener's attention? Which differences exist between them?*

Keywords

Radio language, orality, colloquial language, fixed expressions.

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1. Introduction

The aim of this article is to analyse the strategies and devices used by presenters of radio magazine programmes that have a notable audience and are broadcast in Catalan by radio stations located in Catalonia. We will especially take into account all those linguistic elements whose function is to increase empathy with the receiver and that therefore help to configure entertainment-driven radio language. We refer to elements such as idioms, fixed expressions, colloquialisms and certain rhetorical devices such as metaphor and comparison. The fact that the magazine programmes are all broadcast by radio stations in Catalonia and in Catalan means that all the examples given are in this language.

2. Radio magazine programmes

One of the formats with a long radio tradition that that made the leap to American television as from the eighties in the last century is the magazine programme.

Magazines are programmes that translate into the audio-visual format the devices, structure and objectives of magazines on paper. They aim to entertain and to amuse but are based on information that is more or less lightweight in nature. They typically offer a series of sections where there are debates, interviews, chats, competitions, etc. They are therefore highly polymorphous and heterogeneous. Precisely because they have this segmented structure they grant a fundamental role to their presenter who continuously links the different themes. He or she is the anchor and the guarantee of unity. This person acquires such importance that we might say most of the presenters on magazine programmes are great communicators, known voices, professionals with an interesting track record.

Specifically, radio magazine programmes, as they are only broadcast via the auditory channel without the inestimable help of images,¹ have their own features. The voice, sounds, music and silence are the tools that make them original and strongly communicative. Hence they are very interesting when carrying out language or discourse analysis. The whole illocutionary force of their utterances relies on the selection of words, the intonation curve, the play between the voices, the images suggested... The language plays with spontaneity and planning: consequently, the language skills and mental agility of those involved is tested day after day.

Although the general aim of magazine programmes is to entertain, this is achieved in different ways. They might adopt a humorous tone, such as in *On vols anar a parar* or in *Un altre món*, or a serious, methodical tone may predominate, such as in *El matí de Catalunya Ràdio* or *El suplement*, which, in spite of everything, do not exclude humour. And humour is achieved by dealing with a wide range of themes, such as the weather, music, books, news, celebrities, etc. Many authors believe that, in order to entertain, their scriptwriters are forced to dumb down content and, therefore, to make the discourse more colloquial. The language model they construct is as close as possible to that of face-to-face conversation, because empathy with the listener is one of the fundamental requirements.

The format of magazine programmes is characterised by having a polyphonic transmitter, as many voices are heard. In addition to the "anchors", there is a more or less stable team of collaborators and guest voices, normally chosen due to their newsworthiness or curiosity. These programmes focus more on "the man in the street"; the man in the street is heard and they talk about the man in the street. They are also characterised by having heterogeneous receivers, as they are aimed at the general public (from a taxi driver to a housewife, from a student to a shopkeeper, etc.), and a segmented structure, made up of fixed and recognisable micro-spaces framed within an identifiable harmonisation and presentation. On the radio, these programmes also tend to be very long, many lasting around three hours.

The messages conveyed by this kind of programme have a clear social function. It is evident that they influence how listeners think, they change their beliefs and opinions, and they connect them in a pleasurable way. They convey conceptions of social structure, family organisation, occupying leisure time, roles assigned to specific social groups, such as young people, women, the elderly... Consequently, following Bassols (1997, pp. 50-53), they articulate the consensus concerning the nature of reality and ideologies, they convey the sense of being a member of a certain culture and involve their members in a shared value system, as well as explaining the appropriacy or inappropriacy resulting from a possible change. In short, they have a socialising role.

3. The oral nature of the audiovisual media

Oral language has governed human relations for centuries and centuries and there are still societies today where oral language remains as the only means of expression. Primary orality, that which has no kind of influence or association with writing, has helped humanity evolve since its origins and has developed a number of its own devices and strategies. It is the language used in face-to-face conversation and that makes the most of all the advantages of physical and temporal proximity between speakers. Technological advances at the end of the 19th century and especially the 20th century have extensively broadened its areas of application. The appearance of the telephone made it possible to have a spontaneous conversation without the need for shared space and the appearance of the tape recorder meant that conversations could be stored and played back.

However, the biggest revolution in the history of oral language has been caused by the possibility to considerably increase the number of receivers, i.e. its use in the so-called mass media. From a face-to-face conversation or a chat with a group of acquaintances or neighbours, we have gone to a frequently choral transmitter, an editing team, that sends a message to a considerable number of receivers (we only need think of the million-fold people watching some television programmes).

1 There are increasingly more programmes that can also be seen at the same time on television or on the internet.

The first medium that attempted to reach a wide audience was obviously radio and, decades later, television was added, with the advantage of including the visual channel. The orality that occurs on these media already has a very close relationship with written language because, in order to ensure maximum comprehension, efforts are made to plan the discourse and to achieve clear, short and effective utterances. We are no longer in the world of primary orality but in what is called secondary orality.

Secondary orality has a written gestation and an oral production, i.e. it is based on texts written to be said aloud. Almost everyone realises that news presenters do not improvise their speech at all, although they might wish to seem to, but read it off a teleprompter; that actors in a TV series have learned their role and that the anchors in a radio magazine programme follow a previously planned and written script.

This secondary orality does not work from scratch, ignoring everything belonging to primary orality. Quite the contrary: it takes this very much into account but also makes the most of the devices provided by it being written, such as the ordering of ideas, the lack of unnecessary repetition, an increase in information density, the elimination of secondary digressions, a regulated structure and sentence length, a careful selection of words, using punctuation to help elocution and standard correctness (nonetheless paying attention to register). As it can be planned, it can be more ordered and clearer and, therefore, more understandable and accessible for everyone.

While first orality almost always occurs in a colloquial register, typical of after-dinner conversation, as it mostly has quite a low formality and general themes (the weather, family, health, etc.), secondary orality can receive a more formal treatment, such as that found on news programmes, or a less formal treatment, such as that in TV series, game shows and magazine programmes. In the latter, it is precisely this reduction in level that leads to great empathy being achieved with receivers, because the public recognise themselves in and identify with them much more. Moreover, they can tackle any subject, ranging from the sex of the angels to the retirement of Lluís Llach.

4. The corpus analysed

In order to produce this study, four magazine programmes in Catalan were selected that, due to their criteria of audience and general themes (not specialised), were interesting to analyse, attempting to cover the two large radio stations in Catalan: Catalunya Ràdio and COMRàdio, the morning and evening slots both during the week and at the weekend and taking into account only the voices of the professionals.

We therefore analysed an edition of *El matí de Catalunya Ràdio* and of *On vols anar a parar?* on Catalunya Ràdio, and one of *Un altre món* and of *Serendípià* on COMRàdio, broadcast during the week of the Mercè festival in 2007. With Antoni Bassas, Lluçia Ferrer, Xavier Duran and Clara Sánchez-Castro heading the teams.

5. Embellished language

The observation of the language model used in the programmes analysed will not evaluate the linguistic quality, i.e. the correctness or faults in speech and the application of the morphology, syntax and lexis. It will attempt to detect the devices used to achieve maximum empathy with listeners, to get as close as possible to them and catch their attention. The target is therefore the so-called "embellished language", that which tints messages with expressiveness and is based on diverse phraseology and stereotypes.

Specifically, a study will be made of its patrimonial and new forms and of the most frequently used expressive procedures, such as phraseology, colloquialisms and rhetorical devices.

5.1. *Patrimonial forms* are those forms of speech that constitute the most idiosyncratic accumulation of language and that have been passed down from generation to generation. Many refer to the rural world and are focused on phenomena such as the passing of time ("a bona hora", "no cantar-ne ni gall ni gallina"), wealth or poverty ("no tenir set pams de terra"), the hardness of work ("donar llenya a algú") or other perceptions principally related to the physical world ("alt com un campanar") or with people's character or behaviour ("tenir l'esquena dreta", "ser del puny estret"). These forms, which have

endured in certain discourses, contrast with other more modern forms, the new forms, which in spite of having the same goal of expressiveness and often focusing on the same concepts, abandon certain references and do not hesitate to include slang or foreign terms, such as “vendre la moto a algú”, “anar a la seva bola”, “ser un crac” or “feliuejar”.² In the case of magazine programmes, the use of one form or another is a primary point of interest.

5.2. With regard to the most frequently used *expressive procedures*, we have obtained the following list:

- a) Phraseology. It is understandable that this is very present: it livens up expression, helps the speaker to emphasise (and very often exaggerate) the features he or she wishes to highlight and the purpose of his or her discourse, and also helps the presenter to connect with the speaker or listener, because the shared phraseology brings them closer. In short, it is an inestimable communicative tool.

The phraseology of magazine programmes usually employs concepts that refer to reality or contemporary issues, or to the attitudes or character of the professionals taking part in them.

Within the section of phraseology we will also take incorrect phraseology into account, a consequence of the speaker's incompetence. Generally, it appears due to interference, when Spanish imposes itself on the Catalan, directly or indirectly (“de peu”, “en un obrir i tancar d'ulls”). There are also cases where, without any interference, the Catalan fixed expression becomes deformed (“no es pot estar a missa i repicant”).

- b) The aliases of people and places. Naming someone or somewhere via an alias, instead of using its real name, underlines the fact that the speaker and audience belong to the same social group and that they share knowledge of the group's references. Aliases are usually inspired by the most relevant characteristic of the person or place but, in certain magazine programmes, there is also a large num-

ber of ironic aliases created about an anecdote, joke or casual event that becomes sufficiently important to turn into the nickname for the person behind it or affected by it. So one collaborator on *On vols anar a parar?* is known by the aliases of Brokeback Serra and El Cowboy (with a clear reference to the stars of the film *Brokeback Mountain*), giving the discourse a humorous and hyperbolic tone, with different inferences enlivened by the programme's presenter.

- c) Exclamatory utterances. Exclamations, which we use to express our intense emotions and feelings, are quite frequent in magazine programmes. The language is therefore spontaneous and frank, as in groups of friends when conversing. Far from the characteristic containment of public discourse, that of magazine programmes does not hide the most primary and intimate reactions to express an opinion or feelings about any subject. However, the selection of exclamatory expressions can vary quite a lot, from a moderate “Va ser fantàstic!” or “Mare meva”, to the most outspoken “Amb aquesta pinta que té!”.
- d) Colloquialisms. Magazine programmes are also a fertile field for colloquialisms, both whether genuine or borrowed. With the use of words and expressions such as “dinyar-la”, “xato”, “carinyo”, “bon rotllo”, “tenir un pollastre muntat”, “maca perquè sí”, the speaker places him or herself at the language level of the audience, using a homey register. He or she thereby becomes a very close and accessible person: remember that most magazine programmes have sections where listeners are directly involved.
- e) Vulgarisms. These can only be found in some magazine programmes: those offering a more rebellious and uninhibited language and content. The references are sexual (“posar a parir”, “collonut”, “cony de bèstia”, “palla mental”), sometimes scatological (“tenir un merder”), but never religious.
- f) Rhetorical devices (metaphor, comparison...).

2 “Feliuejar”, due to the singer Núria Feliu.

Quite a frequent use can be observed of devices that allude to the world of entertainment and the media. They may be comparisons, which in some magazine programmes do not avoid insolence (“com si fos una *drag queen*”, “irritada como la natja de la Montserrat Caballé”); metonymy (“tenir un Josep M. Bach a dins”, “menjar calent [the editors of a newspaper]”); metaphor (“vendre il·lusions”, “activar la brúixola interna”). In those magazine programmes with a more demanding language, other devices may appear, such as inversion (“les paraules el busquen a ell o ell busca a les paraules”) or paradox (“l’alegria sempre em fa plorar”). We will look at syllepsis in a special section, i.e. those expressions that have a double meaning, which means they can create misunderstanding and play with sexual and scatological content.

- g) Usage specific to the group of professionals on the programme. The programme's presenter and his or her collaborators set out a style for the programme's language that becomes established over time and differentiates itself from the style of other magazine programmes, irrespective of whether they are from the same station. Apart from the programme's general tone, the selection made of expressive devices is a decisive factor and it seems that the presenter infects his or her collaborators, or the reverse. So “grups caspa”, “moment *freaky*” or the murmur of “oh la la, Julià em fas vibrar” remind us of a particular magazine programme.
- h) Expressions from a different language. We're referring to foreign expressions used expressively not to involuntary interference. In fact, the inclusion of a discrete number of Spanish or English words or phrases, such as “pinganillo”, “pechuga”, “pillar”, “*freaky*”, “*show business*”, “*modelo vintage*” is typical of colloquial language and adds a certain touch to the language that varies between humour and a perception of modernity.

6. The programmes analysed

6.1. *El matí de Catalunya Ràdio* or the established leader (26 September 2007)

From Monday to Friday 7 am to 11.45 am. During the first 5 years run by Josep Cuní. Since the 1995-1996 season it has been directed by Antoni Bassas and in the 2006-2007 sea-son it was the leader in its time slot, with more than 400,000 listeners.

Presentation³

Until ten, news, the latest or in-depth interviews with the key movers in the news, analysis by speakers and the listener's ombudsman. The programme combines contemporary issues with entertainment and humour. We take our mobile units out onto the street, to provide specific information on incidents and news at any time.

Comment

So, among Catalan magazine programmes, *El matí de Catalunya Ràdio* is a “classic” programme and this manifests itself in how the anchor presents himself. Antoni Bassas is courteous in tone but always maintains an enthusiastic and optimistic air; he does not monopolise the time by taking part in the different sections but, when he does intervene, he does so precisely and, if necessary, gets involved.

Empathy with the receiver

El matí de Catalunya Ràdio has a consolidated audience and is the most listened-to programme in Catalonia in its time band. We can therefore say that the empathy works: the presenter and his listeners know and understand each other. Below we will analyse in which aspects this empathy makes itself felt.

Structure

Like other magazine programmes, *El matí de Catalunya Ràdio* is a polyphonic programme. The presenter has a stable group of collaborators, people who discuss issues and impersonators, and attends to contributions from the audience

³ We will base this on the presentations given by the teams themselves for the programmes, provided on their websites.

by telephone, email or ordinary post. Every day the opinion of the listeners is requested on one or more contemporary issues and they respond to this demand. The listener's sensation is of listening to a choral programme where everyone can give their point of view, at least where all opinions are heard. What differentiates *El matí de Catalunya Ràdio* from other magazine programmes, however, is the role of the presenter in this polyphony that can sometimes become chaotic.

Antoni Bassas directs the course of the programme with firm but delicate hand. He takes part in all the sections but rarely is the absolute protagonist. With confidence, he distributes the speaking turns in the conversation, summarises or recapitulates the aspects that have been covered, when required, announces what will come next, lists the summaries, etc. Linguistically, he fixes the space and time of the programme, with regular interventions giving the time, with recapitulations on what has been said in previous sections and announcing the content that will be covered next, on the latest interview, etc.

And this distance with which Bassas runs the programme adds value to his involvement, when this occurs. Involvement which he himself makes sure gets particularly noticed (see below).

Voice

He has a baritone voice, velvety and harmonious, and clear, model diction. He modulates his voice, with emphatic intonation, to indicate his attitude towards the subjects he's commenting on. He tends to underline his agreement with what the speakers are saying with slight but perceptible vocalisations.⁴ He always has a positive, energetic attitude; he conveys enthusiasm but his mood is always contained, never wild. He rejects vulgar humour and offensiveness and uses subtle irony and touches of humour whenever the subject allows.

Subjects

In general, contemporary issues are dealt with. Some are more significant than others, such as the burning of the photos of the king of Spain, government budgets or subsidies

promised by Zapatero's government, which are covered in the "tertulia" or chat. The interviews also tackle contemporary issues: the world language day or the murder of Litvinenko. In the middle, micro-spaces with news or issues of a more timeless nature: what we call our parents ("papa-mama, papà-mamà, pare-mare"), and the section "Veritat o mentida" (Truth or Lies), when listeners are asked their opinion about a statement by a thinker (in the programme analysed the statement was by Ortega y Gasset: "falling in love is a kind of temporary imbecility"). The section "L'enigmàrius" is another indicator of the programme's linguistic sensitivity (the first, as we have mentioned, is the correct language used by Antoni Bassas). In all sections where this is possible, the listeners can take part, by telephone or by email.

The way in which the presenter and the collaborators on the programme represent the subjects using linguistic elements in their utterances, technically called modalisation or modality, is an important factor in the complicity established between those on the radio and their audience. In this case, the linguistic devices reveal the degree of distance or involvement with the issues covered.

In *El matí de Catalunya Ràdio*, for example, they talk about the issue of the burning of photographs of the king, which Antoni Bassas introduces with the utterance "l'última tendència en materia de protesta independentista...", somewhat distant, very far from the warlike excitement of the other broadcasters. And the opinions of selected speakers on this issue, naturally, maintain a proper tone.

However, it is not true that passion or positioning are unusual in this magazine programme. In the interview with the widow of Litvinenko, Bassas modulates his questions to underline the importance of the event, he gets involved in it, is extremely delicate with the interviewee; at the beginning, he says to her: "Ante todo, déjeme que subraye el coraje que debe significar para usted... porque en todas las entrevistas debe recordar momentos muy dolorosos"; and ends the interview with two resounding sentences and an imprecation: "[...] sólo le puedo desear que algún día, en efecto, sepamos la verdad, que los culpables sean castigados y que la vergüenza caiga sobre ellos!". Bassas himself does

4 The French linguist Catherine Kerbrat-Orecchioni calls them *grondisèmes*, from *grondir*, 'to growl'.

not hesitate in stating his opinion when the controversial issue appears, in the micro-space with Judit Mascó, of the Nolita advertisement: the photo of the anorexic girl. At odds with the doubts of the female presenter, Bassas is categorical: "Jo ho tinc claríssim. És un ús indecent, amb finalitats comercials, d'una malaltia".

In the programme analysed, the presenter believes he must justify what is said in the declarations by the manager of Barça, Laporta, ("paso a la política", etc.), with an energetic declaration: "Tanco aquesta qüestió... fent una nota a peu de pàgina [...] Que ningú no es pensi que si Catalunya Ràdio a las 9 del dematí està parlant d'això és perquè tingui ni cap indicació de ningú ni cap intuïció. És, senzillament, fruit de l'observació. El senyor Laporta va fer unes manifestacions, el dia 11 de setembre [...] que ningú no vegi ni segones ni dolentes intencions de cap mena".

When Bassas feels particularly at ease, he shows it via a festive intonation, with humour. This happens in the interview with the linguist David Crystal, whom he encourages ("Endavant, sisplau") to recite the numbers 1 to 10 when the latter tells him he has learned them in Basque. Some minutes later he asks him what the sentence "I'm very happy to be here" would sound like when said by the queen or by Beckham.

Expressive devices

Regarding the most frequently used expressive forms in *El matí de Catalunya Ràdio*, we highlight the rhetorical devices such as irony, antithesis, comparison or rhetorical questions with which the presenter peppers his speech; the use of exclamations, "measured" colloquialisms, stereotypes (sometimes perhaps with an ironic touch) and the most traditional patrimonial forms. On the other hand, aliases, vulgarisms, inferred forms and foreign words or phrases are avoided.

6.2. *On vols anar a parar?* or Pace and "good crack". (26 September 2007)

On Catalunya Ràdio, from Monday to Friday from 4 to 7 pm. With Lluçia Ferrer and with a large team of co-presenters and habitual collaborators. First broadcast: 2006-2007 season. Audience 2006-2007: 66,000 listeners.

Presentation

On vols anar a parar? returns to continue to wake you up in the afternoon. Lluçia Ferrer and her creatures will be in charge of setting the pace for the afternoons on Catalunya Ràdio, with the aim to entertain but also to inform you about what you're interested in. Because *On vols anar a parar?* tends towards the young but is going to be the ideal programme for entertaining the whole family... This year there will also be a new competition, interviews and constant references to contemporary issues.

Comment

On vols anar a parar? is now in its second season. This programme has its eye firmly set on young people but this doesn't stop it from getting voices in off from creatures to appeal to tenderness and from "granny" or *iaia Antònia*, who is incredibly full of life and funny. Because of this, it is a programme with a lot of nerve, full of varied intonation and laughter. The sexual play and domestic discussions between the male and female presenters and the new words they give to the introductory songs achieve a maximum degree of complicity between those at the microphone and those listening to them.

Empathy with the receiver

The programme's team aims to convey a feeling that the listener is with them and achieves great empathy with them. In fact, their register is close to colloquial, as much as permitted by the medium, simulating a spontaneous and relaxed conversation among colleagues and using an interesting range of devices, particularly syllepsis, especially with inferences of a sexual nature, exclamations, vulgarisms and interferences, foreign words and phrases and colloquialisms. The fact that Lluçia Ferrer is surrounded by what he calls his "bichos" (creatures or bugs), therefore, and that he uses funny nicknames to refer to them reinforces the humorous play. Audience participation also plays an important role in the programme via contestants, emails, interviews sometimes of a "vox pop" type and telephone calls. Distance between the presenters and listeners is minimal.

Structure

The format of the magazine programme is filled with a notable variety of sections: "L'entrevista" (the interview), "L'esta-

dística del dia" (statistic of the day), "La notícia del dia" (the news item of the day), the parody of Armand Mauri and Núria Feliu, "El càsting de la Simon" (Simon's casting), "La repassada" (the review), "La iaia Antònia" (granny Antonia), "El concurs" (the competition), "Crònica des de Hollywood" (chronicle from Hollywood), "Els viatges" (travel), "Show business", "Trucades d'ultratomba" (calls from what lies beyond the grave), "Les brometes del Tuñon" (Tuñon's jokes), "Trencamites" (myth busters), "El club Zampa Zampa" (the Zampa Zampa club), "Teledubtes" (Tele-doubts), etc., sections that occur one after the other very quickly and that make the broadcast fast-paced. This segmentation into small sections, micro-spaces, has two advantages: it captures the attention without requiring constant effort to keep paying attention and fans recognise the different spaces, allowing them to look for and consume those they like best.

Voice

Many young adult voices are heard in the programme that talk and laugh together. And the predominant tone is not radio-style, with imposed or emphatic voices, but very natural. The two presenters, Lluçia and Susi, direct the programme every effectively.

Subjects

Although it might seem that the "good crack" makes the programme somewhat inconsequential, it deals with contemporary issues with a certain attention, such as the universal day of languages or the appearance of a new newspaper, in this edition

Expressive devices

In *On vols anar a parar?* many of the most traditional patrimonial forms are used but neither do they reject the more innovative ones: they use aliases both for people and places, as these are a constant source of humour; they also use a lot of exclamations, colloquialisms and vulgarisms. On the other hand, foreign words and phrase play a very important role (generally from Spanish or English), almost always for humorous purposes, and the particular recreation of stereotypical formulas, with the same intent.

As far as rhetorical devices are concerned, comparison and metaphor predominate, sometimes very outspoken and tasteless.

6.3. *Un altre món* or optimising resources.

(26 September 2007)

On COMRàdio, from Monday to Friday from 4 to 7 pm. With Jordi Duran and a small team of professionals. In italics, Albert Vico (the programme's assistant director), who wasn't in the studio on this particular day. First broadcast: 2006-2007 season.

Presentation

We reverse things. We look at life from a different angle. We entertain with information, we inform with entertainment, we infotain and enterform and end up doing whatever we want because the afternoons on COMRàdio are the afternoons of Un altre món. Congratulations on the programme!

Comment

This programme takes a humorous look at what is happening in the world and also targets young listeners but without forgetting adults. It is based quite a lot on interviews with those involved in the most familiar events and on stable collaborators. It uses some sound effects and a lot of music for young adults. It deals with subjects related to contemporary issues and is fundamentally based on the presenter's communicative skills.

Empathy with the receiver

It might be said that all the work carried out to achieve empathy with the receiver falls to the programme's presenter. However, direct appeals to the receiver are missing, as well as more humorous devices. It seems as if everyone in the studio is involved. The number of collaborators, quite small, means that the sections are sometimes lengthened to three quarters of an hour, making the programme less agile. However, the presenter knows how to imprint an uninhibited air on the programme, distancing it from the more informative magazine programmes, and he skilfully attends to the abundant telephone interviews with the listeners.

Structure

The format is full of different interviews with people related to the world of leisure and entertainment and with a political chat or "tertulia". It has sections by specific people, such as "La cuina de la Mireia Carbó" (Mireia Carbó's cooking) and "Les propostes de la Minguell" (Minguell's recommen-

dations). And it also includes segments dedicated to modern music and automobiles.

Voice

The presenter's voice is pleasant and frank and he modulates it according to his emotive reactions in order to convey direct involvement with the subjects in question.

Subjects

These range from contemporary issues, such as the day of language and the appearance of a shocking advertisement to the latest record by a young singer, including an interview with a professional whistler and a cooking section. The duration of the sections means that the subjects can be dealt with in full. So, for example, a couple of advertising people analyse the pros and cons of the billboard by the firm Nolita, showing an anorexic girl.

Music plays an important part in *Un altre món*. A certain sensitivity is perceived towards today's music world. And we don't just mean signature music for the programme, as in *On vols anar a parar?*, but music commented on and selected.

Expressive devices

Colloquialism predominate in *Un altre món* and there is a moderate use of vulgarisms; foreign words and phrases are freely used, which form part of today's young slang, and sometimes incorrect phraseology is used, a result of interference.

6.4. *Serendípia*. A woman's look and voice.

(23 September 2007)

COMRàdio, Saturday and Sunday from 9 am to 12 pm. With Clara Sánchez-Castro and a team of collaborators. In italics, Santi, from Castellón. First broadcast: 2005-2006 season.

Presentation

Discovered by chance. A very intimate atmosphere. And things, many things... good things, of course. Just let yourself get carried away by the rhythm of the waves and enjoy what you feel at each moment, with no reservations. Welcome to Serendípia!

Comment

Run by a female presenter from Girona, this magazine programme is now in its third season and actually replaced *Dies de ràdio* (2000-2005) by Elisenda Roca. It's a very poetical programme that uses rhetorical devices, appeals to the listener and intonation to achieve complicity with and proximity to its audience. This programme makes room for music with *swing*, the philosophy of life and books, with a very natural and correct tone, aimed directly at feelings.

Empathy with the receiver

Clara produces the programme based on a particular look at everyday things, about what concerns and interests us in everyday life. And she does so in a way that the listener is convinced that she is also concerned and interested in the same things. She reacts emotionally to the comments of her collaborators and shows this with exclamatory expressions and many rhetorical devices. She combines intelligence with emotions using a steady, relaxing pace, very appropriate for the listeners at this time in the morning on Saturdays and Sundays. The very selection of subjects leads to great empathy with the receiver.

Listener participation is also encouraged via the section "Melodies domèstiques" (domestic melodies), where your favourite song can be requested with an *ad hoc* letter.

Structure

The format of *Serendípia* includes a review of the newspapers of the day and the most interesting news of the week. It contains the sections "Economia poètica" (poetic economy), "La brúixola interior" (the inner compass) and "La cuina dels famosos" (celebrity cooking). It also dedicates some time to science, books and bookshops, as well as television.

Voice

The presenter's voice is evocative, clear and expressive, full of nuances. It goes straight to the heart but also plays with intelligence.

Subjects

The subjects dealt with by *Serendípia* are those of life more than the media. In this edition, for example, time is spent analysing the repercussions of the end of the holidays and

the return to work and daily routine on our mental state and biorhythms. If we had to find a common denominator for the programme's sections, it would be culture. Books, cinema, theatre, poetry, science, music, philosophy... are also present.

Expressive devices

*Serendípi*a uses self-restrained, correct language with a significant use of traditional phraseology, exclamations and different formulas to appeal to the receiver. There is also a significant use of rhetorical devices such as comparison, metaphor, antithesis and hyperbole. However, it rejects barbarisms and stereotypes.

7. Comparative study

Having reviewed the linguistic devices used by these four radio programmes, it might be interesting to highlight some differences.

The first concerns the objective of each programme. While *On vols anar a parar?* and *Un altre món* define themselves as magazine programmes with a certain amount of humour (and therefore with an entertainment function), *El matí de Catalunya Ràdio* has a more serious and informative nature, although it also resorts to humour in some of its sections, and *Serendípi*a wants to make people think about life and to comment on aspects of cultural activity.

This, together with the time each programme is on air, means that they have a different audience. While the morning magazine programme is aimed at adults who are at home or in the car and wish to be informed of the latest news in depth and of the latest political opinions, the two in the afternoon are designed for younger listeners, who wish to amuse themselves for a while. Finally, the weekend magazine programme is different in that it is on air when people don't normally work, young people are usually sleeping and some adults are awake, and it does not cover the five working days, as do the other three.

Neither do they resemble each other in terms of how well their listeners know their content and presenters. *El matí de Catalunya Ràdio* has a very well-established audience who already enjoy a long-held complicity with the programme and with the more or less implicit ideology it brings with it,

an objective position tinged with nationalism. *On vols anar a parar?*, for its part, right from the start was able to take advantage of the fact that its presenter had already been successful on other media and is an emerging figure, and had already tested similar formulas to those used in this programme. So the young target could easily recognise this and could identify the programme with quite a clear positioning of "good crack". *Un altre món* requires its presenter to win market share in competition with Lluçia Ferrer and therefore to strengthen its differentials. With much fewer resources it has embarked upon an unfair battle; but it has done quite well. *Serendípi*a focuses on a more limited audience, although the presenter's personality adds a touch of originality, which makes it different and interesting.

To end, and specifically with regard to the empathic linguistic devices already mentioned, we can make some observations by way of summary. *El matí de Catalunya Ràdio* does not have many new forms nor does it contain appeals to the receiver, it avoids vulgarisms and uses very polished language. *On vols anar a parar?* creates new forms of expression, using nicknames with success and is full of colloquialisms, vulgarisms, foreign words and phrases or interference and syllepsis, bringing it much closer to its natural audience, young people, and making it very persuasive. *Un altre món* is along the same lines but with less linguistic vitality and more foreign words and phrases or interference. And, finally, *Serendípi*a bases its great strength on rhetorical devices, appeals to the receiver and exclamations.

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