THE DISCOURSE OF THE REALITY SHOW: ELEMENTS OF IDENTIFICATION AND FUNCTIONING

Carmen Claudia PAVEL
creamromania@yahoo.com
Ştefan cel Mare University of Suceava, Romania

Résumé : *Cet article se propose de mettre en évidence les éléments spécifiques aux émissions de télé-réalité ainsi que leur fonctionnement. Ce type de discours a évolué au cours du temps et peut jouer un rôle important dans la promotion de certaines personnalités, qui peuvent ensuite se lancer dans une carrière individuelle. Le discours de ce type d'émission peut influencer l'image de soi et l'image dans la communauté, d'où la nécessité d'une couverture médiatique équilibrée, qui respecte les normes morales de la société, toute en répondant aux besoins du public.*
Mots-clés : *émission de télé-réalité, discours médiatique, normes sociales, identité.*

Introduction

The reality show discourse is a way of expressing through the mass media facts of public interest. In this sense, we observe the importance that the reality show discourse has in the formation of value judgments and the constitution of the point of view.

Not infrequently, the written materials come into contact with the reader more slowly, if we compare them with the video materials present in television programs and in the virtual space. We believe that this is a disadvantage in terms of real documentation and the reception of the true pulse of information. Thus, the part of the thematic support necessary for the realization of a reality show type discourse pattern draws our attention.

In the realization of a reality show, we identify: creation, structuring, and arrangement stages, on a dynamic that should result in the increased interest of the public. Often, there are subjects with a rather delicate content or that have created the most diverse reactions. In such situations, specialized documentation is mandatory. From the producer to the presenter and guests, it is desirable that these internal factors of the process be fully aware and in control of the subject.

We mention this because in our study we have encountered discourses that have been intensely commented on later by the public. Moreover, we mention that negative feedback leads to the cancellation or decrease of media impact and, implicitly, of the rating.

Public opinion is predominantly honest and appears in the background, as a reflection of the media process itself. From what we have found in the online sources, the operating stages are standard and have been respected during the evolution in the media, from the beginning to the present. However, we have noticed the emergence of new forms and formats that can include a reality show type discourse.

In recent years, the international trend of personal development became very important, so that today the emphasis in Romania is also on dialogue-type productions, for all domains. First, personalities and scientists, specialists and innovators are presented, and then small entrepreneurs, career starters, and others become of interest. The variability of this subject is given by the wide circulation and diversity that characterizes it. Thus, the generalizing character and the open perspective of the thematic approach ensure that the interest is manifested by a quite diverse part of the total population to which the information reaches.

Theoretical Context
I.1. Definition and characteristics of the reality show discourse

Among the media products, the reality show discourse occupies an important place. In the program grid, it often appears at prime time and is received by the public as a notorious reference point for informing on relevant points of view on current topics. At the structural level, from the production side, the team specializes in following certain essential pillars for the realization of a well-centered discourse on the subject, and which should surpass everything that has already been done and published in audiovisual media, on the subject itself. Thus, the thematic channel defines: the breadth given to the subject, the necessary number of guests, and the desired course after the discourse is made public.

The dynamics of the discourse belongs to the reporter or the TV announcer, who manages the entire verbal exchange. From the technical team, the implications of discursive fluctuations are arranged, which are necessary for this endeavor to be authentic, but also well anchored in the practice of specific marketing techniques in the audiovisual field.

Quite often, these moments interrupt the ascending flow of linguistic discourse and media impact. At the same time, this creates a pause intended for practical purposes of settling information and managing the program, towards further ramifications of the discussion between the guests. The reality show discourse can be treated as an unfolding of a succession of dialogue moments or as an individual intervention, where a subject is exposed, and the possible variants resulting from it are addressed.

From a linguistic point of view, the thematic exposure constrains the expression so that the lexical perimeter has certain delimitations. The ramifications of the discourse cannot be very extensive, as the audience wants to focus on the subject and ultimately draw conclusions. The argumentation of the discourse through certain hypotheses is the key to the connection between the transmitter and the receiver, so that the effect is the desired one. Going further, exceeding the verbal framework, the reality show discourse is supported in a large proportion by non-verbal and paraverbal language.

Also, a considerable contribution is brought by the imagistic complex of the filmed frame, and here we include the entire visual aspect rendered on the camera, as well as the sound effects. The latter can be rendered throughout the course of a show or podcast. We consider it very important that the aforementioned factors be analyzed in advance and chosen so that they fit.

I.2. History

The evolution of the reality show discourse is surprisingly rapid, so that at the present moment the variants of structuring and the ways of exposure have undergone significant changes in simultaneous development. Certain programs or pages dedicated to media coverage reflect some trends to the detriment of others. At the same time, numerous digital creators or national and international programs, with a media-specific profile, are developing, offering new versions of discursive exposure. We observe the receptivity of the public, in this sense, and even more, the feedback it offers, through reactions posted on social media pages and the validation brought the remarkable figures, in the capacity of presenters, guests, and commentators.

At the international level, the socio-political aspect has determined an inter-dependence between the manifestations of the reality show type discourse and the current situation of the country.

At the general level, in the media, a defensive and objective attitude is desirable. However, sometimes the discourse is intended to shock the public. This effect takes place on a large part of the population, but there are also categories of the public who, at this level, withdraw from the audience area or end up being disillusioned and perceive the programs as a non-true informative factor, with a low level of value or with content that no longer attracts them.

At the national level, until the 1989 revolution, it was possible to remark on the practice of trends dictated by the political sphere. The cultural-artistic implications in Romania have been marked by programs with an instructive-educational role, and what did not fit within the given rigor was eliminated through censorship or excluded from the initial proposal.

As a rapid effect, and in a defensive manner, the public sought additional information from the international level, and in numerous cases this led to sanctions and even convictions, on political grounds. In this direction, there is a large documentation base, both through media materials from after the '90s and through published volumes of the type of journal, correspondence, or literary creations of the dramatic, epic, or lyrical type, belonging to different sub-genres. Whether the mentioned documents were published with the real data or presenting fictional names and situations described as inspired by reality, some have become the subject of documentaries and screenings.

In art, the imposition of discursive limitation manifested itself through the limitation of the propagation of creation and interpretation, in accordance with political requirements. At the level of linguistic- media communication, limitations have appeared regarding the public appearances of the works created by artists, and many of them have not been given the opportunity to come into contact with the public. Today we talk about feedback and reactions to a phenomenon, but we emphasize in the continuation of the previous statement that these can only appear after the creator and his creation are publicized. We do not exclude from this evolutionary path of the reality show type discourse the analysis of the current context. Up to this point, we wanted to emphasize the foundations from which it started and the way they were shaped under the socio-political climate, with transparently and decisively expressed impositions.

Today, in 21st century Romania, media freedom of expression has a scope that is difficult to centralize statistically and, implicitly, to analyze objectively and with full knowledge of the facts. As mentioned earlier, the variety of programs, the dynamics of

shows and podcasts that appear and disappear, brings us to a situation of confusion regarding statistics.

Thus, in general, we observe an increased tendency for reality show discourse centered on casuistry, events with immediate impact on the public, and the pursuit of celebrity life. The set of language codification and the discursive models offered outline the "pre-formatted" intrigue that sends us ancestrally to the conventions offered by the literary creations of our predecessors.

Just as until the 1990s in Romania, the acute need for models was satisfied by the media coverage of specialized personalities on various fields of study and professional academics, professors, doctors, lawyers, today the models are sought among those who influence a large mass of the population through their activity and those who manage to impose themselves through a new style or be of interest through the image offered and the time of placement in the preferences of the younger generations. To the detriment of professional quality and the educational capacities that the new models can offer, the quantity adjudicated through the weight of visualizations in the virtual environment and the appearance of surprise or grotesque effects are subordinate to innovation and real performance. Nevertheless, the real models resist over time and prove their merits through the depth of the approached field and honesty towards the public.

Within the reality show type discourse, a clear difference can be observed between value and non-value, because as a result of the exposed subject, the need for argumentation and support of a point of view appears. Where it is proven that they can be overwhelmed by the situation, they try to mask these cognitive or subject-centered minuses by avoiding a dialogue in concrete terms, changing the discursive path, or focusing the theme on the image or tracing playful-type directions. To the extent that these aspects appear in the discourse as variations and maintain the purpose of diversifying the linguistic contour and the psycho-emotional impact on a subject, they are welcome and do not disturb the public in any way, regardless of the level of knowledge of the subject. Moreover, these implications can have a favourable role, so that the reception can be resized, on an empathic or positively psycho-emotional influencing background.

II. Framework, Information, and Reception
II.1. Reality show discourse in the international context
Aiming to look at the phenomenon from an international perspective, we will refer mainly to the European space. Worldwide, the trends are similar, and the historical development has proceeded gradually, along with the cultural one and in correspondence with the influences given by fields such as the social, political, economic, and others.

Reality television appears in the bibliographic sources of the 1990s, with shows such as: "The Real World", "Survivor", "Idols" or "Big Brother". We remark the idea of competition and the emphasis on belonging to a favoured category, which is characterized by certain dominants and typologies speculated through media marketing, depending on the consumer's behaviour.

We also mention the variants of: documentary, news, sports news, and talk shows, which include relevant discourse for the subject at hand and thus popularized for public remark, of an informative type. At the beginnings of television development, between the 1940s and 1950s, programs such as: "Queens for a Dat", "Cash and Carry", "Confession", and others were notable.

These have constituted the foundations for the creation of new productions, focused on the public's desire to know more about areas to which they adhere as a hobby or can satisfy their need for entertainment. Between the 1960s and 1970s, among the numerous reality show productions, we remember the filmed series with the band "The Beatles", which later generated the appearance of the album "Let It Be". At the same time, as a model of media influence, we find here the three televised episodes of the series called: "The Beatles: Get Back".

Sometimes, the media coverage of a creative, cultural, or artistic project has led to broader knowledge among the population and, implicitly, to the success that a product presented to the public can know. In this case, we referred to a model of great value, which naturally convinced the audience and thus managed to trace a new historical-stylistic line, both for the musical field, the media field, and in view of the launch of a philosophy of thought.

With the 80s, public opinion expanded towards the affirmation of the desire for freedom of expression and the equalization of rights, but also the reflection of the media plan, back towards the everyday. For example, shows such as: "COPS", "Number 28" or "The Real World", which recorded real success.

Since the 2000s, the famous "Big Brother" and "Survivor" have been remarked as media franchises with global impact and audience above expectations. In each of the mentioned cases, those selected to participate in these media creations have written history and thus created a name in the field. Closer to our days, the trend that stands out is aimed at the competitive spirit, manifested by both guests and participants, through the display of cognitive, sports, or artistic abilities. Due to the continuous cultural evolution, the resonance of the names belonging to the participants is not always in correspondence with the country they represent. In any case, we observe the need to display capacities that emphasize individuality and innovation.

Another trend is given by the inclusion of the total public mass in the possibility of being selected to participate in a reality show. Thus, regardless of prior training in a field, the individual who demonstrates practical abilities and a superior level of performance is catalogued as superior to the others and implicitly selected or rewarded.

The fluctuation of a need for reward and the equalization of participants' rights is often speculated as an increase in self-esteem of the audience. At the discursive level, each decade has had the current verbal unfolding stage imprinted. On a daily basis, the public has always been influenced, and the largest share is manifested by the younger generations and the categories of the self-employed.

We believe that at the marketing level the effect was the desired one, but sometimes even beyond expectations, and from an evolutionary point of view, reality shows have considerably influenced public opinion.

II.2. Reality show discourse in the national context

In Romania, on a general level, the evolution of television has been impacted by the presence of public figures who have evolved in stages towards the status of a star and have been widely publicized, with the aim of creating a symbolic image, which could then be taken as a reference for the show they presented. Implicitly, the reverse view is also valid, so that the stars have later built a career, independent of the show or reality show that consecrated them.

The idea of celebrity appears as an attribute of media speculation and as a marketing technique with priority accent. Thus, some renowned names today are still recognized by the title of the media product that launched them.

Television channels such as "Grupul intact", "Kanal D", "Prima TV", "Pro TV", and others, have launched numerous reality shows with a contest-type theme. The skills of the presenters have been speculated, so that the audience number would increase, and the importance given to it would be marked by the remuneration through prizes which, individually, would make the participants stand out among acquaintances and close friends.

Returning to self-esteem, we observe the tendencies of the media discourse, which focus on anchor-type pillars, which today are better known in the Romanian space through the media coverage of personal development techniques, self-knowledge, and NLP techniques.

Another noticeable trend is the reality shows in which the need for belonging and the ability to adapt to surprise situations are speculated. The need for belonging in examples such as: "Big Brother", where the personal space disappears, and the participants can be seen for three months in a closed and video monitored space. The evolution of this show has gone as far as the creation of seasons and the separation of the audience between sympathizers and the opposing camp. Subsequently, the structure was maintained, but the producers resized the theme towards other more acute levels of individual and collective needs. In this sense, the discourse ends up distancing us from the analytical part, because the implications of everyday life give it a commercial and scholarly note.

It is often observed that there is a large public eager for these reality shows to continue their existence by changing the teams and guests, and as a positive aspect we notice effects such as: competitive spirit, need for models, educability, and need for progress. We have presented these dominants as a synthesis, following the re-viewing of fragments of discourse from materials such as those mentioned, where the guests expose personal beliefs in the form of monologue or dialogue and argue their participation in these reality shows.

II.3. The impact of media products

The impact of media products creates new behavioral identities and manifests itself in the individual of the 21st century in Romania, both at the level of internal structure and physical appearance. At the same time, we observe effects at the level of daily discursive communication and community belonging.

The valences of the education received in the family and in the institutionalized space can undergo changes, and these are not always in a favorable direction, aimed at the harmonious development of the younger generations. Therefore, the role of the moderator and the directions traced from the production side need to target the emphasis of moral values and principles as a priority substrate of discourse and the transparency of a media message in correspondence with the daily climate of the country's population, on average.

The connections made between the educational part of the programs and the ways of media coverage, often forced by the circumstances of a necessary surplus among the audience, lead to differences of opinion. Therefore, the population is often divided into the category of those who follow such programs and those who emphasize their harmful effects and would like to see them discontinued.

We always need models, but we do not always know which choices are right until we have a reflection of reality that puts us in the position of a choice or asks us to seek the

argumentation of an option. Thus, regardless of individual options, the majority opinion has a priority among the population, and the real effects can be seen over time, on one or more generations.

III. Examples
III.1. Analysis of an international model

At the international level, by far the most well-known reality show is "Big Brother". It was initially created in the Netherlands, by the Endemol company. The impact achieved by this production has an echo even in the current period, although others have also appeared that are worth noting. The principles of identification and functioning were mentioned earlier in a punctual manner. What we need to add is the fact that the longevity of this reality show, we consider, is due primarily to the proximity to the public. The present discourse, as a media format, follows concrete principles and separates the participants between those who remain in the competition and show success, and those who fail to fulfil the requested missions, and thus leave the competition.

We have chosen for exposure and analysis a narrated sequence from season 12, episode 1. After choosing their place, the participants are invited to go to the adjoining room, where they find clothes, necessary food, and others. Here there are positive-type exclamatory reactions to what the room contains. The mode of interaction is jovial and of exploration of the territory, and the comments leave room for jokes and shared joy. There are ludic-type reactions that arouse the interest of the audience and lead to chain interventions of the entire participating collective. Unlike other shows, the exposure is sequenced through individual interventions, which are presented as a personal commentary on the facts captured in the actual filming of the moment from the House.

The discourse is centered on the aspect of the spaces that amaze the participants. Thus, in a format of red and yellow teams, the present participants receive the game rules, delivered concisely and with terms to be respected, stakes, and consequences of the deeds. The presenter has the role of supporting this stage, and then the contestants act according to the game rules, and the media corpus includes strictly organizational and interactive communication. It is noticeable that there is a large proportion of interjections and expressions against the background of unsuccessful attempts, and later, communication with the purpose of collaboration, of those in the same team. In the explanations given as an interview or testimonial moment, the contestants support the approach through which they presented themselves, why they succeeded or failed to fulfil the game tasks, and the solutions they were able to find in those moments.

The media corpus includes a repetitive syntax, in which words from a relatively small semantic field are used, with a focus on the first person and sometimes on the third person. This discursive rhythm, of the type of storytelling, engages the public as an empathetic participant and intensifies the dynamics of the show. Towards the end of the game episode, the tension intensifies, and although the language used does not undergo major changes, at the level of the audibility field, the participants express themselves with more involvement and emphasize certain words, especially of encouragement and acclamatory pronunciation of the names of those in the middle of the action.

III.2. Analysis of a national model

As an example of discursive analysis, the reality show "Exatlon" had its premiere in 2018. It was broadcast by "Kanal D". Initially, it was created in the Netherlands, by the "Endemol" company, and the presenters were Cosmin Cernat and occasionally Bogdan Socol. The production had a course of one and a half years, and it is based on the original, homonymous structure, coming from America. With a number of 20 contestants, including well-known personalities and people who had not been publicly remarked until that moment, they participated in tests that required physical preparation, reaction speed, and psychological resistance.

There were three dominant aspects regarding the expression of the selection criteria in the realization of the discourse. Thus, the interaction of the participants was based on the competitive involvement and the valences of the type of resistance and the management of the entire emotional complex that must be proven in such situations.

We will continue to refer to a sequence from Exatlon Romania, edition 2018, held in the Dominican Republic. In a very hot climate, the contestants were presented in the structure of teams, using the appellatives of "warriors" versus "famous". Thus, they were given the quality of a fighter and the idea of fierce competition was created. The priority intention was that of a perfect, complete spectacle, which would captivate the public through the tension created, as well as the models given by the participants, through their strategic attitude of fighting and the ability to work as a team.

Although the course of events has proved that there were also moments when the requirements were fulfilled with difficulty, so that the participants fit into the molds, this underlined the aspect of the natural and, not infrequently, the failure that brought strong characters and interesting conflict situations to the fore. In the dialogue, emphasis was placed on the tense state within the competing teams. Therefore, the language often targeted communication difficulties, defective effects at the level of interaction, in fulfilling the tasks, and the way of acting and relating of the remaining participants, following the elimination of some teammates.

The contestants showed a wide range of exposure of the personal framework, both regarding the conduct of activities and the degree of emotional involvement, by empathizing with the situation of others or promoting an opposing attitude, by manifesting a communicative and relational discomfort. The internal motivation of the contestants was contrasted with the limited time to make decisions and act, and their ability to act responsibly was the key to success. The idea of winning predominated in each personal discourse or interaction between participants, but above one's own winning, the winning given by honesty and correctness-based competitiveness stood out.

Excerpt from the text, said the analysis:

> "Claudia, what you conveyed to me and what you may have tried to mask is a great disappointment. I would ask you to talk about it."
> "I didn't mask it, I was really disappointed! I said that from the first moment and expressed my opinion. I said I was shocked, so disappointed. Not because I was nominated. I was absolutely certain, a hundred percent that I would be nominated, but not like this. And we were all shocked, and everyone was shocked by last night's "soap opera". Today we will be a team, no matter what happens, because we are professionals and I am sure that each of us will give a hundred percent on the track. It's not even a question. I

mean, I don't think the tensions in the team and the fact that we're no longer as friendly will affect the game."

"We'll see."

"Yes, I'm sure each of us will do our best, but the reality is that we are no longer a team, as we were." (our translation)

The dialogue presented, followed by brief interventions with the players' activities, intensified the tension of the moment, so that the audience's attention came to be focused on the need to dissolve the conflict situation and to follow the subsequent audio-visual exposures. At the level of the media corpus, the vocabulary is ordinary, with a unitary construction in the development of the responsorial type interaction.

From a morpho-syntactic point of view, there are some elliptical sequences, which are left as a suspension determined by the free and subjective exposure of certain points of view. In general, from a morpho-syntactic and rhetorical-pragmatic point of view, the emissions of this type focus on the act of communication itself, and the language is viewed from its discursive perspective. Persuasive strategies of certain text sequences can be observed, and the repetitions constitute the basis for the facts unfolding further and the discursive-contextual mode of exposure.

The language has elements of an affective order, and the semantic field has a depreciative allusive-contextual side. Throughout the televised discourse, we observe the presence of diminutives, but also of affixes and affixoids, and the interventions are made punctually and in a graded rhythm, guided by the course of the questions or the relevance of the facts previously unfolded, in the recorded and rendered filming, in the respective episode.

Both through language and through the order of the unfolding of the facts, the emphasis falls on the dynamics of a discourse in continuous dependence on what has already happened. The only aspect referring to the next stages, which is constantly imprinted on the discourse, is the contextualization of the situation that is intended to be reached in the end, respectively the stake of winning put at stake.

Another aspect is the discursive plurality, as a subjective attribute that characterizes each participant and the diversity of addressability, determined by factors such as the use of regionalisms, the recontextualization of ludic-type sequences, meant to attract the audience or to incite various reactions from the other participants in the activities. Certainly, each competition can prove to be an honest game or a game in which, in a metaphorical spirit, the dice thrown also have unfavorable sides, both for the participants and for the public.

From the practical participation in this reality show, I extracted educational instructive dominants that I can use today in my career, with mass media implications both in the classical way and in the space dedicated to social networks. What I consider to be a beneficial effect, far superior to any gain of a competition, is the impact on the public and the self-selection of those who remain alongside a public figure who has positively marked them.

Conclusions

After undertaking the research for the subject of this report, we have consolidated the documents extracted from readings and online sources, which served as the subject of study and guided us in formulating our perspectives. Concurrently, the notes compiled during the media-oriented activities have proven invaluable.

In numerous situations, we had the privilege of directly perceiving the genuine impact of the facts described in the specialized volumes, on the online webpages, as well as in the public feedback garnered. We experienced the role of both invitee and host, navigating the filming stage and identifying the optimal solutions contingent upon the given contexts. A significant portion of the theoretical framework was intuitively grasped prior to delving into the documentation materials, rendering the subject at hand more accessible and aligned with our professional trajectory thus far.

The reality show discourse is an important way of expressing facts of public interest through mass media. It plays a significant role in shaping value judgments and viewpoints. The discourse has evolved rapidly, with new formats and approaches emerging over time. At the international level, reality television has seen the rise of popular franchises like "Big Brother" and "Survivor", which emphasize competition, belonging, and the display of individual abilities. These shows have had a global impact and influenced public opinion.

In the Romanian context, reality shows have also been prominent, often launching personalities who later built independent careers. Programs like „Exatlon" have focused on physical challenges, emotional involvement, and the dynamics of competing teams. The discursive analysis reveals the use of everyday language, emphasis on the act of communication, and the impact on the audience.

The reality show discourse can have both positive and negative effects, influencing behavior, self-image, and community belonging. It emphasizes the importance of balanced, objective media coverage that promotes moral values and principles, while also catering to the diverse interests of the audience.

BIBLIOGRAPHY

ALEISS, A., (2005), *Making the white man's Indian: Native Americans and Hollywood movies*, Westport, CT, Greenwood Publishing.

ALEXANDER, M., (2010), *The new Jim Crow: Mass incarceration in the age of colorblindness*, New York, NY, The New Press.

ALLEN, T., (1994), *The invention of the white race*, London, Verso.

ANDRONESCU, Şerban C., (1997), *Techniques of Academic Writing*, Bucharest, Romania's Tomorrow Foundation Publishing House.

ARDELEANU, Sanda-Maria, (ed.), (2009), *Discourse and Images*, Iaşi, Demiurg Publishing House.

BARTHES, Roland, (1964), *Rhetoric of the Image*, in *Communications*, nº4, Paris, Seuil.

BODIŞTEAN, Florica, (2009), *Poetics of Literary Genres*, Litere Series Academic Collection, Bucharest European Institute Publishing.

CALBRIS, Genevive, (1990), *The Semiotics of French Gestures*, trans. Owen Doyle, Bloomington, Indianapolis, Indiana University Press.

CÂRÂC, Ioan, (2003), *Theory and Practice of the Sign*, Iaşi, European Institute.

CARANFIL, Tudor, (2003), *Universal Dictionary of Films*, Bucharest, Litera International Publishing.

CAZENAVE, Michel, (1996), *Encyclopedia of Symbols*, Paris, Club France Loisirs.

CHANDLER, Daniel, (2002), *Semiotics: The Basics*, London, Routledge.

CHARAUDEAU, Patrick, & GHIGLIONE, Rodolphe, (2005), *The Talk Show. On the Freedom of Speech as a Myth*, Collegium Collection, Iaşi, Polirom Publishing.

CHOMSKY, Noam, ([1986] 1996), *Knowledge of Language*, trans. Alexandra Cornilescu, Ileana Baciu, Taina Duţescu-Coliban, Bucharest, Scientific Publishing House.

DANCU, Vasile Sebastian, (1999), *Symbolic Communication. The Architecture of Advertising Discourse*, Social Sciences Collection, Cluj-Napoca, Dacia Publishing.

DOYLE, A., (1998), "'Cops': Television policing as policing reality", in M. Fishman & G. Cavender (eds.), *Entertaining crime: Television reality programs*, Hawthorne, NY, Transaction Publishers, pp. 95-116.

DYER, R., (1988), "White", in *Screen*, nᵒ29 (4), pp. 44–65.

FISKE, John, & HARTLEY, John, (2002), *Signs of Television*, Iaşi, European Institute.

FLOCH, Jean-Marie, ([1995] 2000), *Visual Identities*, trans. Alec McHoul & Pierre van Osselaer, London – New York, Continuum International Publishing Group.

FLOREA, Ligia Stela, (2011), *Gender, Text and Journalistic Discourse*, Tritonic Academic Books.

FUGARD, Lisa, (2018), *Learn to Awaken Your Inner Writer in 21 Days*, 21 Days Series, Bucharest, For You Publishing.

GREIMAS, Algirdas J., & FONTANILLE, Jacques, (1997), *The Semiotics of Passions*, Bucharest, Scripta Publishing House.

HELLER, D., (2008), "Out for life: Makeover television and the transformation of fitness on bravo's work out", in *Continuum: Journal of Media & Cultural Studies*, nᵒ22 (4), pp. 525-535.

Hughey, M., (2010), "The (dis)similarities of white racial identities: The conceptual framework of 'hegemonic whiteness'", in *Ethnic and Racial Studies*, nᵒ33 (8), pp. 1289-1309.

HOLMES, Susan, & JERNMYN, Deborah, (2004), *Understanding Reality Television*, London&New York, Routledge.

KERSHAW, S., (2009), "Could 'Intervention' have helped a star?", in *The New York Times*, Fashion & Style, August 5.

KING, M., & WATSON, K., (2005), *Representing health: Discourses of health and illness in the media*, New York, NY, Palgrave Macmillan.

KOSOVSKI, J. R., & SMITH, D.C., (2011), "Everybody hurts: Addiction, drama, and family in the reality television show intervention", in Substance Use & Misuse, nᵒ46, pp. 852-858.

LANDER, C., (2008), *Stuff white people like: A definitive guide to the unique taste of millions,* New York, NY, Random House

LEWIS, T., (2008), "Changing rooms, biggest losers, and backyard blitzes: A history of makeover television in the United Kingdom, United States and Australia", in *Continuum: Journal of Media & Cultural Studies*, nᵒ22 (4), pp. 447-458.

LINNEMAN, T., (2010), "Mad men, meth moms, moral panic: Gendering meth crimes in the Midwest", in *Critical Criminology*, nᵒ18 (2), pp. 95-110

LIST, C., (1992), "Self-directed stereotyping in the films of Cheech Marin", in C. A. Noriega (Ed.), *Chicanos and film: Representation and resistance*, Minneapolis, MN, University of Minnesota Press, pp. 183-194.

MAINGUENEAU, Dominique, (2007), *Literary Discourse. Paratopia and Enunciation Scene*, Translation by Nicoleta Loredana Moroşan, nᵒ28, Iaşi, European Institute, Academica Collection.

MUNTEANU, Nina, (2011), *Creative Writing Manual. The Fiction Writer*, Piteşti, Paralele 45 Publishing.

PANOFSKI, Erwin, (1987), *Meaning in the Visual Art*, Doubledy Anchor Books.

PEIRCE, Charles Sanders, (1990), *Meaning and Action*, preface Andrei Marga, text selection and translation Delia Marga, Bucharest, Humanitas Publishing.

ROVENŢA-FRUMUŞANI, Daniela, (1999), *Semiotics, Society, Culture*, Iaşi, European Institute.

ROVENŢA-FRUMUŞANI, Daniela, (2003), "Political Discourse, Media Discourse and the Social Construction of Reality", in *Journalism and Communication*, nᵒ1, Bucharest, University of Bucharest, Tritonic.

SAINT-EXUPERY, Antoine de, (1985), *Thoughts*, Cogito collection, Bucharest, Albatros Publishing.

SAUSSURE, Ferdinand de, ([1995] 1998), *Course in General Linguistics*, trans. Irina Izverna Tarabac, Iaşi, Polirom.

SEBEOK, Thomas A., ([1981] 2002), *Playing with Phantoms: Semiotics and Anthropology*, trans. Mariana Neţ, Bucharest, ALL Publishing.

SEBEOK, Thomas A., ([1994] 2002), *Signs: An Introduction to Semiotics*, trans. Sorin Mărculescu, Bucharest, Humanitas.

ST. THOMAS, Cajetan, (1962), *Aristotle: On Interpretation*, Milwaukee, Marquette University Press.

STANCIU, Nicolae, & VARLAM, Petre, (2001), *Television Management*, Bucharest, Libra Vox Publishing.

STĂNCIUGELU, Irina, (2009), *Masks of Communication – from Ethics to Manipulation and Back*, Bucharest, Tritonic.

VAN LEEUWEN, Theo, (2005), *Introducing Social Semiotics*. London, New York. Routledge.

VAN WOLDE, Ellen, (1996), "Relating European Structuralist Semiotics to American Peircean Semiotic", in Vincent M. Colapietro & Thomas M. Olshewsky, (eds.), *Peirce's Doctrine of Signs – Theory. Applications, and Connections*, Berlin, New York, Mouton de Gruyten.

VIANU, Tudor, (1967), "Aesthetics of Cinema", in *The Seventh Art*, anthology, Bucharest, Meridiane Publishing House.

ZECA-BUZURA, Daniela, (2007), *Everything in Plain Sight: Television after Big Brother,* Iaşi, Polirom.

Online sources:

http://enciclopediaromaniei.ro/wiki/Televiziunea_%C3%AEn_Rom%C3%A2nia.
http://enzosiena.blogspot.com/2012/12/idea-natura-e-spirito-la-partizione.html.
http://www.nytimes.com/2009/08/06/fashion/06intervention.html.
https://newsroom.ucla.edu/releases/hollywood-diversity-report-tv-diverse-casts-pandemicaudiences.
https://revistavatra.org/2020/12/02/distant-reading-o-noua-paradigma-de-cercetareliterara-x/.
https://ro.wikipedia.org/wiki/Exatlon_Rom%C3%A2nia.
https://talgroupinc.wordpress.com/2013/12/20/via-statista-tv-shows-and-movies-the-mostpopular-type-of-online-video-for-all-ages/.
https://tinkerlist.tv/how-to-create-and-automate-a-tv-talk-show-the-2022-ultimate-guide/.
https://topmediadvertising.co.uk/television-viewership-statistics/.
https://webcultura.ro/.
https://www.bigbrothercasting.tv/home.
https://www.britannica.com/topic/Big-Brother-fictional-character.
https://www.descopera.ro/lumea-digitala/3489507-istoria-din-spatele-micului-ecran.
https://www.descopera.ro/lumea-digitala/3489673-viitorul-televiziunii.
https://www.esquire.com/entertainment/tv.
https://www.exatlon.tv/.
https://www.independent.co.uk/arts-entertainment/tv/features/big-brother-2023-itv-seriescancellation-b2424534.html.
https://www.libertatea.ro/subiect/exatlon.
https://www.netflix.com/ https://www.bigbrother.com/.
https://www.paginademedia.ro/2018/02/exatlon-audiente-4-februarie/.
https://www.researchgate.net/publication/234865418_Analiza_discursului_si_studiul_atitudinilor_o_introducere_in_psihologia_sociala_discursiva_Discourse_analysis_and_the_study_of_attitudes_an_introduction_to_discursive_social_psychology
https://www.scientia.ro/homo-humanus/51-psihologie/468-ce-sunt-si-care-sunt-emotiile.html.
https://www.statista.com/statistics/936166/tv-shows-watching-streaming-frequency-bygender-us/
https://www.telework.ro/ro/modelarea-datelor-pentru-baza-de-date/.
https://www.theguardian.com/commentisfree/2022/jun/24/big-brother-george-orwell-climatechange-surveillance.
https://zipdo.co/statistics/reality-tv.