

Phraseology and oral discourse in the TV series *La que se avecina*

Fraseología y discurso oral en la serie La que se avecina



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Abstract:

Television series exert considerable influence on their consumers, especially as regards linguistic and identity stereotypes. This paper studies the phraseology in the fiction series *La que se avecina*, which is currently on air and has a large number of viewers. Apart from a theoretical framework, the concept of pragmatemes has been used, which refers to phraseological linguistic expressions, use of which is restricted by particular extralinguistic situations. The analysis of this effective and common element of communication through television series involves identifying the communication model currently utilised

Resumen:

Las series televisivas ejercen una influencia significativa en sus consumidores, especialmente en lo que atañe a estereotipos lingüísticos y, por lo tanto, identitarios. Este trabajo estudia la fraseología en la ficción seriada La que se avecina, actualmente en emisión y que cuenta con un considerable número de seguidores. Para ello, además de un marco teórico, se ha partido del concepto de pragmatema, que hace referencia a las expresiones lingüísticas fraseológicas que están restringidas por situaciones extralingüísticas particulares en su uso. El análisis de este eficaz y común elemento de comunicación a través del entorno seriado

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by the medium and its consumers' behaviour. Methodologically, we have strived to look at the type of set phrases or particular pragmatemes employed by different characters in the series which have entered the receivers' colloquial speech. A Google online survey was posted on the social media platforms Twitter, Instagram, Facebook and WhatsApp to ensure that the results are anonymous, spontaneous and immediate. The results show that these linguistic elements have been established in Spanish society's colloquial language.

Keywords:

La que se avecina; phraseology; pragmateme; fiction series; television.

televisivo supone reconocer el modelo de comunicación empleado por este medio en la actualidad y el comportamiento de sus consumidores. Metodológicamente, tratamos de averiguar qué tipo de frases hechas o pragmatemas particulares de distintos personajes de la misma se han establecido en la lengua coloquial de los receptores a partir de una encuesta online de Google publicada en las redes sociales Twitter, Instagram, Facebook y WhatsApp, de manera que los resultados obtenidos pudieran ser anónimos, espontáneos e inmediatos. Los resultados concluyen en que estos elementos lingüísticos se han establecido en la lengua coloquial de nuestra sociedad.

Palabras clave:

La que se avecina; fraseología; pragmatema; series de ficción; televisión.

1. Introduction

Modern television offers many different forms of entertainment: game shows, reality TV, documentaries, and fiction productions. There is great variety of genres among these latter, and considerable mixing between pure genres. From amongst these fiction formats, we are going to analyse the phraseology of some of the characters from *La que se avecina*. The action in shows of this type revolves around established characters, different situations arising around them in each episode. The story begins and ends in each programme. Daring though it may seem, the series has been compared to or thought of as an adaptation of the Ibáñez comic, *La gran aventura de Mortadelo y Filemón* (made into a film by director Javier Fesser in 2003): the indebted neighbour, the fishmonger (though he prefers to be called a wholesaler), the hair-dresser, the bar or the estate agency. Linguistically, we would have to analyse such expressions as: *sapristi!*, *su padre!* or *ande y váyase a tomar el viento a la farola!* from the point of view of phraseology or pragmalinguistics. It is hardly surprising that readers of Ibáñez's work have inherited in their form of speech a series of phrases which originated in the numerous volumes of the special agents' adventures. Certain expressions read in the Mortadelo & Filemón strips have been branded into their readers' memories and are used when they find themselves in similar situations. One of the most effective is *servidor de usted y picapedrero*, which Mortadelo says when acting under orders and thumping the bad guy. The image below contains the expression *Rayos, me está bien por bajar a por un duro para pipas* (Billy el Horrendo), normally used when he (Billy) has put his foot in it:

Image 1. Phraseological example of a panel from *Mortadelo y Filemón*



Source: El rincón de Mortadelón. Frases heredadas

1.1. Fiction series, phraseology & pragmatemes

Utilising a linguistic and communicative analysis of fiction series as popular as *La que se avecina*, this work is born from observation of how language defines the society in which it is created due to the significant influence that television series have on their viewers, particularly with regard to linguistic and identity stereotypes. It is for this reason that we were interested in studying the phraseology of this particular series.

Numerous studies have sought to explain from a theoretical perspective what phraseology is. However, there are very few in which this discipline is studied in a practical way. That is to say, few have looked into how phrasemes that appear in books, television series, radio programs, etc., are later reflected in the language of their audience. One such study is that of Tinoco Pérez (2020), in which the pragmatemes of two works of fiction are analysed: *Star Wars* and *Harry Potter*, and where it is pointed out that:

In digital communication, especially on television, there is an extraordinary profusion of pragmatematic elements destined to sublimate the everyday to stupefying extremes, to ask too much of the viewer's evocative, representative ability, so that they reflect in their language a world full of these catchy pieces, each of which contains a story. Things happen in those stories –these are minimal narratives– but their vitality comes from those who consume them (Tinoco Perez, 2020: 47).

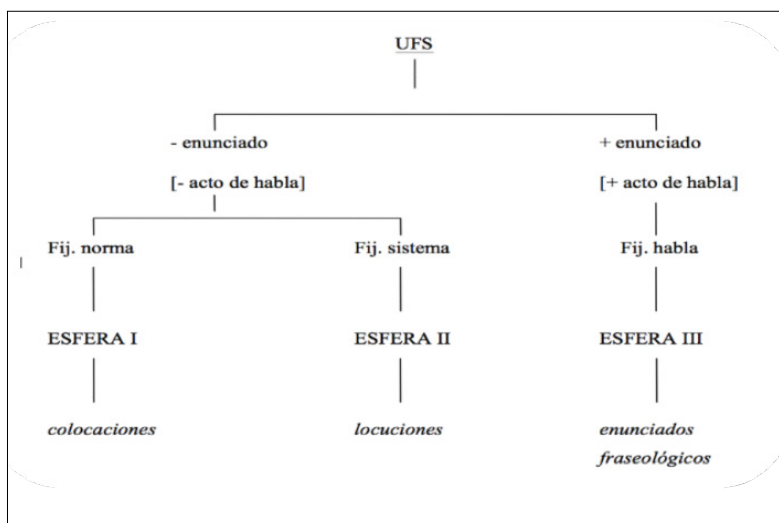
Thus, the pragmatemes or phrasemes depend on the utilisation people assign them, that is, in the moment that users cease utilising a set phrase, it vanishes from society's collective vocabulary. If communication does not function, although the phrase remains as a residual for some speakers, it will no longer be used. It could be said that, in the case of *La que se avecina*, its pragmatemes are currently commonly used and can be found at all levels of society, and therefore possess great vitality. It is safe to affirm that when the series ceases to be broadcasted viewers will stop employing these pragmatemes in favour of others in their lexicon deriving from a new fashionable TV series.

Although the Royal Spanish Academy dictionary states that phraseology is ‘a set of established phrases, figurative locutions, metaphors and set comparisons, idioms and sayings, existing in a language, and utilised by individuals or some groups’, one of the difficulties facing researchers into phraseology is the diversity of proposed classifications of phraseological units (Corpas Pastor, 1996; Wotjak & Wotjak, 2014). This study is based on the proposal set out by Corpas (1996: 20), who defines phraseological units as:

Lexical units made up of more than two graphical words and which may include the whole of a compound sentence. Such units are characterised by their frequent usage, and the coappearance of their integral elements; by their institutionalisation, understood in terms of their semantic specialisation and setting; by their idiomaticity and potential variations; as well as by the degree in which all these aspects appear in the different types.

In line with this definition, a series of common linguistic characteristics can be observed such as being a polylexical unit, a certain degree of affixation, extended use that encourages its inclusion in a community of speakers’ cultural heritage and a swift identification by native speakers. This proposal also offers the following classification for phraseological units:

Figure 1. Classification of phraseological units (Corpas Pastor, 1996: 50-52)



Source: *Manual de fraseología española*, Madrid, Gredos, 1996

Thus, a classification is presented based on the combination of the speech act with that of affixation, be it in the norm, in the system or in speech. Firstly, those units are presented that are equivalent to syntagmas and require other linguistic elements in combination, collocations appearing in a first sphere with affixation as a norm, and in the second sphere we find locutions with fixation as a system. On the other side, we find those units that in themselves constitute a speech act and are associated with the sociocultural heritage of a community, that is, phraseological statements.

Martínez López propounds a definition which sits perfectly with the theory of this paper, as it involves both the sender and the recipient, both the message's form and context. It is the most appropriate definition of this class of units in televisual media:

The phraseological unit acquires a global level capable of adaptation to certain circumstances or typical facts, as a result of the social interaction in a community. This expression is caught by the community, which adopts it, as it adequately expresses complex ideas within a simple, easily memorised structure. (Martínez López. 1996: 30)

It is within this context that the concept of a pragmateme is considered, with reference to those phraseological linguistic expressions which are limited in their usage by particular extra-linguistic situations. These are some of the latest phrasemes proposed by Mel' uk at the core of Meaning-Text Theory (Ovejas Martín, 2021).

The result of this field work conducted by an analysis of the pragmatemes in this television series, and the later survey, leads us to state the importance that this aspect (the phraseology, formulas, twists and set phrases) may attain in viewers' oral communication. Furthermore, though it is true that phraseological units present display high levels of affixation, they are also subject to variation (Legallois, 2013; Mogorrón Huerta, 2020; Penadés Martínez, 2022), adapting to the times and to the personal and social circumstances of their users. It should be borne in mind that the series was first broadcast on the 22nd of April, 2007, and has been on for 15 years, as we detail below.

1.2. The linguistic success of fiction series. The sitcom 'La que se avecina'

Fictional series have invaded contemporary culture since television entered the home and established themselves as a part of the daily rituals of family life, entertainment and access to information. As López Gutiérrez and Nicolás Gavilán (2015: 23) put it:

Since the 50s, television series have been builders of symbolic universes for the articulation of social values, perspectives on life and the aspirations of several generations to mirror the qualities of the characters. Changes in television series have been a process subject not only to the growth in audiences or the medium's technical possibilities, but to the gradual development of viewers' communicative competences, as they have assimilated styles, aesthetics, complex plots and characters who respond to diverse socio-historical situations.

The success of television series is partly due to their day-to-day subject matter and also to the linguistic irony and humour used to deal with the events by which the content is portrayed. In them, the construction of dialogues imitating spontaneous oral discourse is fundamental to catching the viewer's interest. In fact, analysis of the format strives to reproduce the great situational variety found in spontaneous oral language. We find in TV series a sample of an orality moulded on real speech: it goes from 'parlato-recitado' to 'recitado naturale' (Melloni, 2004) through the actor's free interpretation or through improvised segments, especially when filming before a live audience who actively participate with applause and laughter. This representation of everyday speech is useful for the audience to have the illusion of watching a scene from real life, with real, credible, and productive dialogue, employing formal linguistic elements of identification by the audience, such as pragmatemes or set phrases, built on purpose to seduce the audience by reducing their distance from the actors. Mapelli (2016: 16-17) describes how:

In particular, we find in situation comedies most of the resources of spoken language, such as, for example, a reduced lexicon, coarse words, marginal slang, vocatives, conversation markers idioms..., and, even, those mechanisms that grant discourse its discontinuity (hesitation, stammering, reformulations, unfinished sentences ...) typical of the improvisation of spontaneous speech and which are often omitted in other genres of audio-visual fiction, such as films.

However, it must be pointed out that, in order to produce this comical-humorous effect, the main goal of the series, numerous intensifying procedures are employed. Affixes and quantifiers are particularly common when wishing to affirm the opposite, metaphors, similes, hyperbole and puns, and especially, catchphrases (or pragmatemes) which serve to define each character and by which the audience recognizes them linguistically and socially. These pragmatemes help the audience to identify with this parallel reality created for their entertainment, satirically imitating the real world, and are turned into conversational strategies to reinforce the relationship with the audience, who have to activate their pragmatic capacity to understand the message and, later, use it in their daily life.

La que se avecina shows the life of the neighbours living in Mirador de Montepinar, a “high class” apartment building on the outskirts of Madrid. The series was created by the Caballero siblings (Alberto and Laura) in 2007 and has maintained a high audience share, which has kept it on the small screen, ever since. There have been 13 seasons, with a fixed group of characters since the beginning, such as those played by the actors: Jordi Sánchez (Antonio Recio), Pablo Chiapella (Amador Rivas), Eva Isanta (Maite Figueroa), José Luis Gil (Enrique Pastor), Nacho Guerreros (Coque), or Nathalie Seseña (Berta Escobar). There are other characters who appear sporadically, who do not usually have as much influence on viewers.

The series is a situation comedy. As mentioned above, just as television consumption has increased, so has that of series. According to Padilla & Requeijo (2010: 189) sit coms are the cheapest genre to produce. The authors explain that the genre is so successful due to “speaking to the society of now and, despite being fiction, being the genre closest to reality”.

Situation comedies have a beginning and an end, that is, each episode is self-contained. A problem is presented at the beginning and solved by the end. This means that the characters always behave the same in the different situations. Therefore, we know that they will utilise the same lines, making it very easy for the viewer to learn a specific phrase. For example, in *La que se avecina*, one can see that each time one of the characters enters the bar, located in the building, everyone greets him/her saying: Eh!, usually continuing with the phrase: caña, aquí! As pointed out by Padilla & Requeijo (2010: 199), the important thing in these comedies is the dialogues, as the places and sets are always the same.

Mapelli (2016: 2) considers it fundamental to study this type of series from a linguistic point of view. One finds in these comedies what has been termed “prefabricated orality”, that is, these fictions try to reproduce the spontaneity of colloquial conversation despite being part of a written script. Furthermore, Mapelli (2016: 2) recognises that the language utilised in these series is of great importance and explains it thus: “Many of the characters’ expressions become clichés that characterise them and enter common usage, creating a continuous transfer of spontaneous language to the series and from the series to daily speech”.

Mapelli also recognises that the communicative context of sit coms favours the use of a colloquial register, given that the characters in these series are usually neighbours, friends, etc., and have often lived shared experiences or enjoy sufficient familiarity to foster a friendly and relaxed atmosphere. This favours the colloquial register in conversation.

Moreover, conversation is face to face, allowing for there not being predetermined turns, but that it is cooperative, and the actors can improvise or introduce elements typical of spontaneity, such as gestures, filler words or set phrases, which is the part that most interests us. In this way, the characters' lines are far more plausible and closer to the viewers' reality, viewers who in some cases can see themselves reflected and on whom, at the end of the day, the series' success depends.

1.3. Television series & socio-linguistic influence on consumers

Consumption of television series has seen a considerable increase in recent times. The pandemic has meant we have spent more time at home, and this has led to greater use of, not only television, but new technologies and social networks in general. Many of us are subscribers to digital platforms. These platforms give the viewer the option of choosing what they want to watch, when they want to.

A study carried out by the consultants Barlovento Comunicación on television viewing during the first wave of Coronavirus reveals that records have been broken. In March and April, during the first lockdown, consumption rose by 40 %, and have remained high. As López Gutiérrez & Nicolás Gavilán indicated, TV series have never ceased to change, just as their characters and storylines have. They have adapted to current events. The result is what they term "series-audience pairing".

"Series-audience pairing has been in constant flux. Characters and situations adapt to their times: fashions, ways of thinking, topics change. The confluence of audio-visual and written discursive structures, such as film, literature, theatre, journalism, shape the narrative and aesthetic possibilities of series that are living a boom at the moment, favoured by the viewing options offered by different formats (López Gutiérrez & Nicolás Gavilán, 2016: 24)

It is clear therefore that the public identify with the characters in television series. These recreate daily life, in ways which audiences can see themselves reflected in. Furthermore, we should not forget that each TV programme and series is aimed at a specific audience, that is, these stories are created for a particular population group.

Adolescents are the most vulnerable group, as indicated by Abad & Fernández (2016) in their article about adolescent consumption of television series, as they are building their identity. Anything they see on the screen may affect their behaviour, their way of thinking, their personality, etc. As Slater, Rouner & Igartua put it: "Numerous studies have shown a direct relationship between viewers' identification with characters in TV fiction and the series' influence over them in emotional, cognitive or behavioural terms, especially among younger viewers" (Slater & Rouner, 2002; Igartua, 2010. Tomado de Abad & Fernández, 2016: 132). In a similar tone, we find very recent studies such as that of García Vega, De la Fuente Prieto & Martínez-Borda (2022: 144) which says:

The way fiction series are consumed is undergoing a transformation which places importance on the interaction between viewers and the various narrative elements. This transition is mainly determined by the audience's new consumption habits, influenced by social networks and the value they ascribe to participation with content and other viewers.

The relationships established between people and the characters can be highly varied. Abad & Fernández (2016: 135) highlight three: emotional empathy, behavioural empathy and cognitive empathy. They cite Cohen (2001), who also considers para-social interaction and affinity to be essential relationships. In addition, they cite Ruiz, Conde & Torres (2005), who think that one of the features that the young take into consideration when choosing their favourite character is physical attractiveness.

And, finally, Lacalle (2012) believes that identification takes place based more on character than age, greater interest being aroused by the more rebellious and ambivalent.

However, young people are also interested in characters' language in fiction series, such as that in *La que se avecina*. It is impossible not to accept that the language in series, that we see so often, changes our way of speaking. Nevertheless, one should never forget that the characters' lines are no more than the fruit of a scriptwriter's imagination. That is, the actor utilises vocabulary created exclusively for a character, while the recipients of the discourse take in part of it and employ it in their day-to-day, normally without stopping to think about what the phrase they are using so frequently really means.

Mapelli (2016: 2) considers that the dialogues in television series are a clear example of recited orality, that is, it is not spontaneous, as it is part of a script. However, introduced within these dialogues are elements typical of colloquial conversation. Therefore, consider that:

Language in series is so important that it leaves a legacy: many expressions which characters turn into clichés that characterise their way of speaking and pass into common language, creating an ongoing transfer of spontaneous language to the series and from these into daily speech.

As a result of this, it can be observed how youth and popular slang are modified. We are referring here to colloquial, not to formal speech.

La que se avecina is a clear example of this, being one of the TV fiction series considered by linguistic studies such as that of Luque Nadal (2021: 97), who states that "the language utilised in the series, whose characters and typical phrases have spilled out of the screen in many cases, and are now, to a considerable degree, part of many Spanish speakers' cultural heritage".

In order to demonstrate that TV series influence the speech of both the young and middle aged, a brief survey has been carried out. Section 4 explains what this consisted of, and the results achieved.

2. Objectives

The chief objective of this study is to find out how some phraseological constructions from the series *La que se avecina* (and identification with some of its characters) interact with a part of society to the point that these formulas are imitated. In other words, what type of catch phrase or pragmateme particular to certain characters in the series have established themselves in recipients' colloquial language.

To reach the objective, specific goals have been determined:

1. Identify the characters who generate most interest among viewers of the series.
2. Identify the socially best-known pragmatemes used by these characters.
3. Research and demonstrate the real introduction of said linguistic structures by consumers.

3. Method

The methodology applied in this study is based on an analysis of the pragmatemes of some of the most popular characters in the series *La que se avecina*, in order to determine the existence or not of the desired objectives. We have taken as our initial reference Ovejas Martín's (2021) definition of pragmatemes, although they are not classified, bearing in mind that, once determined, they are so interiorised in our televisual culture that they are directly transmitted, and their classification would call for deep and detailed analysis.

Furthermore, a socio-mediatic and demographic survey model has been utilised to study the oral discursive use of some of the most popular phrases from the series. The sample is non-probabilistic and does not attempt to guarantee the representativeness of a population group, but chiefly to look into the phenomenon and to demonstrate the objectives proposed. To this end, we conducted a Google online questionnaire¹ posted on Twitter, Instagram, Facebook and WhatsApp. The responses to the survey were immediate, in only 48 hours 352 were received. The questionnaire opened on April 7th at 14:21. And closed on April 9th at the same time.

Having gathered the information through the surveys, we proceeded to select the most widely-recognised pragmatemes and to the interpretation and analysis of each of the questions in light of the analytical categories described in the conceptual framework.

4. Results & discussion

The questionnaire is made up of thirteen questions. The first three correspond to participants' socio-linguistic profiles while the following two refer to television consumption. Moreover, participants were asked if they had ever seen the series. And, from there, they were asked if they knew to which character the phrase in question corresponded and which was their favourite character. Furthermore, they had to relate some phrases from the series with the character who said them, and, finally, they were asked if they had ever utilised any of these phrases, and if so, to write them.

Three pragmatemes were chosen, corresponding to three characters.

- The first pragmateme es *mmm... ¡Merengue, merengue!* Spoken by the character Amador Rivas, played by Pablo Chiapella. This character is known to be a "freeloader", that is, he does not like to work and lives off a monthly alimony from his ex-wife, Maite Figueroa. He is obsessed with sex, hence, the phrase selected. Another of the character's typical phrases is: *salami, salami*, again referring to the same subject. In fact, in some episodes he calls himself *Capitán Salami*. (This alter-ego is a kind of super-hero with erotic connotations. At first, Amador uses this Identity as a super-hero to work in a strip club, also using *salami, salami* with the same connotation).
- The second pragmateme is *Estás muy negativo... ¡Me minas la moral!* used by the character Antonio Recio, portrayed by Jordi Sánchez. This character is homophobic and xenophobic. He is the proprietor of "Mariscos Recio" a small company selling fish and seafood. Perhaps one of his best-known phrases is: *Antonio Recio. Mayorista no limpio pescado*. The character utilises the first phrase to tell someone their attitude is "driving him mad".

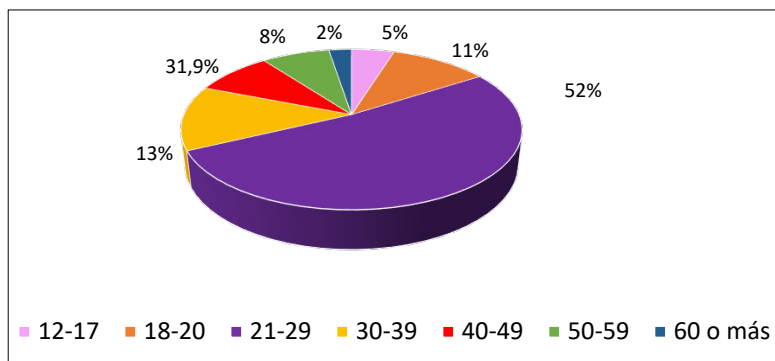
1 https://docs.google.com/forms/d/e/1FAIpQLSemUb0Cf_8I8-xarG7saToLIpMKp_1hQACDkar_VM0vvK7klw/viewform?usp=sf_link

- Finally, the third pragmateme is *Me caigo muerta* belonging to Maite Figueroa, played by Eva Isanta. In early seasons, the character was married to Amador Rivas, and was referred to as “Cuqui”. She later broke up with her husband, and became rich from the sales of a book, which she was supposed to have written, though in reality, the authoress was Chusa, the cleaner. With the money made she recovered custody of her children and pays a monthly sum to Amador. She is cold, easily influenced by her friends (neighbours as well). She is also a sophisticated woman, who always tries to keep up appearances. In the case of the expression used by Maite, we could say that it is synonymous with ‘I’m stunned’.

Having described each of these characters and fundamentally, the meaning of each of their best-known phrases, it can be seen that each of them employs a very different way of expressing themselves orally, based on their social role, their mindset and the objectives that the series wishes to achieve in terms of marketing. But especially, what is apparent in the series is that, despite being fiction, it is an ironic imitation of the reality on the streets, which is what really hooks the audience. Thus, these set phrases or pragmatemes figure again and again over the seasons, given that they guarantee its success.

We now turn to explaining the most important results provided by the survey. The first question asked the participants their age, with the following results:

Graph 1. Age

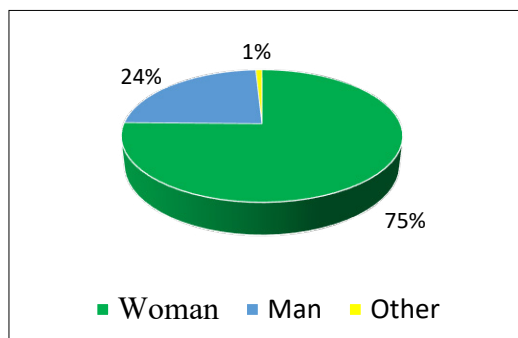


Source: created by the authors

The majority are between 21 and 29 years of age, 183 people. However, there is representation of all age groups, which considerably enriches the results. The series is not recommended for viewers under the age of 12, therefore, lower age groups have not been included in the questionnaire.

The second question concerned gender:

Graph 2. Gender

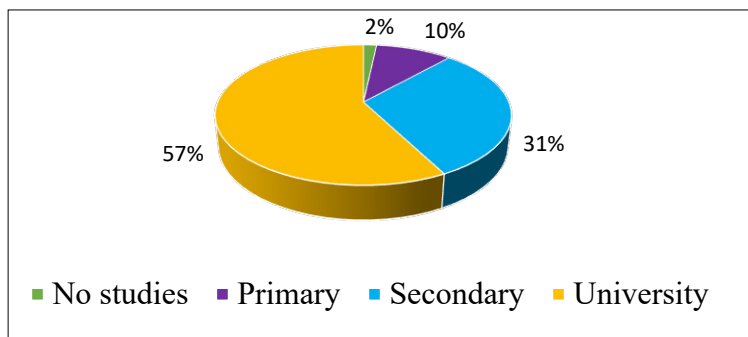


Source: created by the authors

The graph shows a majority of women (265), with fewer men (84). There were a total of 3 people who did not identify as either of the two genders. This result could lead to thinking that perhaps the most popular characters would be the female ones, due to affinity with this group, however, it can be seen that this is not so. Gender does not condition the choice of a character.

The third and last question related to participants' socio-linguistic profile concerned their level of studies:

Graph 3. Level of studies

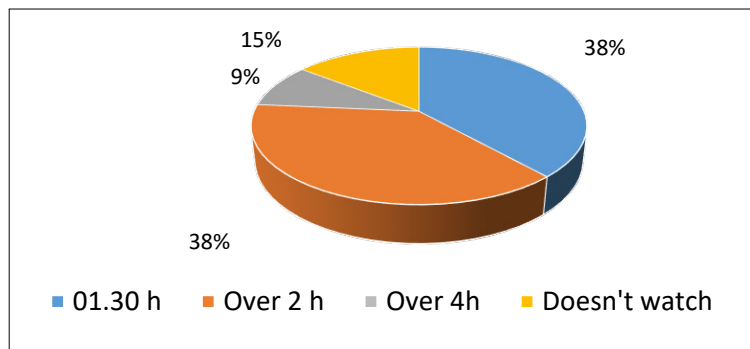


Source: created by the authors

Most participants are university graduates (203). This group is closely followed by those with secondary studies (108). Therefore, those with primary education or no education make up a very small part of the sample. It is important to underline this factor, as it could be thought that those with a higher educational level would not incorporate set phrases or expressions from TV series to their language, these phrases at times being coarse or vulgar. However, it can be seen that this is not so.

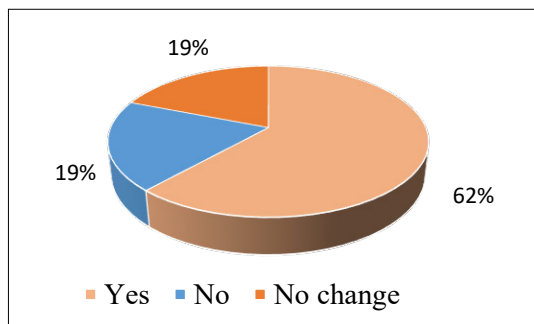
Questions four and five are analysed together as they have points in common. These two questions first ask participants how many hours a day they spend watching television, within the parameters provided, and secondly, if their TV viewing had increased during the confinement caused by Covid-19.

Graph 4. Time spent watching television



Source: created by the authors

Graph 5. Do you spend longer watching television?



Source: created by the authors

135 of the participants answered that they watched TV for an hour and a half per day. 134 stated that they watch television for over two hours a day. These two groups make up 76% of the sample. Only 15 % said they do not watch TV and 9 % watch it for more than four hours.

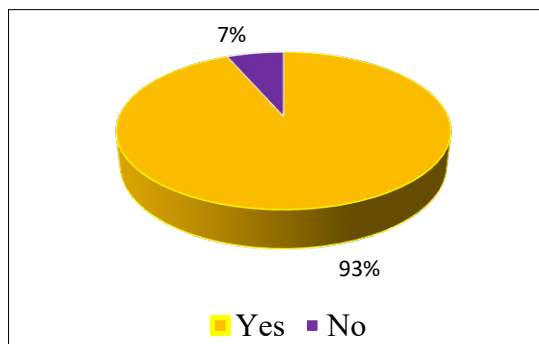
They were asked if their TV watching had increased during lockdown so as to corroborate the above information. That is, section two of this paper stated that during lockdown the Spanish had increased the time dedicated to watching TV, and the data confirms this. 76% (217) of participants confirmed an increase in the time spent watching television; as opposed to 24% who responded that they had not spent longer, or that the time had remained the same.

The following refers to the questions dealing directly with the series *La que se avecina*.

The first question from this group asked how many of the participants had ever seen the series, as it was not a requirement of the survey to have seen the programme. Thusly we checked whether, although they had not seen the series, they recognized the characters' typical phrases.

Furthermore, it could also be seen how these phrases are more common in our language than may have been thought. The results were as follows:

Graph 6. Have you ever seen the series *La que se avecina*?

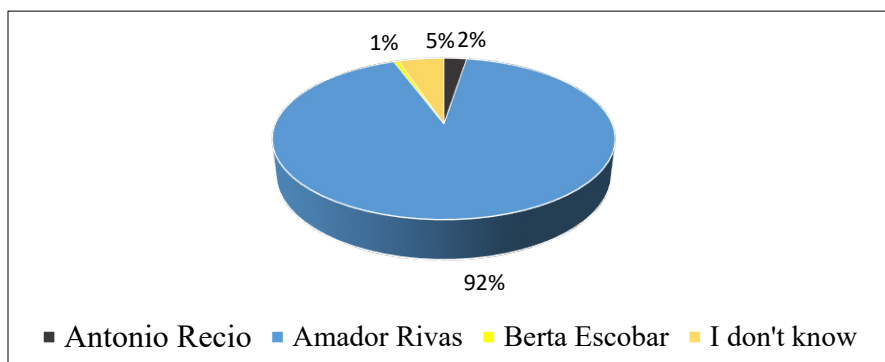


Source: created by the authors

A large majority, 93% (329), have seen the programme at least once. Only 7% (23) have never seen it. Bearing in mind that the participants were not selected, but freely chose to take part, there are many who have at some time seen the series.

The next three questions ask the interviewees which of the characters the particular pragmateme corresponded to.

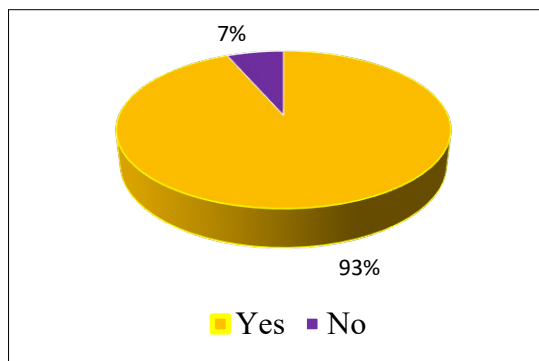
Graph 7. To whom does the pragmateme *Mmm... ¡Merengue, merengue!*



Source: created by the authors

The great majority of participants answered this question correctly. It is indeed Amador Rivas who employs the phrase. Therefore, it can be seen that although there are some who have not seen the series, they do identify the character with his catch phrase. Only 18 participants did not know to which character the phrase corresponded. Four of them chose an option other than the correct response.

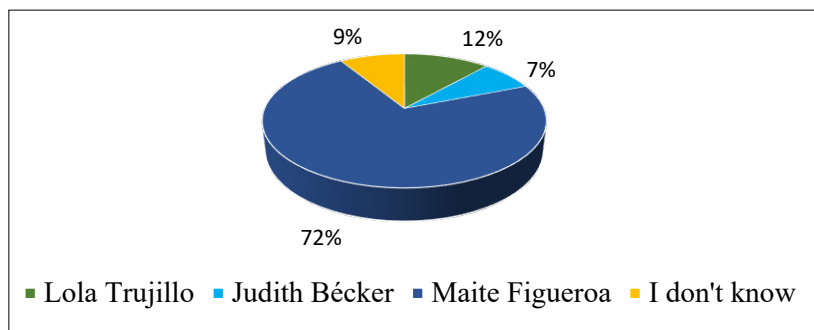
Graph 8. To whom does the pragmateme *Estás muy negativo... ¡Me minas la moral!*



Source: created by the authors

In this case, again there was little doubt about which character to choose. The majority selected the correct option, that of Antonio Recio. Just 5% of participants said they did not know. 13 % selected the wrong character. Therefore, it can be concluded that although the interviewee did not know which character the phrase belonged to, they did relate it to someone from the series.

Graph 9. To whom does the pragmateme *¡Me caigo muerta!* correspond?



Source: created by the authors

Participants were less certain about the last question than the previous ones. 72% chose the correct answer, corresponding to Maite Figueroa. However, 98 interviewees either decided that other characters use this phrase or that they were not sure who said it. It can be concluded that, as a character is less popular, viewers are less certain which phrase each character corresponds to.

Apart from the quantitative analysis, it is important to point out that the degree of lexicalisation of these phrases and their utilisation in informal language by a part of society is very significant, as shown by the existence of web pages that contain these characters' most significant phrases, what they mean, when they are used, etc. In fact, the image below is the result of writing "frases míticas de la serie *La que se avecina*" in the Google search engine, where 1,300,000 results appear in 1.01 seconds, which means that there are a great number of pages related to the concept. Figure 9 shows the first five results.

Figure 9. Results of Google search



Source: Google

5. Conclusion

The set phrases or pragmatemes in the series *La que se avecina* have almost imperceptibly entered into our colloquial language. The same has been said of comic characters such as Mortadelo & Filemón, or of many more phrasemes which recipients hear daily on TV or the radio and incorporate into their discourse. Such is the case with the TV programme *¡Ahora Caigo!*, presented by Valencian Arturo Valls on Antena 3. This daily afternoon show has millions of viewers, and has developed its own vocabulary, for example, they use of phrases such as: *el euro, el euro...! pensaba que se había roto el peroné, pero no, Oh jolín, has perdido un comodín!* There has grown little by little a sort of dictionary with the repeated phrases that give personality to the different programmes, which suggests that the use of these pragmatemes is common, like the typical verbal tics in oral conversations, full of creativity and humour. They are recognised by society and employed by the consumers of each of these media products.

Furthermore, the social networks show themselves to be crucial tools in conducting this type of research, as responses are almost immediate. It is important to note the subjectivity of the results, the number of surveys, the absence of discrimination by socio-demographic or cultural criteria and the survey format (directed more towards the catch phrases of the male characters), among other aspects. Nonetheless, this study is intended as an initial work, with other future research planned. So, we don't finish this paper with *¡Campana y... se acabó!* (from Un, dos, tres), but with *¡Hasta luego, Lucas!* (catch phrase of the famous comic Chiquito de la Calzada), *¡Hasta aquí puedo leer!* (also from Un, dos, tres) and *That's all, folks* (Bugs Bunny).

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7. Specific contributions made by each author

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Conception and work design	Mª Victoria Galloso Camacho
Methodology	Mª Victoria Galloso Camacho
Data collection and analysis	Elena Martín Márquez
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Drafting, formatting, review, and version approval	Mª Victoria Galloso Camacho and Elena Martín Márquez

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