

## Đánh giá cảm quan thông qua hành vi biểu cảm của giám khảo The Voice UK so với The Voice Vietnam

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### TÓM TẮT

Nghiên cứu ứng dụng lý thuyết đánh giá để nhận diện và luận giải đánh giá về cảm quan thông qua hành vi biểu cảm của giám khảo chương trình thực tế, The Voice UK và The Voice Vietnam. Kết quả nghiên cứu ghi nhận sự xuất hiện của tất cả các loại giá trị đánh giá cảm quan ở cả hai nguồn dữ liệu. Bên cạnh đó, việc sử dụng nguồn ngôn liệu đánh giá cảm quan ở hai ngôn ngữ bộc lộ nhiều điểm tương đồng, xét về bình diện tần suất xuất hiện, cách thức và thái cực biểu đạt. Kết quả nghiên cứu sẽ là nguồn tham khảo có giá trị đối với người học tiếng Anh và tiếng Việt nhằm nâng cao kỹ năng giao tiếp và kỹ năng đánh giá trong cuộc sống thường ngày.

**Từ khóa:** *Thuyết đánh giá, đánh giá cảm quan, thái độ, hành vi biểu cảm, giám khảo.*

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# Appreciation in expressive speech acts by the judges of The Voice UK versus The Voice Vietnam

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## ABSTRACT

This paper adopts Appraisal framework in order to identify the Appreciation resources in the expressives made by the judges of the two reality shows, The Voice UK versus The Voice Vietnam. The results reveal that all of the sub-types of Appreciation were found in the two corpora. Besides, the Appreciation resources in the two languages share a variety of similarities in terms of their frequency, realization strategies and polarities. The research outcomes are expected to be of valuable reference for learners of English and Vietnamese in enhancing their speaking and assessment skills.

**Keywords:** *Appraisal, appreciation, attitude, expressives, judges.*

## 1. INTRODUCTION

It is widely acknowledged that language has been used for various purposes, one of which is performing actions. This has been clearly elaborated in the theory of Speech Act. According to Yule (1996, p. 48), speech acts can be defined as “actions performed via utterances” and they are attached “more specific labels, such as apologies, complaints, compliments, invitations, promises, or requests.” He classifies speech acts into locutionary acts, illocutionary acts, and perlocutionary acts. The illocutionary acts encompass *declarations*, *representatives*, *directives*, *commissives*, and *expressives*. Searle (1976, p. 12) asserts that expressives “express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content.”

It can be observed that, in reality shows, through the use of comments, the judges aspire

to offer compliments, congratulations, or express a wide range of emotions. These are the representatives of expressives in Speech Act theory. The reason is that “expressives are those kinds of speech acts that state what the speaker feels. They express psychological states and can be statements of pleasure, pain, likes, dislikes, joy, or sorrow” (Yule, 1996, p. 53).

The language employed by the judges in the reality shows can be considered valuable, authentic linguistic resources for language learners and researchers. Studies relating to these linguistic resources have been carried out. Typical studies on this topic were conducted by Vo Trong Nhon (2017) on expressives in judges’ comments in America’s Got Talent versus Vietnam’s Got Talent, Nguyen Thanh Tri (2018) on attitudinal resources in comments by judges in American Idol and Vietnam’s Idol, Bui Thi Xuan Duyen (2018) on transitivity in

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remarks given by judges in American Master-Chef and Vietnam's Master-Chef. Besides, quite a significant number of studies on attitudinal resources have been carried out, with various types of discourse being investigated, ranging from American leaders' speeches (Tran Thi Thuy Tien (2017), Le Thi Van Tue (2017), Vo Thi Ngoc Hien (2014)), readers' opinions (Vo Thi Kim Thao, 2017), travellers' holiday reviews (Nguyen Thi Lien, 2017), travel advertisements (Nguyen Tiet Hanh, 2015), letters of complaint (Le Thi Bao Chau, 2017), film reviews (Phan Thi Thanh Hoa, 2017), news about environment (Ngo Ai Quynh Nhu, 2017), advertising slogans (Nguyen Thi Minh Ngan, 2017), to love song lyrics (Nguyen Thi Ngan, 2018).

Searl and Vanderveken (1985) (as cited in Ronan, 2015, p. 30) hints at the relationship between the expressives and Appraisal by stating that expressive speech act verbs "usually express good or bad evaluations, and they are hearer centered." However, it is evident that a study of the Attitudinal evaluation of Appreciation through the expressive speech acts seems to be an untouched matter. Therefore, this paper aims at using Appraisal framework, focusing on the system of Attitude, to explore the use of Appreciation resources in totally 176 expressives by the Vietnamese judges (EVJs) and 178 by the English judges (EUJs). The expressives were extracted from the comments of the judges in The Voice UK 2018 and The Voice Vietnam 2018.

## 2. THEORETICAL BACKGROUND

The Appraisal framework has developed, being resulted from the work carried out by a group of researchers led by James R. Martin in the 1990s along with other scholars such as Peter White, Rick Iedema, and Joan Rothery in Sydney. (Ruo-mei, 2016, p. 869). As Martin and White (2005, pp. 34-35) state, appraisal "is one of three major discourse semantic resources construing interpersonal meaning" accompanied by involvement and negotiation.

Vo Duy Duc (2011, pp. 28-29) considers appraisal "an umbrella term" denoting language resources by which speakers/writers can positively or negatively evaluate people, things, places, events, and states of affairs, exert interpersonal engagement with listeners/readers in either actual or potential manners, and achieve, to a certain extent, the utterances' intensity and preciseness. According to Martin and White (2005, pp. 34-35), the appraisal framework is regionalized as three interacting sub-domains, namely **Attitude**, **Engagement**, and **Graduation**.

**Attitude** deals with "our feelings, including emotional reactions, judgments of behaviors, and evaluation of things" (Martin & White, 2005, p. 35). In other words, attitude is the resource which is applied by the speakers or writers to express people's views, positive and negative feeling reactions with participants and offer the evaluation of things. **Attitude** is classified into *Affect*, *Judgment*, and *Appreciation*.

*Affect* can be deemed the "assessment of an emotional reaction" (White, 2015, p. 2). In detail, it involves positive and negative feelings about people, things, places, events, and phenomena. In other words, it is the value by which the writers/speakers indicate emotions. This value not only expresses the writer's feelings but also the souls of those within the text.

*Judgment* value is the second sub-type of Attitude. According to Martin and White (2005, p. 42), Judgment "deals with attitudes towards behavior, which we admire or criticize, praise or condemn." Phrased another way, the judgment refers to the evaluation of people's behaviors and actions based on various normative principles.

*Appreciation* is considered the "assessment of artifacts, entities, happenings, and states of affairs by reference to aesthetics and other systems of social valuation" (White, 2015, p. 2). As Vo Duy Duc (2011, p. 31) affirms, "Appreciation is not always concerned with the evaluation of things, but in many instances, it

deals with the aesthetic evaluation of humans.”. Martin and White (2005, p. 56) propose three subcategories in which *Appreciation* is grouped: *Reaction*, *Composition*, and *Valuation*.

Firstly, as regards *Reaction*, it describes the emotional impact of the work on the readers/listeners. It is further sub-divided into two sub-categories: *Impact* and *Quality*. While *Impact* focuses on the evaluated entity (whether the object grabs our attention), *Quality* pays attention to the evaluator’s response (whether we like the phenomenon). Secondly, in *Composition*,

it applied to evaluate a product or process about its configuration, whether it is following various conventions of structural organization. Martin and White (2005) categorize resources of *Composition* into *Balance* (whether the phenomena is orderly, has a sense of balance and connectedness in it) and *Complexity* (whether the events are easy or difficult to comprehend). Finally, under the sub-type *Valuation*, it refers to assessments that are used by the speakers to evaluate the social significance of entities, processes, or phenomena according to various social conventions.

Table 1 gives an insight into the sub-types of *Appreciation*, with examples accompanied.

**Table 1.**The system of *Appreciation* (Martin & White, 2005, p. 56) and (Ngo & Unsworth, 2015)

|             |                 | Positive  | Negative   |
|-------------|-----------------|---|--|
| REACTION    | IMPACT          | <ul style="list-style-type: none"> <li>- interesting, arresting, captivating, engaging, wonderful, fascinating, moving, remarkable, notable, ...</li> <li>- lively, intense, impressive, ...</li> </ul> | <ul style="list-style-type: none"> <li>- stressful, mentally wearing, boring, tedious, dry, uninverting, ...</li> <li>- monotonous, ...</li> </ul>                               |
|             | QUALITY         | <ul style="list-style-type: none"> <li>- tidy, lovely, beautiful, splendid, good, clean, ...</li> <li>- suitable, ...</li> <li>- clever, effectiveness, ...</li> <li>- convenient, ...</li> </ul>       | <ul style="list-style-type: none"> <li>- bad, plain, ugly, off-putting, poor, ...</li> <li>- unsuitable, ...</li> <li>- ineffective, ...</li> <li>- inconvenient, ...</li> </ul> |
|             | Aesthetics      |   |  |
|             | Appropriateness |   |  |
|             | Effectiveness   |   |  |
| COMPOSITION | BALANCE         | <ul style="list-style-type: none"> <li>- balanced, unified, harmonious, symmetrical, proportional, ...</li> </ul>   | <ul style="list-style-type: none"> <li>- unbalanced, discordant, unfinished, incomplete, ...</li> </ul>  |
|             | COMPLEXITY      | <ul style="list-style-type: none"> <li>- clear, basic, detailed, simple, pure, elegant, ...</li> </ul>  | <ul style="list-style-type: none"> <li>- simplistic, unclear, complicated, challenging, ornate, extravagant, puzzling, ...</li> </ul>  |
| VALUATION   | SIGNIFICANCE    | <ul style="list-style-type: none"> <li>- necessary, significant, profound, deep, ...</li> <li>- experimental, innovative, original, unique, enduring, lasting, ...</li> </ul>                           | <ul style="list-style-type: none"> <li>- not necessary, shallow, insignificant, unsatisfying, ...</li> <li>- conservative, fake, bogus, unmemorable, forgettable, ...</li> </ul> |
|             | BENEFIT/HARM    | <ul style="list-style-type: none"> <li>- beneficial, useful, helpful, valuable, ...</li> </ul>  | <ul style="list-style-type: none"> <li>- worthless, useless, ineffective, write-off, ...</li> </ul>  |

According to Vo Duy Duc (2017, p. 18), through the utilization of **Engagement** resources, speakers/writers “can adjust and negotiate what White (2001) terms the “arguability” or “dialogic terms” of their utterance.” Indeed, Engagement is the language resource signifying voices of the author and the texts. Engagement is of two types, *Monogloss* and *Heterogloss*.

**Graduation** can be seen as “the amplification of both Attitude and the degree of Engagement” (Ngo & Unsworth, 2015, p. 3). As stated by Martin and White (2005, p. 135), Graduation is concerned with “up-scaling and down-scaling.”

This research makes use of the Appraisal framework, with attention being geared towards one of the Attitudinal sub-systems, Appreciation. The purpose of this utilization is to identify the Appreciation resources in expressive speech acts by the two groups of judges, pointing out the similarities and discrepancies regarding the types, strategies and extremes of the Appreciation values employed.

### **3. METHODOLOGY**

#### **3.1. Data collection**

The data of the study were expressives gathered from the judges’ commentaries in the Semi-Final and Final rounds of the TV shows, The Voice UK Season 7 and The Voice Vietnam Season 5. The parts of judges’ remarks were included at the end of the candidates’ performances, downloaded from the YouTube channels of the two reality shows.

To distill the expressives from the commentaries, the framework of expressive speech act suggested by Norrick (1978, pp. 284-291). This classification proves beneficial to the approach of this study, although not all the expressives collected can be covered by this categorization, and many Norrick’s categories were not found in the commentaries.

Basing on the taxonomy of expressives by Norrick (1978) and the expressives found in the research process, the expressives can be grouped into the sets of *apologizing, thanking, congratulating, condoling, deplored, lamenting, welcoming, forgiving, boasting, complimenting, liking, bidding, and others*.

#### **3.2. Data analysis**

The sub-system of Appreciation in Appraisal theory was used as the theoretical framework for the procedure of data analysis. With the corpora of 178 EUJs and 176 EVJs, the appreciation resources wielded in the expressives in the two languages were positioned, sorted out regarding typology (*Reaction, Composition, Valuation*), polarity (*positive or negative*) and strategy (*inscribed/explicit or invoked/implicit*). The EUJs were numbered from E1 to En and EVJs from V1 to Vn.

The data were imported to the computer with the software Microsoft Office Excel. With the assistance of this tool, the frequency, as well as the proportion of each class, would be precisely calculated.

The data exported from the computer were summarized, presented in tables and described using descriptive techniques. Thereby, comparative and contrastive tactics were utilized to disclose the resemblances and distinctions as concerns the manipulation of appreciation resources of the judges in the two countries.

Apart from that, the background knowledge of culture and linguistics would also prove productive, aiding the author in providing essential justification for the statistical analysis, particularly for the similarities and dissimilarities of the utilization of language for the evaluative purpose of the UK’s and the Vietnamese judges.

### **4. FINDINGS AND DISCUSSION**

#### **4.1. Appreciation resources in EUJs**

##### *4.1.1. Sub-types of Appreciation resources in EUJs*

Table 2. Sub-types of Appreciation in EUJs

| Sub-types of Appreciation in EUJs | Instances | Rate        |
|-----------------------------------|-----------|-------------|
| Reaction                          | 26        | 65%         |
| Composition                       | 8         | 20%         |
| Valuation                         | 6         | 15%         |
| <b>Total</b>                      | <b>40</b> | <b>100%</b> |

It is clear from Table 2 that all of the Appreciation values marked their occurrence in EUJs. Nearly two-thirds of the number of Appreciation resources were *Reaction*, with 26 out of 40 resources. This was followed by *Composition*, constituting 20%, and *Valuation* was the least common with 15%.

Appreciation resources in EUJs aimed at demonstrating that the judges were genuinely absorbed in the performances or captivated by the outward forms of the performers by using the words *fantastic*, *wonderful*, *incredible*, *phenomenal*, *dramatic*, *refreshing*, *good*, *splendid*, *beautiful*. The representative cases are as follows,

[E1] *when you hit them high notes I was like, yo, it was pretty fan-tastic.*

[E2] *but, you know, you're two beautiful young singers*

[E3] *It's just so good*

[E4] *That was phenomenal, honestly*

[E5] *It was so refreshing*

[E6] *It was wonderful!*

[E7] *It was incredible!*

[E8] *and it sounds splendid and amazing*

[E9] *It was so dramatic...right yeah...*

*Composition* resources were associated with answering the questions of *Balance* - did it hang together? and of *Complexity* - was it hard to follow? As for the balance, the typical case was *odd harmonies* while *rich*, *pure*, *purity*

represents the rating of complexity. Below are the instances in point,

[E10] *it's just so pure, it's... it's honest*

[E11] *and then your voice is such honesty and purity to it*

[E12] *You know Ruti's voice is so rich, and it's so new and fresh.*

[E13] *You guys are doing like odd harmonies that aren't traditional but sound so beautiful*

*Valuation* resources in EUJs considered whether the appraised was significant or beneficial. Specifically, the judges gave assessments on the value of the contestants' voices, with such expressions as *wonderful instrument* or *unique sounding voice*. They also commented on the significance of the performances selected to raise the curtain for the show by opting for the word *great* in *a great way to start the show*. By way of illustration,

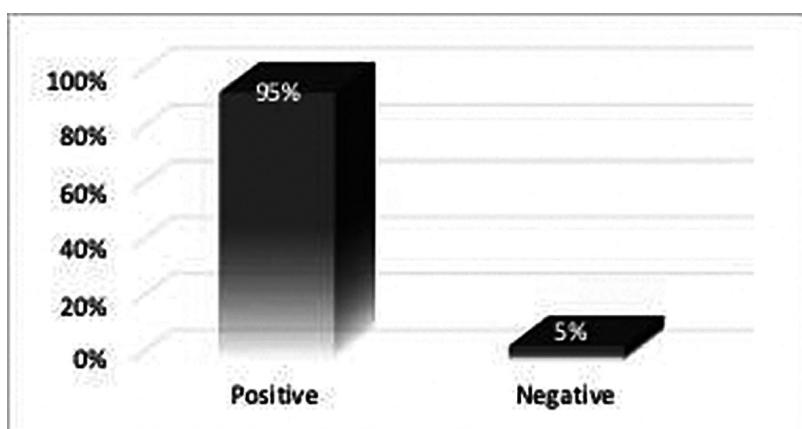
[E14] *I think you have a wonderful instrument and your personality comes through your voice, which is difficult for some singers to do*

[E15] *What a greatway to open the show!*

[E16] *You have a unique sounding voice, and it's a wonderful voice too*

[E17] *it's a great way to start the show up*

4.1.2. *Positive and Negative Appreciation resources in EUJs*



**Figure 1.** Positive and Negative Appreciation resources in EUJs

As shown in Figure 1, almost all of the Appreciation resources in EUJs were of Positive category, with 38 out of 40 Appreciation resources investigated. Only two of them belonged to the Negative group, and the judges had their own reasons for this utilization through the instances [E18] and [E19],

[E18] *even though it carried rhythm*

[E19] *because it is more up-tempo than you than you used to*

The two cases of Appreciation were affiliated to the group of *Composition*,

particularly *Complexity*. In fact, through [E18] and [E19], the judges aspired to point out the complexity of the songs, also known as the tasks assigned by the coaches. These challenging tasks had to be taken on by the candidates, which left them with the feeling of apprehension. In spite of that, the candidates accomplished the missions by giving powerful performances. Therefore, it can be argued that these negative Appreciation resources served to compliment on the contestants for their endeavor.

#### 4.1.3. *Explicit and Implicit Appreciation resources in EUJs*

**Table 3.** Explicit and Implicit Appreciation resources in EUJs

|              | Instances | Rate        |
|--------------|-----------|-------------|
| Explicit     | 29        | 72.5%       |
| Implicit     | 11        | 27.5%       |
| <b>Total</b> | <b>40</b> | <b>100%</b> |

According to Table 3, Explicit Appreciation was more desirable than the Implicit one, with 72.5% and 27.5% correspondingly. The number of Explicit Appreciation was nearly three times as many as that of the Implicit one. Following are the exemplars of Implicit Appreciation in EUJs.

[E20] *because you all look like goddesses*

[E21] *your performance was just breathtaking.*

[E22] *It snatched me right out of whatever I was over here*

[E23] *Art!*

[E24] *We dealt with a performance it is supposed to do*

[E25] *So music is math but what we just heard right now was like advanced geometry*

From the context, [E20] implicitly called for the *Appreciation-Reaction*, involving the beauty of the contestants. [E21] and [E22] appertained to *Reaction*, especially *Impact*. The Appreciation value in [E23] was of the category *Reaction-Valuation*. Indeed, by the employment

of the word “*Art*”, the judge desired to assess the artistic values of the performance, which bore certain profound meaning. [E24] evaluated the way the contestant opted for to perform the song, which was appropriate, thus classified into the *Reaction-Quality*. [E25] was concerned with the *Composition*, especially the *Complexity*. In detail, in [E25], the judge impressively introduced the bond between math and music

**Table 4.** Sub-types of Appreciation resources in EVJs

| Sub-types of Appreciation in EVJs | Instances | Rate        |
|-----------------------------------|-----------|-------------|
| Reaction                          | 18        | 39.1%       |
| Composition                       | 16        | 34.8%       |
| Valuation                         | 12        | 26.1%       |
| <b>Total</b>                      | <b>46</b> | <b>100%</b> |

Table 4 illustrates the distribution of Appreciation resources in EVJs. It is apparent that in EVJs, all types of Appreciation resources occurred quite frequently. *Reaction* was the most common value, standing at around 39%. This was followed by *Composition* which accounted for well over one-third of the total number of Appreciation resources. Just above a quarter of the Appreciation resources were grouped into *Valuation* category.

The sub-types of Appreciation are exemplified in the following instances,

[V1] *Nhân đây, cho phép Tiên gửi lời cảm ơn đến ban nhạc Hoài Sa, nhóm bè Cadillac, đạo diễn Nguyễn Hữu Thanh, đến tất cả những người ở đây sau đã làm nên một mùa Giọng hát Việt tuyệt vời.*

[V2] *Với trang phục ngày hôm nay, với bài hát, giai điệu này, với sự ray rứt, khắc khoải trong bài hát thì anh nghĩ bạn đã đem tới một tinh thần hoàn toàn là phù hợp, rất là đúng và tốt nhất cho bài hát ngày hôm nay.*

[V3] *Khi mà nhìn lên sân khấu, thấy Ánh lấp lánh quá đẹp*

in order to depict how detailed the performance was, with the term “*advanced geometry*”. It can be seen that in the instances [E20], [E23] and [E25], the technique of comparison was cleverly employed to actualize the Implicit Appreciation.

#### 4.2. Appreciation in EVJs

##### 4.2.1. Sub-types of Appreciation resources in EVJs

[V4] *Chưa bao giờ thấy Minh Ngọc lại nhỏ nhắn, xinh xắn như thế*

[V5] *Các em cảm cảm thấy may mắn vì chương trình Giọng hát Việt là một chương trình rất chất lượng, là một chương trình đánh bạt tất cả các chương trình khác trong năm nay.*

Among the examples listed, [V3], [V4] were the *Reaction* values portraying the impact of the singers or the song on the judges. [V2] was one typical case of many Appreciation resources which evaluated the Appropriateness of the song for the performer, thus fallen into the *Reaction-Quality* category. [V1] and [V5] represented the judges' evaluations on the quality of the program itself.

In terms of the *Appreciation-Composition* value in EVJs, it dealt with appraising the balance with the word *hài hòa*, and the complexity in terms of the song choice or staging it with the usage of such words as *điểm khó*, *áp lực*, *khó khăn*, *chi tiết*, ...

[V6] *Nó hài hòa và rất phù hợp với em về hình ảnh này.*

[V7] *Bài hát mới thì cũng có điểm khó là nhiều khi khán giả chưa cảm được ngay lập tức.*

[V8] ... các HLV của các em, cũng như các cố vấn HLV sẽ đưa ra rất nhiều những sự lựa chọn tác phẩm rất là **đòi hỏi khó khăn** cho các em thể hiện hôm nay

[V9] Riêng bài này, chị nói với Noo Phước Thịnh nhé. Em ơi, **chi tiết** quá

Below are the representatives of *Appreciation-Valuation* resources,

[V10] Chị tin là những bạn trẻ có máu nghệ sĩ rất là lớn như vậy thì chắc chắn nhắc tới Gia Nghi là nhắc tới **một màu sắc cực kì riêng biệt** luôn

[V11] Không cần biết là em đứng ở vị trí nào, top mấy, nhưng em đã có được **một hành trang quá đẹp**,

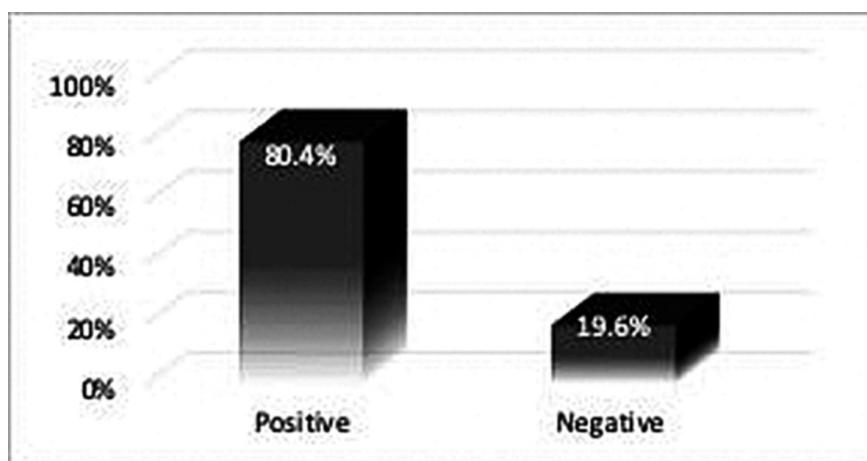
[V12] Chị không nghĩ đây là phần dự thi hay phần trình diễn hoành tráng, mà đây là phần

trình diễn rất là **đẹp**

[V13] Chị thấy rằng hát một tác phẩm mới sẽ có những **cái được**.

The resources in [V10] estimated how unique the manner of performing was. Therefore, they were in the group of *Valuation-Significance*. [V13] referred to the benefit of going for a new song to perform, thus located in the area of *Valuation-Benefit*. Interestingly, **đẹp** was used in both [V11] and [V12] to evoke the Valuation; however, **đẹp** in [V12] belonged to the Valuation group of *Significance*, whereas **đẹp** in the other case, [V11] entailed the valuation of *Benefit*, pointing out the advantages the contestants gained from participating in the show.

#### 4.2.2. Positive and Negative Appreciation resources in EVJs



**Figure 2.** Positive and Negative Appreciation resources in EVJs

As illustrated in Figure 2, in EVJs, Positive Appreciation resources occupied a large proportion, four times as large as that of Negative ones which stood at a rate of just under 20%.

Almost all of the negative Appreciation were classified into the Composition-Complexity group. They emphasized the obstacles, both at present and in the future, the candidates had to deal with to prove their true ability.

[V14] Vậy thì cuộc đời phía trước ngày

mai của các em bước chân ra, ở đó rất rất nhiều **khó khăn**, ở đó mới gọi là **khả năng thực sự** của mỗi người được thể hiện như thế nào.

[V15] Nhưng chị nghĩ rằng, **khó khăn** là điều chắc chắn, cần phải có **thử thách**, nhưng được hay không là một câu chuyện khác

[V16] Đó là **trách nhiệm**, là **áp lực**, **nghĩa vụ** của thí sinh team Tóc Tiên

#### 4.2.3. Explicit and Implicit Appreciation resources in EVJs

**Table 5.** Explicit and Implicit Appreciation resources in EVJs

|              | Instances | Rate        |
|--------------|-----------|-------------|
| Explicit     | 22        | 47.8%       |
| Implicit     | 24        | 52.2%       |
| <b>Total</b> | <b>46</b> | <b>100%</b> |

According to Table 5, the Explicit and Implicit Appreciation in EVJs was quite evenly distributed, with 47.8% and 52.2% respectively. Inspite of the fact that there was not much difference in the breakdown of Explicit and Implicit Appreciation, the judges in The Voice Vietnam still preferred to invoke their Appreciation. To illustrate,

[V17 - Composition] ...bước đi trên chính con đường phía trước mắt của tất cả các bạn, đang rất là rộng mở

[V18 - Composition] Và rõ ràng, trên sân khấu là năm gương mặt đã mang đến cho chúng ta màu sắc đa dạng, phong phú

[V19 - Reaction] Nhưng điều quan trọng là lúc em đứng trên cái bục đó, em rất kiêu sa như một ngôi sao lấp lánh trên bầu trời vậy đó

[V20 - Valuation] Đây cũng là một bài học cho riêng bản thân mình

[V21 - Valuation] Nó phát huy được tất tần tật những gì về thể mạnh giọng hát của em.

[V22 - Valuation] Noo được tận mắt, tận tay cùng đồng hành với tất cả những thí sinh những chàng đường, nụ cười có, nước mắt có cùng với tất cả các bạn

[V23 – Reaction] Một bài hát, “Người kể chuyện giấc mơ”, Phương nghĩ đây là một bài hát viết riêng cho Ngân, ước mơ của Ngân và nó đúng như con người của Ngân

It can be argued that in [V17] the judge would like to envisage the clarity of the candidate's future career path. By using the word “rộng mở”, he/she held the belief that there will not be much obstacles facing the contestant thanks to the experience accumulated through

the show participation. With the employment of the phrase “màu sắc đa dạng, phong phú” in [V18], the judge aimed at complimenting on the fact that notwithstanding the diversified types of the performances, they were in harmony with each other. Therefore what the performers presented on the stage catered for the various tastes of the audience, creating an absorbing show. Through the tactic of comparison in [V19], the judge laid an emphasis on the beauty of the contestant, who shone like the stars on the sky. The Appreciation resources in [V20] and [V21] involved the assessment in terms of the benefit gained from the perspective of the contestant. While in [V20], the judge wanted to remind the contestant that the shortcomings in the recent performance served as a valuable lesson for later improvement, in [V21] he/she claimed how beneficial and helpful the song was to uphold the singing talent of the candidate. Interestingly, the Appreciation resources in [V22] were directed towards the judge himself. Indeed, he expressed his gratitude to the show for having him as a coach, which endowed him with a precious opportunity to enhance his professionalism. The instance of [V23] conveyed the impression of how appropriate and effective the song was to the sort of voice of the contestant.

#### 4.3. Similarities and differences of Appreciation resources in EUJs versus EVJs

On the basis of researching the Appreciation resources in EUJs and EVJs, certain discrepancies and resemblances could be pinpointed.

With respect to the sub-types of Appreciation resources, in both corpora, *Reaction* took on the first position, with 65%

in EUJs and 39% in EVJs. The ranking order was the same; nonetheless, the distribution of Appreciation values in EVJs was evener than that in EUJs.

The judges in the two nations had certain lexical items in stock in order to realize particular Appreciation types; they resorted to *beautiful/đẹp/xinh xắn, tuyệt vời/wonderful* for *Reaction*; *hài hòa/odd harmonies* for *Composition*, *màu sắc riêng biệt/khác/unique* for *Valuation*.

The two groups of judges also shared the prevalence of Positive Appreciation; however, their purposes were divergent. In EVJs, the application of Negative Appreciation was to communicate the judges' sympathy, understanding. In EUJs, by resorting to Negative Appreciation, the judges aspired to base on the challenges of the tasks to praise the candidates' accomplishments.

In terms of strategy, the UK's and Vietnamese judges leaned towards the Implicit Appreciation. A variety of techniques were adopted to evoke the Appreciation, but the universal and effective way was the comparison one. To give an instance,

[E20 - Reaction] *because you all look like goddesses*

[V19 - Reaction] *Nhưng điều quan trọng là lúc em đứng trên cái bục đó, em rất kiêu sa như một ngôi sao lấp lánh trên bầu trời vậy đó.*

## 5. CONCLUSION

With respect to *Appreciation*, in the English and Vietnamese corpora of the study, *Reaction* ranked first, followed by *Composition*, and *Valuation* took up the lowest position. For this sub-system of Attitude, Positive resources still played the dominant part. The judges took a fancy to give flattering remarks on the candidates' outward looks, the quality of the performance as well as the merits brought about by the shows. Negative Judgments worked towards presenting challenges faced by the contestants, and the judges aspired to show their

sympathy. Besides, the Implicit Appreciation resources were preferable, which led to varying ways of Appreciation, catching the interest of the audience. The Appreciation resources were made concrete by applying the lexical means shared by EUJs and EVJs, such as *fantastic/wonderful/tuyệt vời, đẹp/xinh xắn, hài hòa/odd harmonies, unique/riêng biệt*, etc.

Since the linguistic resources employed in this research were from authentic sources of communication by the native speakers, the results can be practical for learners of English in applying the language of evaluation not only in the classroom setting but also in their daily communication, thus rendering their communication in English more natural and vivid. By studying the evaluative language of the judges, learners are also capable of brushing up on the communication skills in their mother tongue by imitation and practice so that they learn how to say things efficiently and intriguingly to the opposite. Furthermore, learners of Vietnamese can make use of this study as a fruitful reference in studying how language can be used to give assessments in Vietnamese.

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