AFFECT IN EXPRESSIVE SPEECH ACTS BY THE JUDGES OF THE VOICE UK VERSUS THE VOICE VIETNAM

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Abstract: Appraisal Theory by Martin and White (2005) has increasingly claimed its potential in discourse analysis studies, highlighting the speakers' and writers' evaluations of people, entities, and events. This paper adopts Martin and White's Appraisal framework for the purpose of determining the Affect in the expressives made by the judges of the two reality shows, The Voice UK versus The Voice Vietnam. Specifically, the research addresses itself to discovering which Affect resources are used in the expressive acts by the judges and indicating the resemblances and discrepancies in employing those resources in the expressives by the two groups of judges. The results reveal that all of the sub-types of Affect were found in the two data sets. Besides, the Affect resources in the two languages share a variety of similarities in terms of their frequency, realization strategies, and polarities. The study can be the reference for learners of English and Vietnamese in passing their remarks in daily communication.

Keywords: Appraisal, affect, attitude, expressives, judges

1. Introduction

The favorable outcome of many reality shows results not only from the reputation and unique talents of the judges but also from the language they use. Indeed, the comments given by the judges have a vital part to play as they encourage the audience to evaluate and vote for excellent contestants and enable the candidates to be aware of their shortcomings, foster their spirit for the next rounds through appropriate incitement. Apart from that, the spectators are allowed to carry out objective and adequate assessments of the judges, particularly regarding the attitudinal ones. Passing remarks, accordingly, can be considered the art of conversation because this practice can leave the viewers with favorable impressions about the judges, contributing to enhancing the judges' prestige.

Besides, if appropriately treated, the judges' language can serve as precious, genuine resources for individuals who research, teach, and learn the language. This justifies the fact that these linguistic resources have become an intriguing realm of research. Master's theses on this topic were conducted, namely the one by T. N. Vo (2017) on **expressive speech acts** in judges' comments in America's Got Talent versus Vietnam's Got Talent, Bui (2018) on transitivity in comments given by the judges in American Master-Chef and Vietnam's Master-Chef, and T. T. Nguyen (2018) on attitudinal resources in comments by judges in American Idol and Vietnam's Idol.

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With respect to **Appraisal Theory**, D. D. Vo (2011), in his doctoral thesis, studied journalistic voices operating in English Vietnamese hard news reports in the light of *Appraisal* and the system of voices. Regarding the spoken language, T. Ngo (2013) investigated the discrepancies in the application of *Appraisal* resources, especially *Attitude* and *Graduation*, by Vietnamese students in Australia when partaking in English and Vietnamese oral discussions. T. T. H. Tran (2018) successfully defended her doctoral thesis which revolved around the language of evaluation by the judges in some Vietnamese entertaining programs, with reference being made to the English language.

Besides, quite a large number of master's studies on the attitudinal aspect have been carried out, investigating a wide range of discourse types, ranging from American leaders' speeches (T. N. H. Vo (2014), Le (2017), T. T. T. Tran (2017)), travel advertisements (T. H. Nguyen, 2015), travellers' holiday reviews (K. L. Nguyen, 2017), readers' opinions (T. K. T. Vo, 2017), letters of complaint (T. B. C. Le, 2017), news about environment (A. Q. N. Ngo, 2017), advertising slogans (T. M. N. Nguyen, 2017), film reviews (Phan, 2017), to love song lyrics (T. N. Nguyen, 2018).

Apart from that, *Appraisal Theory* was applied in the research of childbirth narratives (Page, 2003), high- and low-rated English argumentative essays by EFL students in two Chinese universities (Liu, 2013), English song discourses (Li, 2016), critical reading in teaching English at colleges (Ruo-mei, 2016), English novel discourse (Hadidi & Mohammadbagheri-Parvin, 2015) or President Xi's remarks at the press conference (Zhang, 2018).

It can be seen that *Appraisal Theory* and *Speech Act Theory* are of great interest to researchers. However, a study of the Attitudinal evaluation via the speech acts appears to be an untouched issue. Searl and Vanderveken (1985) (as cited in Ronan, 2015, p. 30) hints at the close relationship between the *expressives* and *Appraisal Theory* by stating that *expressive speech act* verbs "usually express good or bad evaluations, and they are hearer centered". As a result, this paper strives for applying *Appraisal* framework, focusing on the system of **Attitude**, to gain an insight into the use of **Affect** resources in the expressives made by the coaches in the popular TV series, The Voice. In detail, the study addresses itself to answering the questions of (1) which Affect resources are used and how often they are used in the EUJs versus EVJs and (2) what the similarities and differences of the Attitudinal resources in the EUJs versus those in EVJs are.

The expressives surveyed, specifically, 176 expressives by the Vietnamese judges (EVJs) and 178 by the English judges (EUJs), were yielded from the judges' comments in The Voice UK 2018 and The Voice Vietnam 2018.

2. Theoretical background

This research makes use of the *Appraisal* framework, with attention being geared towards one of the *Attitudinal* sub-systems, Affect. The purpose of this utilization is to identify the *Affect* 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 *Affect* values employed.

The theory of *speech acts*, especially *expressive acts*, is also reviewed purely for purpose of laying foundations for extracting *expressives* from the judges comments, which serve as the research data.

2.1. Appraisal theory

According to Ruo-mei (2016, p. 869), the *Appraisal* framework was originated from **Systemic Functional Linguistics**, being proposed by an Australian-based group of linguists headed by James R. Martin in the 1990s. White (2015b, p. 1) defines *Appraisal* as "an approach to exploring, describing and explaining the way language is used to evaluate, to adopt stances, to construct textual personas and to manage interpersonal positionings and relationships."

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. The *Appraisal* resources are used "for negotiating our social relationships, by telling our listeners or readers how we feel about things and people (in a word, what our attitudes are)" (Martin & Rose, 2007, p. 26).

Appraisal can be deemed a comprehensive term indicating language resources by which speakers/writers can offer positive or negative evaluations of people, things, places, events, and states of affairs, exercise interpersonal engagement with listeners/readers in either actual or potential manners, and achieve, to a certain extent, the utterances' intensity and preciseness. (D. D. Vo, 2011, pp. 28-29). According to Martin and White (2005, pp. 34-35), the *Appraisal* framework encompasses three interacting semantic domains, namely **Attitude**, **Engagement**, and **Graduation**.

Attitude is concerned with "our feelings, including emotional reactions, judgments of behaviors, and evaluation of things" (Martin & White, 2005, p. 35). Phrased another way, attitude is the resource which is wielded by the speakers or writers to express people's

views, positive and negative feeling reactions with participants and offer the assessment of things. The attitudinal evaluations are grouped into three categories, **Affect**, **Judgment**, and **Appreciation**.

Judgment pertains to people's behaviors and actions. According to Martin and White (2005, p. 42), *Judgment* "deals with attitudes towards behavior, which we admire or criticize, praise or condemn." In other words, the judgment refers to the evaluation of people's behaviors and actions on the basis of ethics and various social standards.

Appreciation is considered the "assessment of artifacts, entities, happenings, and states of affairs by reference to aesthetics and other systems of social valuation" (White, 2015a, p. 2). D. D. Vo (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 sub-types in which *Appreciation* is categorized: **Reaction**, **Composition**, and **Valuation**.

Affect can be deemed the "assessment of an emotional reaction" (White, 2015a, p. 2). Specifically, it involves *positive* and *negative* emotions about people, things, places, events, and phenomena. To put it another way, *Affect* is the value by which the writers/speakers indicate emotions. This value expresses not only the writer's feelings but also the souls of those within the text, namely *Authorial* and *Non-Authorial Affect*, respectively.

As reviewed by Martin and White (2005, p. 46), *Affect* can be realized by **quality**, **mental**, and **behavioral processes**, **modal adjuncts**, and **nominalizations**. These realizations are clearly illustrated in Table 1.

Table 1. Grammatical realizations of Affect (Martin & White, 2005, p. 46)

| Types	Grammatical realizations	Examples
affect as '**quality**' - describing participants - attributed to participants - manner of processes	Epithet Attribute Circumstance	a *sad* captain the captain was *sad* the captain left *sadly*
affect as '**process**' - affective mental - affective behavioral	Process	his departure *upset* him he *missed* them the captain *wept*
affect as '**comment**' - desiderative	Modal Adjunct	*sadly*, he had to go
affect as '**nominalisations**'	Subject, Object, …	*fear, joy, sadness, grief,* etc.

Martin and White (2005, pp. 48-49) categorize *Affect* into four significant sets, namely **Un/Happiness**, **In/Security**, **Dis/ Satisfaction,** and **Dis/ Inclination**. Dis/ Inclination group appertain to feelings foregrounding intention rather than reaction, regarding a **stimulus** that is *irrealis*. The other three groups are defined as follows:

The un/happiness variable covers emotions concerned with 'affairs of the heart' – sadness, hate, happiness and love; the in/security variable covers feelings concerned with ecosocial well-being – anxiety, fear, confidence, and trust; the dis/satisfaction variable includes emotions related to telos (the pursuit of goals) – ennui, displeasure, curiosity, respect. (Martin & White, 2005, p. 49)

After years of development, to be more reasonable and comprehensive, the *Affect* system has gone through modifications put forward by researchers in the field, especially those by Ngo and Unsworth (2015). The adjustments to the *Affect* system are illustrated in Figure 1.

Figure 1. Changes to the sub-types of Affect
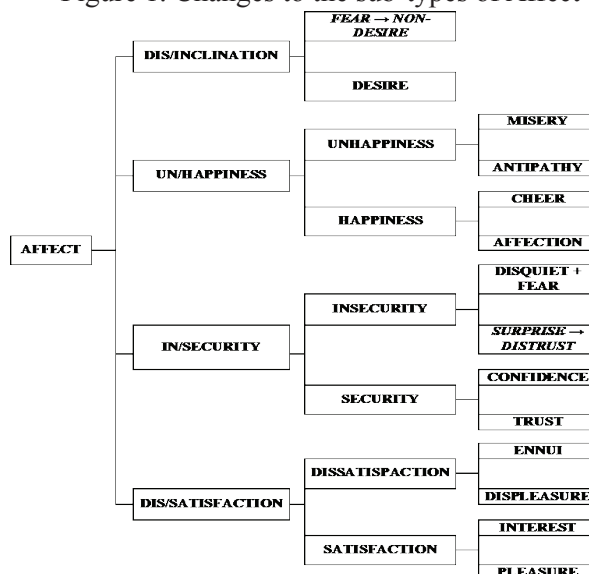
(Ngo & Unsworth, 2015, p. 12 - based on Martin & White, 2005)

Table 2 illustrates the types and sub-types of the *Affect* system basing on Martin and White (2005) and being refined by Ngo and Unsworth (2015), with examples accompanied.

Table 2. The system of Affect
(Martin & White, 2005, pp. 48-51) and (Ngo & Unsworth, 2015)

	Positive	Negative
UN/HAPPINESS	- **cheer** – *laugh, cheerful, ...* - **affection** – *hug, love,...*	- **misery** – *cry, sad, ...* - **antipathy** – *abuse, hate, ...*
IN/SECURITY	- **confidence** – *no pressure, confident, ...* - **trust** – *optimistic, trusted, ...*	- **disquiet** – *stressed, nervous, ...* - **distrust** – *never trust, reluctant, reserve, suspicion, doubt/doubtful, hesitate, ...*
DIS/SATISFACTION	- **interest** – *busy, involved, ...* - **pleasure** – *compliment, pleased, ...*	- **ennui** – *yawn, jaded, ...* - **displeasure** – *scold, angry, ...*
DIS/INCLINATION	**desire** – *miss, long for, yearn for, ...*	**non-desire** – *ignore, neglect, reluctant, refuse to, disinclined, ...*

As previously mentioned, the *Affect* value can be classified into **Authorial** and **Non-Authorial**. Through *Authorial Affect*, "the speaker/writer strongly foregrounds his/her subjective presence in the communicative process" (White, 2015b). In other words, authorial affects pertain to the author's application of the first person to show his/her direct assessments. In the case of the *Non-Authorial Affect*, the speakers or writers express feelings of the other individuals. Those are the instances "where it is not the author's emotions which are described but those of other human individuals or groups." (White, 2015b). As a result, he/she makes use of the second and third person to offer evaluations on others' emotions.

According to D. D. Vo (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."

2.2. Expressive speech acts

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**. **Expressive** is one of five illocutionary speech acts, together with **declarations**, **representatives**, **directives**, and **commissives**.

"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). 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." There are many

ways by which the kinds of *expressive acts* are categorized, especially those by Austin (1962), Searle (1976), Bach and Harnish (1979), Norrick (1978), and Guiraud, Longin, Lorini, Pesty, and Rivière (2011). The current study employs the taxonomy of *expressives* suggested by Norrick (1978) as the framework for extracting expressive speech acts made by the judges from their comments, with further reference to the kinds of categorization mentioned.

As Norrick (1978, pp. 284-291) suggests, *expressive illocutionary acts* can be grouped into **apologizing**, **thanking**, **congratulating**, **condoling**, **deploring**, **lamenting**, **welcoming**, **forgiving**, **boasting.** *Apologizing* is used to make peace with the people we have hurt, to get rid of the blame, to express regrets, and to trigger acts of forgiving, and to be relieved of fault. In terms of *thanking*, the speaker would like to acknowledge the benefit gained from the actions of the addressee. As for *congratulating*, it concerns conveying the speaker's pleasure, pride, or giving encouragements. Regarding *condoling*, it is similar to congratulating in terms of sharing addressee's experience and feelings; it is applied to reduce the addressee's pain, to show sympathy with the hearer. Deploring is used in such cases as telling off a naughty child or keeping the hearer informed of his/her wrongdoings. With respect to *lamenting*, it is comparable to *condoling* in communicating depression; nevertheless, *lamenting* is targeted at the speaker's own mishap. As regards *welcoming*, its social purpose is to indicate delight in one's appearance, to consider the arrival a favor. In terms of *forgiving*, its role is to show acceptance to an apology, and to put an end to the matter. Last but not least, the act of *boasting*, it involves the speaker's pride in past achievements, to impress others, and to deter someone from competing or resisting.

3. Methodology

3.1. Data sources and Samples

The data of the study were the *expressives* gathered from the judges' commentaries in the TV shows, The Voice UK Season 7 and The Voice Vietnam Season 5. Both of the shows were taken place and on air in the two countries in 2018. As these programs belong to the so-called talent-seeking and entertainment ones, the frequency of expressive acts is likely to be higher than that of other *speech acts*. The number of the expressives of the whole series, encompassing many rounds, was quite large. Therefore, only those from the last two rounds, semi-final and final rounds, were chosen. And it seemed that the comments in the two selected rounds were more detailed with shrewd *expressives*. 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) was adopted. The Norrick's taxonomy can be regarded as a comprehensive classification of expressive speech acts; it clarifies and develops the primary types of expressive speech acts suggested by Searl (1976, p.12), which were illustrated by such expressive verbs as *thank, congratulate, apologize, condole, deplore,* and *welcome*. Beacuse of its comprehensiveness, 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, deploring, lamenting, welcoming, forgiving, boasting, complimenting, liking, bidding*, and *others*.

It can be argued that the *bidding* indicates ideals that the speaker clings to may not completely correspond to the current state of affairs. *Liking* refers to the groups of expressives which are realized by the use of such verbs as *like, love, hate, dislike, ...* The group *others* covers the expressives commonly triggered by the adjectives, such as *happy, proud, emotional, …* The set of *complimenting* sometimes overlaps with that of *congratulating*; however, the subtle

difference exists between these two groups in some instances.

It should be conceded that in English and Vietnamse, almost all of the *expressive acts* are used; however, the modes of actualizing these acts in the two languages are different to some extent due to the variance of the morphological and syntactic features. Nevertheless, the two groups of judges shared the similarity concerning the use of *indirect* instead of *direct* indication of *expressive acts*. As a result, in order to define the types of *expressives*, attention also should be paid to reading the entire utterance, not just individual words or phrases.

Table 3 illustrates the number of *expressive speech acts* gathered as data in the two shows.

Table 3. Types of expressives in the study

Expressives	The Voice UK 2018 (EUJs)		The Voice VN 2018 (EVJs)	
	Instances	Percentages	Instances	Percentages
Apologizing	0	0%	0	0%
Thanking	0	0%	9	5.1%
Congratulating	50	28.1%	42	23.9%
Complimenting	62	34.8%	40	22.7%
Condoling	10	5.6%	16	9.1%
Deploring	0	0%	4	2.3%
Lamenting	1	0.6%	2	1.1%
Welcoming	0	0%	0	0%
Forgiving	0	0%	1	0.6%
Boasting	0	0%	0	0%
Bidding	7	3.9%	21	11.9%
Liking	14	7.9%	11	6.3%
Others	34	19.1%	30	17%
TOTAL	**178**	**100%**	**176**	**100%**

3.2. Data analysis

The sub-system of *Affect* 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 *Affect* resources wielded in the expressives in the two

languages were positioned, sorted out regarding typology (*In/Security, Un/Happiness, Dis/ Satisfaction, Dis/Inclination*), 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 Affect 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. Affect resources in EUJs

4.1.1. Four sub-types of Affect resources in EUJ

Table 4. Four sub-types of Affect in EUJs

Sub-types of Affect resources in EUJs	Instances	Rate
Dis/Inclination	4	5.2%
Un/Happiness	51	66.2%
In/Security	8	10.4%
Dis/Satisfaction	14	18.2%
Total	**77**	**100%**

As can be seen from Table 4, *Un/Happiness* was the most common *Affect* value in the *expressives* by the UK's judges, ranking first with 66.2%. *Dis/Satisfaction* accounted for the second highest rate (18.2%), and the third rank was *In/Security* (10.4%). *Dis/Inclination* was the least common among the four sub-types of Affect, with only 4 out of 76 resources falling into this category. The following extracts are given as examples of the four types of *Affect* in EUJs found in the data.

[E1] *I **love** you!*

[E2] ***love** it **love** it **love** it **love** it!*

[E3] *Oh I **like** it, says 'Whoo'... like the energy of it, the chant I put along*

[E4] *what I **love** most is how you took your own liberties*

[E5] *I felt the **joy** in it*

[E6] *We all **love** you*

[E7] *And I have to be honest, even though I'm rooting for Donel I can't help but **love** your voice.*

The judges of The Voice UK employed the words *love, like, joy* in a comprehensive manner to express their affection and cheer towards the candidates and their performances. Besides, the word *amazing* was also wielded by the EUJs to indirectly express the emotion of great excitement, as illustrated in the following examples,

[E8] *I mean that was **amazing** in more ways than one. That was **amazing**.*

[E9] *You're just born...you are born to do what you're doing, and you're just you're **amazing***

[E10] *Yes!!! Lord!! It's **amazing***.

[E11] *You are **amazing**... you are **amazing**, really!*

[E12] *this show is about the voice, and it's **amazing***.

[E13] *your world is so **amazing***

[E14] *on paper that song just shouldn't work you know what I mean but Tai, you did your thing on it, and it was just **amazing***

The UK's judges also showed their contentment in the candidates' performances by using the *Dis/Satisfaction* value. The satisfaction feeling in EUJs was mostly realized by the adjective *proud*. For instance,

[E15] *We're very **proud** of you!*

[E16] *and I'm **proud** of you for that!*

[E17] *I'm so **proud**!*

[E18] *I'm so **proud** of you, Lauren, honestly*

[E19] *we're all **proud parents** in a way because we have like the people that we are rooting for*

The *Dis/Inclination* and *In/Security* were less usual than the other two values. By resorting to the *Dis/Inclination*, the UK's judges convey their desire of the candidates making progress to head for the later rounds and gaining more success after leaving the contest. As a result, the verbs *hope* and *want* proved useful in these cases. This was presented by the examples [E20], [E21], and [E22]. By the utilization of the *In/Security* value, the judges in The Voice UK indicated their confidence and determination. They thought that based on the present capacity, the candidates would undoubtedly move further and achieve fruitful results in the future, such as securing a slot in the final round or becoming colleagues of their coaches,

creating many hits after the game. This was vividly illustrated by the instances of [E23], [E24], and [E25].

[E20] *and I just **hope** you make the final, mate. I really do.*

[E21] *and it made us all **want** to celebrate and be a part of it with you*

[E22] *I...I really **want** to see you guys out there doing what you're doing and have a huge success*

[E23] *Yes, you sang 'I'm alive,' right? I'm alive; I **believe** you if nobody believes you after that.*

[E24] *You need to be in that final **without a shadow of a doubt**. You need to be there. You have to.*

[E25] *I'm gonna see you in the charts. **I have no doubt that** me and you will be in the charts battling against each other. **No doubt**!*

4.1.2. Authorial and Non-authorial Affect resources in EUJs

Emotions can be *Authorial* or *Non-Authorial* (White, 2015b). *Authorial Affect* deals with the agents' emotional responses while *Non-authorial* is concerned with the feelings of other people that are observed and reported by the agents. Figure 2 depicts the distribution of the *Authorial* and *Non-authorial Affect* in EUJs.
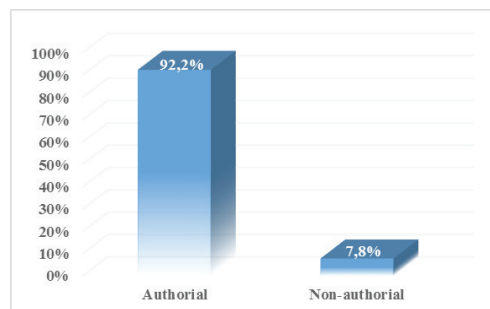

Figure 2. Authorial and Non-authorial Affect in EUJs

It is apparent from Figure 2 that most of all the *Affect* resources in EUJs were of *Authorial* ones, amounting to over 90% of the total number of *Affect*, whereas only 6 out of 77 *Affect* resources were about the feelings observed by the judges. The *Non-authorial Affect* resources were employed mainly to show the judges' sympathy with the difficulties or hardships that the candidates had to overcome. By doing so, the judges aspired to give essential mental support or encouragement to the contestants. [E26], [E27], [E28], [E29], [E30], [E31] are typical cases of *Non-authorial Affect* in EUJs,

[E26] *Honestly! I know how **nervous** you were tonight*

[E27] *it looked like it was giving you **confidence** because you were right in it*

[E28] *So you're gonna look back at this, and you're gonna be very **proud of yourself** like we are*

[E29] *You know, you're a little **unsure** when when I suggested the song*

[E30] *'Cause I could feel you're getting quite **emotional.***

[E31] *I know how **nervous** you must have been doing it*

4.1.3. Positive and Negative Affect resources in EUJs

In this part, *Affect* resources are examined concerning the polarity (*positive* or *negative*). Under *Affect*, we are interested in considering emotions, with *positive* responses and *negative* responses and dispositions. *Positive* sentiments are concerned with jubilance, self-assurance, attentiveness, etc., whereas *negative* emotions touch on depression, apprehension, nuisance, etc.
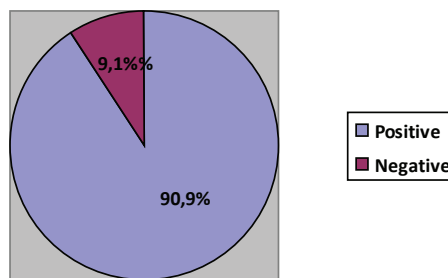

Figure 3. Positive and Negative Affect resources in EUJs

Figure 3 reveals that most of the *Affect* resources in EUJs are *positive*, constituting over 90%, and around 9% is the percentage of *negative* emotions. Typical examples of *negative* responses are presented as follows,

[E32] *Honestly! I know how **nervous** you were tonight*

[E33] *You know, you're a little **unsure** when... when I suggested the song*

[E34] *it's a very powerful **scary** piece of music*

[E35] *I know how **nervous** you must have been doing it*

The exemplars indicate that the *Negative Affect* was exploited just for the reason of showing the feeling of disquiet of the candidates when being assigned the song or when performing on the stage. Also, the *Negative Affect* resources were adopted to show the judges' own feelings of disappointment. For instance,

[E36] *You snatched all ponytails, and we don't even have one, first of all*

[E37] *Tom just took me out of those feelings!*

4.1.4. Inscribed and Invoked Affect resources in EUJs

Table 5. Inscribed and Invoked Affect in EUJs

Affect resources in EUJs	Instances	Rate
Inscribed	30	39%
Invoked	47	61%
Total	**77**	**100%**

Affect resources can be realized directly or indirectly. In other words, they can be *Inscribed* or *Invoked*. As is observed from Table 5, most of the *Affect* resources in EUJs were *Invoked Affect*, occupying around 60%. The typical cases of *Invoked Affect* were those containing the words *amazing*, *stunning* or the expressions *blown away/blow me away, got goosebumps all over* which indirectly highlight the emotion of excitement or surprise, as in [E38], [E39] [E40], [E41], [E42]. The *Invoked Affect* also expressed the judges' feelings of admiration or satisfaction as in [E43], [E44] or [E45]. The *Invoked Affect* could be realized by not only individual words, but also by phrases, or even the whole sentences, or a group of sentences.

[E38] *I mean that was* **amazing** *in more ways than one. That was* **amazing**.

[E39] *Actually that was* **stunning**

[E40] *Every time... every time I see you lose you just* **blow me away**

[E41] *I'm* **blown away**

[E42] *this week I just* **got goosebumps all over***, honestly. I mean I can't show you but* **all over goosebumps**

[E43] *I went for opera event not too long ago, and when I finished singing they said, Brava! Brava! Brava! So,* **brava! Brava!**

[E44] **hats off** *to you guys*

[E45] *Oh my god! I'm always* **a fan** *of his*

In the example [E43], *brava!* in this context can be considered as an equivalent of *congratulations*. Through the act of congratulating, the judge revealed his/her satisfaction towards the performance. In the similar vein, the expression *hats off to you in* [E44] demonstrated the feeling of admiration or respect of the judges for impression brought about by the candidate. The emotion of admiration was also highlighted by the employment of the word *fan* in [E45].

4.2. Affect resources in EVJs

This section focuses on examining *Affect* resources in EVJs, laying the foundation for the comparison and contrast with the *Affect* resources in EUJs, which have just been discussed in the previous parts.

4.2.1.Four sub-types of Affect resources in EVJs

Table 6. Four sub-types of Affect resources in EVJs

Sub-types of Affect in EVJs	Instances	Rate
Dis/Inclination	8	9.6%
Un/Happiness	25	30.1%
In/Security	12	14.5%
Dis/Satisfaction	38	45.8%
Total	**83**	**100%**

As indicated in Table 6, in EVJs, *Dis/Satisfaction* and *Un/Happiness* resources constituted higher proportions than the other two, occupying about 46% and 30% respectively. The *In/Security* came next, with just above half of the percentage of *Un/Happiness*, at around 15%. The research also registered the occurrence of *Dis/Inclination* value, but it stood at a rate of just under 10%. All four dimensions of *Affect* resources are demonstrated through the following representative cases.

The *Affect* resources of *Dis/Satisfaction* were mainly realized by the word *tự hào (proud)* to express his/her pride and contentedness in their students' performances, which lived up to their expectation.

[V1] *Ngày hôm nay chị thực sự rất là **tự hào** về Thái Bình*

(I'm so proud of Thai Binh today)

[V2] *Anh rất **tự hào** về em*

(I'm so proud)

[V3] *Anh cảm thấy rất là **tự hào***

(I feel so proud)

[V4] *Anh rất **tự hào** vì em đã tin tưởng anh, cùng làm nên một Gia Nghi trưởng thành như ngày hôm nay*

(I feel proud as you trust me, becoming more mature now)

[V5] *Em làm anh rất **tự hào**, Nghi à.*

(You make me so proud, Nghi)

[V6] *Anh rất **tự hào** về em Ánh à*

(I'm very proud of you, Anh)

[V7] *Và chị muốn khoe năm bạn ở đây với khán giả ở đây và khán giả đang xem trực tiếp truyền hình đó là, bọn chị cực kì **tự hào** về năm bạn ở đây*

(I wanna praise five of you in front of the audience, we, as coaches, are extremely proud of you)

The Vietnamese judges gave vent to their emotions of *Un/Happiness*, especially Affection and Cheer through the use of such words as *thích, yêu, hạnh phúc, phấn khích, sướng/sung sướng/sướng lỗ tai* (like, love, elated, gratified)

[V8] *Có lẽ là tất cả HLV, đồng nghiệp của anh sẽ có rất nhiều điều về chuyên môn, nhưng anh hiện giờ trong lòng anh chỉ là cảm xúc rất là **sung sướng** mà thôi*

(The coaches, my colleagues probably share many specialized things, but it's the delight I can sense now)

[V9] *Hôm nay anh đến và được ngồi nghe các em hát, cảm thấy **sướng lỗ tai**, **sướng** lắm*

(Listening to your performances, I am so gratified, really)

[V10] *Anh rất là **phấn khích** bởi vì hôm nay, đây là ngày cuối cùng chúng ta bước vào chặng cuối của cuộc thi Giọng hát Việt năm 2018*

(I'm elated as this is the last day of the final rounds of The Voice 2018)

[V11] *Chị **thích** em ở màu sắc này hơn bởi vì nó thể hiện rõ nội lực trong giọng hát em.*

(I like it when you're with this form as it clearly shows the inner strength of your voice)

[V12] *Anh rất **thích** các tiết mục của Giọng hát Việt năm nay*

(I really enjoy the performances of this season)

[V13] *Chị luôn luôn **yêu** em, vậy thôi.*

(I always love you, that's all)

[V14] *Anh rất là **hạnh phúc***

(I'm so happy)

The *In/Security* were actualized mainly by the manipulation of the word *tin (believe)* to convey the emotion of strong belief and the judges' degree of certainty in giving opinions, whereas the word *thảnh thơi (leisurely)* was put to use in order to describe the coaches' trust in the capacity of their students. In other words, the judges did not need to worry much about their contestants' performances.

 [V15] *Chị **tin** là như thế*

(I believe so)

[V16] *Và chị **tin** là Noo Phước Thịnh đang hãnh diện thật vì những gì mà em đang làm được.*

(And I believe that Noo Phuoc Thinh is proud of what you're doing.)

[V17] *Em **thảnh thơi** em ngồi xem.*

(I watch it leisurely)

[V18] *Tiên **tin** rằng tâm thế của bốn HLV ở đây đêm nay là đến đây để theo dõi, để thưởng thức phần trình diễn của năm bạn thí sinh*

(Tien believes that the four coaches' mind here tonight is coming here to watch, to enjoy the performance of the five contestants.)

[V19] *Và chị **tin** rằng nếu như những cố gắng của các em, những nỗ lực của các em và những gì HLV của các em đang cố gắng dành cho các em, hi vọng các em sẽ thành công.*

(And I believe that with all your efforts, the coaches' efforts, I hope you will succeed.)

As regards the *Affect* resources of *Dis/Inclination* in EVJs, the Vietnamese judges voiced the ideals they had for the candidates. They opted for such words as *hi vọng, muốn, mong, trông đợi (hope, want, expect)*. By way of illustration,

[V20] *Anh **muốn** cho Alex ở vòng này có một sự thay đổi so với vòng trước*

(I want Alex to have a change from the previous round)

[V21] *Đây đúng là Ánh mà chị **trông đợi**.*

(This is precisely what I've expected from Anh)

[V22] *Chị **hi vọng** khán giả sẽ có cái nhìn, cũng như là sự yêu thương nhất định để vote cho các em, ai sẽ là người xứng đáng nhất đêm nay*

(I hope the audience will have their own decisions, as well as their own interests, to vote for the most worthy person tonight)

[V23] *Và chị **mong** rằng các em sẽ thành công hơn nữa trong phần hai của đêm nay*

(And I expect that you will be even more successful in the second part of the night)

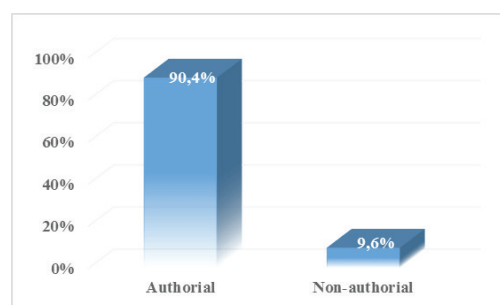*4.2.2. Authorial and Non-authorial Affect resources in EVJs*

Figure 4. Authorial and Non-authorial Affect in EVJs

Figure 4 compares the proportion of *Authorial Affect* resources and *Non-authorial* ones. The *Authorial Affect* resources played the dominant role, with over 75 out of 83 *Affect* resources.   The *Non-authorial Affect* in EVJs was exemplified through the following instances,

[V24] *Anh biết tất cả các em cũng như các HLV ở đây, chúng tôi đều có một sự **tiếc nuối** ở trong lòng rất là lớn*

(I know all of you as well as the coaches here, we all have a huge regret in our hearts.)

[V25] *Em **tức** với chính bản thân mình*

(You're angry with yourself)

[V26] *Đây là những điều mà thực sự từ đầu em rất là **thích***

(These are the things that you're really into from the beginning)

[V27] *Ngày hôm nay chị thấy **cảm xúc** của em rất là **dâng trào** và chị nghĩ hình như cũng có lúc Ánh hơi là **nghẹn ngào**, hơi **nức nở** một tí xíu*

(Today I feel your emotions are very intense and it seems you're a little choking, a little sobbing.)

[V28] *Em có thể hoàn toàn **tự tin***

(You can be completely confident)

[V29] *đó là với sự cố vấn từ anh Lam Trường thì **không** có việc gì phải **sợ** cả.*

(with the advice from Lam Truong, there is nothing to be afraid of)

[V30] *Thực ra thì Bình có một **nỗi sợ**, một **nỗi sợ rất là bình thường** đối với một cô nàng 19 tuổi.*

(Actually, Binh has a fear, a common fear for a 19-year-old girl)

Although the *Non-authorial* occupied a small percentage in the EVJs, they played an essential role in terms of psychology. They served to help the coaches to express their great sympathy and care for the contestants. Indeed, the judges implied that they understood all the feelings that the performers experienced, no matter how good or bad they were, which results in prompting the candidates to try their hardest for the later rounds.

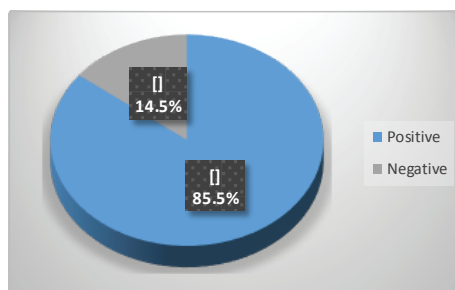### 4.2.3. Positive and Negative Affect resources in EVJ

Figure 5. Positive and Negative Affect resources in EVJs

Figure 5 reveals that the Vietnamese judges preferred to offer *positive* evaluations in terms of sentiments, with 85.5% of *Affect* resources at the positive polar. The *Negative Affect* resources in EVJs chiefly denoted the pity or regret they experienced on parting, or at times they hinted at the apprehension or jealousy. The words *buồn, luyến tiếc, ghen tị, nức nở, nghẹn ngào, tức, lăn tăn* (sad, regretful, jealous, sobbing, choking, angry, worried) were employed in a very clever manner to portray all delicate negative emotions.

[V31] *Cảm giác của Phương có một chút, tất nhiên là **buồn**, bởi vì mình **luyến tiếc** vì các học trò của mình không có cơ hội ở trên sân khấu ngày hôm nay để thể hiện khả năng của các em. Đó là điều mà **luyến tiếc** đối với Thu Phương*

(I feel a bit, of course, sad, because I'm regretful that my students don't have the opportunity to be on stage today to show their abilities. That is a regret for me)

[V32] *Anh biết tất cả các em cũng như các HLV ở đây, chúng tôi đều có một **sự tiếc nuối** ở trong lòng rất là lớn*

(I know all of you as well as the coaches here, we all have a huge regret in our hearts.)

[V33] Noo nhớ lại những ngày đầu đi cùng Giọng hát Việt, Noo đã **lăn tăn** rất là nhiều, có nhiều **sự đấu tranh** ở trong Noo, không biết là có nên ngồi một mùa Giọng hát Việt nữa không

(I remember the early days with The Voice, I was freaked out a lot, there was a lot of struggle in me, not knowing whether to join another season.)

[V34] *Em **tức** với chính bản thân mình*

(You're angry with yourself)

[V35] *Ngày hôm nay chị thấy cảm xúc của em rất là dâng trào và chị nghĩ hình như cũng có lúc Ánh hơi là **nghẹn ngào**, hơi **nức nở** một tí xíu*

(Today I feel your emotions are very intense and it seems a little choking, a little sobbing.)

[V36] *Ngoài chuyện mình rất vui, rất tự hào về tất cả top 7 hôm nay thì còn có một sự **ghen tị** nho nhỏ, đó là năm nay các bạn thí sinh The Voice đều được ưu ái, bạn nào cũng có một bài hát riêng*

(Apart from being very happy, being very proud of all the top 7 today, I'm a little jealous, because this year all the contestants of The Voice are favored, everyone has a single.)

4.2.4.Inscribed and Invoked Affect resources in EVJ

Table 7. Inscribed and Invoked Affect resources in EVJs

Affect resources in EVJs	Instances	Rate
Inscribed	34	41%
Invoked	49	59%
Total	**83**	**100%**

In terms of strategy, the *Affect* resources in EVJs were *invoked* more commonly than *inscribed* or directly stated. Indeed, as seen from Table 7, approximately 60% of Affect resources in EVJs were indirectly realized through many different forms. The most striking cases were those where the judges congratulate, express gratitude towards the contestants, with the verb *chúc mừng, cảm ơn (congratulate, thank)*. It can be argued that this activity *invoked* the emotion of satisfaction. To illustrate,

 [V37] ***Chúc mừng** em*

(Congratulations)

[V38] ***Chúc mừng** Ngân đã có một phần trình diễn rất thành công ngày hôm nay.*

(Congratulations on having a very successful performance today.)

[V39] *Và Minh Ngọc **đã thay lời cho Noo** truyền tải thông điệp đến tất cả mọi người qua ca khúc "Bóng mây qua thềm."*

(And Minh Ngọc helps Noo to convey the message to everyone through the song.)

[V40] ***Chúc mừng** Minh Ngọc với phần thể hiện vừa rồi*

(Congratulations on your performance)

[V41] *Chị **cảm ơn** Lưu Hiền Trinh đã hoàn thành tốt nhiệm vụ này.*

(Thank you for fulfilling this task.)

In the example [V39], by utilizing the phrase *đã thay lời cho Noo (on behalf of Noo)*, the judge aspired to express his contentment as the his candidate achieved the expected purpose of transmitting the message to the audience through the peformance.

Apart from those examples, the instances with the word *tự hào (proud)* also conjured up the meaning of satisfaction. For example,

[V42] *Anh rất **tự hào** vì em đã tin tưởng anh, cùng làm nên một Gia Nghi trưởng thành như ngày hôm nay*

(I am very proud because you trust me, becoming more mature today)

[V43] *Và chị muốn khoe năm bạn ở đây với khán giả ở đây và khán giả đang xem trực tiếp truyền hình đó là, bọn chị cực kì **tự hào** về năm bạn ở đây*

(And I wanna praise you in front of the audience, we, as coaches, are extremely proud of the top five.)

The following instance indirectly called for the emotion of *desire* by the word *phải chi. (should have done).* It is arguable that the judge *wanted* the performer to make progress by following the suggestions proposed by the judge,

[V44] *Chỉ cảm thấy một chút xíu này thôi. **Phải chi** bớt những đoạn phiêu vocal, thay vào đó bằng một đoạn lắng mà em và các thiên thần nhỏ cùng hát chung thì sẽ làm cho em từ một giọng ca nội lực có một sự tinh tế hơn nữa và hoà quyện hơn nữa khi mà tất cả mọi người ở khán phòng này cùng lắng đọng, cùng nghe, cùng thưởng thức*

(I wanna comment on this. You should have reduced the vocal feels, replaced by a silent period when you and the little angels sing together, which adds subtlety to your inner strength, to be in harmony with everyone in this auditorium, who together settled, listened, enjoyed it)

4.3. Similarities and differences of Affect resources in EUJs versus EVJs

This section is devoted to encapsulating the similarities and differences of *Affect* resources in EUJs versus EVJs.

As far as the four sub-types of *Affect* resources are concerned, the rate of the four kinds of *Affect* in EUJs and EVJs followed a similar order pattern, in which *Un/Happiness*

and *Dis/Satisfaction* accounted for more immense proportions, at 66.2% and 18.2% respectively in EUJs and 30.1% and 45.8% respectively in EVJs. It can be observed that the value of *Dis/Inclination* ranked last in both EUJs and EVJs, accounting for 5.2% and 9.6% correspondingly.

Besides, there were more *Authorial Affect* resources than the Non-authorial ones in both of the corpus. However, the *Non-Authorial Affect* resources had a vital role to play in expressing the judges' sympathy with the hardship experienced and the effort made by the candidates. This, in turn, led to the mutual understanding among them, making the contestants heartened to move forward, try harder for the succeeding rounds.

Turning to the polarity, EUJs and EVJs shared the similarity. It was found that the two groups of judges were in favor of the *Positive Affect* resources rather than the *Negative* ones. The *Negative* emotions were attached to the instances where the judges express the anxiety of the candidates, and their pity resulted from the upcoming farewell.

Concerning the strategy, interestingly, *invoking* was more frequently adopted than *inscribing* in both EUJs and EVJs. By *invoking* the *Affect* resources, the judges could unveil their emotions more flexibly in several ways, not only directly via certain individual words but also through sentences. Therefore, in [V45], no word of pity was mentioned, but that sentiment could still be inferred from connecting all the lexical items used. For instance,

[V45] *Cho đến khoảnh khắc này, ngày mai thôi chúng ta sẽ không còn phải chịu những áp lực này nữa, ngày mai thôi chúng ta sẽ phải chia tay với một sân khấu tuyệt vời như thế này*

(Until this moment, tomorrow we'll no longer have to bear these pressures, tomorrow we'll have to say goodbye to a beautiful stage like this)

It was discovered that in EUJs, and EVJs, specific common lexis was brought into play for particular kinds of *Affect* resources. For instance, the judges avail themselves of *like/ thích, love/ yêu, get goosebumps all over/ nổi da gà*, … for *Un/Happiness* value, *proud/ tự hào* for *Dis/Satisfaction, believe/no doubt/tin* for *In/Security, want/muốn, hope/hi vọng* or *mong* for *Dis/Inclination*.

5. Conclusion and Implications

As regards *Affect*, in both EUJs and EVJs, the findings claimed the occurrence of four sub-types of Affect. The *Affect* resources in the employed by the UK's judges and the Vietnamese ones followed the same ranking pattern of frequency, from the highest to the lowest, as follows: *Un/Happiness, Dis/ Satisfaction, In/Security, Dis/Inclination.* In these reality shows, the coaches wished to reveal their excitement and satisfaction to other people, mainly when the students performed compellingly. Furthermore, *Positive* feelings were more popular than the *Negative* ones. Most of the *Affect* resources described the judges' own emotions, which brought about the widespread use of *Authorial Affect* in English and Vietnamese expressives. Besides, the feelings of the judges in Vietnam and the UK were mainly displayed indirectly through the *Invoked Affect*. For realizing the *Affect*, certain typical words were adopted, such as *like/love/get goosebumps all over/ yêu thích/nổi da gà; proud/tự hào, believe/tin, want/hope/mong/muốn/hi vọng,* etc.

The research results also indicate that there exists a close relationship between the *expressive acts* in particular and *Speech Act Theory* in general with *Appraisal Theory*, especially the *Affect* aspect of the system of *Attitude*. While the *Speech Act Theory* only deals with the range of acts conveyed through the employment of language, the *Appraisal Theory*

plays the supplementary role. Indeed, through the acts of *complimenting, congratulating, bidding, liking*, etc., the judges would like to offer their evaluations coupled with expressing various kinds of sentiments. Phrased another way, the emotionl aspects detailed by the four sub-types of *Affect* in *Appraisal* render the *expressive acts* more concrete, insightful and intriguing. And the speakers making *expressive acts* simultaneously fulfill the role of the appraisers.

It is expected that the study can contribute to the research, performance, and interpretation of attitudinal values of *Affect* from the theoretical and practical perspective. For theoretical value, up to now, many studies have adopted the *Appraisal* conceptual framework as a tool for analyzing the texts in terms of attitudinal meaning in non-verbal and verbal language. Nevertheless, there has not been any research on the speech act in light of the *Appraisal Theory*. Thus, the study is a new approach to gain an insight into the features of attitudinal values of *Affect* conveyed by the expressives in English and Vietnamese.

The current study analyzed the *Attitude* of the judges' *expressives – complimenting, congratulating, condoling, liking*, etc., through examining their employment of *Affect* resources from the perspective of *Appraisal Theory*. The findings of the study can be of help to language learners in providing them with the knowledge of *Appraisal* and the characteristics of the evaluative language used by the judges through their *expressive speech acts*. Since the linguistic resources employed in this study were from authentic sources of communication by the native speakers, this research 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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ĐÁNH GIÁ CẢM XÚC THÔNG QUA HÀNH VI BIỂU CẢM CỦA GIÁM KHẢO THE VOICE UK SO VỚI THE VOICE VIETNAM

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Tóm tắt: Lý thuyết đánh giá (Appraisal Theory) của Martin và White (2005) ngày càng khẳng định vai trò quan trọng trong các nghiên cứu phân tích diễn ngôn, nhằm nêu bật sự đánh giá về thái độ của người nói, người viết đối với một chủ thể, sự vật, sự việc hoặc hành vi nào đó. Nghiên cứu này ứng dụng lý thuyết đánh giá để nhận diện và luận giải đánh giá cảm xúc thông qua hành vi biểu cảm của giám khảo hai chương trình thực tế, The Voice UK so với The Voice Vietnam. Cụ thể, nghiên cứu tập trung tìm hiểu những loại giá trị đánh giá cảm xúc được sử dụng trong các hành vi biểu cảm và chỉ ra điểm tương đồng và dị biệt trong cách áp dụng nguồn ngôn liệu đánh giá cảm xúc thông qua hành vi biểu cảm của hai nhóm giám khảo. Kết quả nghiên cứu ghi nhận sự xuất hiện của tất cả các loại giá trị thể hiện cảm xúc ở cả hai nguồn dữ liệu. Bên cạnh đó, việc sử dụng nguồn ngôn liệu cảm xúc 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. Nghiên cứu hi vọng sẽ là nguồn tham khảo bổ ích đối với người học Tiếng Anh cũng như Tiếng Việt trong việc đưa ra đánh giá nhận xét trong ngôn ngữ giao tiếp thường ngày.

Từ khoá: Thuyết đánh giá, đánh giá cảm xúc, thái độ, hành vi biểu cảm, giám khảo