

Transcultural Flow of Globalized TV Franchises: Examining *The X Factor* and *Vietnam Idol* from a Discourse Analysis Perspective

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Abstract: The process of cultural globalisation does not always imply cultural homogenisation. Instead, global culture forms are ‘glocalised’ in order to be appropriate and accepted in a new cultural context. This is evident when examining the judges’ comments in *The X Factor* and *Vietnam Idol*, the two versions of *Pop Idol*, one of the most famous reality show franchises in the world. A combination of quantitative genre analysis and qualitative discourse analysis was used to compare transcribed extracts of the judges’ comments taken from both programmes. The explanations for the findings were sought through the interviews with some native speaker audience members in both cases and backed by relevant literature. The study revealed that despite the similar format of the TV franchises, different specific judging strategies were employed to adapt to different communication styles, audience tastes and cultural values of the British and Vietnamese cultures.

Keywords: Transcultural flow, glocalisation, discourse analysis, media, TV franchises.

1. Introduction

In the current era of globalization, television industry has developed into a global market with the growing popularity of media franchises, through which the same or similar programmes are broadcast in various countries around the world. Does this support cultural imperialism and make the world more homogeneous? To answer this, sociologist

Robertson proposes the theory of ‘glocalisation’, stating that globalisation of culture does not necessarily lead to the homogenisation of (and by implication destruction of) local cultures. This is because the processes of global homogenisation and heterogenisation are “mutually implicative” and “when one considers them closely, they each have a local, diversifying aspect” [1: 34]. Pennycook [2] considers this as “transcultural flow” which means the ways in which “cultural forms move, change, and are

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reused to fashion new identities in diverse contexts”.

This study aims to contribute to this theory by examining two versions of *Pop Idol*, one of the most famous reality show franchises in the world, from a discourse analysis perspective. The first version is *The X Factor*, the successor of *Pop Idol* in Britain where the programme first appeared. The second is *Vietnam Idol*, the Vietnamese version of *Pop Idol*. *The X Factor* has achieved a great success in Britain over the last ten years. It is the biggest television talent competition in Europe, with 200,000 auditioning and 19.7 million UK viewers (a 63.2% audience share) for series 6 [3]. Meanwhile, *Vietnam Idol* was imported into Vietnam in 2007 and has attracted a relatively large audience since then. The two programmes are expected to be exactly the same from the content to format and presentation. However, to what extent are they, in fact, similar? Are there any adaptations of the shows to fit the specific context? If so, what are the effects of those adaptations? In attempt to seek answers to these questions from discourse analysis perspective, this study focuses on one aspect of the programme: the judges' comments. Moreover, although the competition is made up of several stages, only the first round, namely the “*Audition*”, is examined.

2. Methodology

2.1. Stage 1: Carrying out the discourse analysis

2.1.1. Data

The first stage of the programmes, namely *Audition*, comprises of a massive number of auditions performed by thousands of aspiring pop stars. Although most of these auditions are not shown publicly, some of them, usually the best, the worst and the most bizarre, are selected to be broadcast over the first few weeks of the show. Each audition starts with a stand-up, unaccompanied performance delivered by a single or a group of contestants of their chosen song. After that, the judges provide a professional critique of the act and decide whether the contestants can go through to the next round or should be sent home.

The data for analysis included all the judges' comments in 40 auditions (20 from *The X Factor* in English, and 20 from *Vietnam Idol* in Vietnamese) of this round. All of the samples were taken directly from the programmes and were not subject to preliminary selection. They were transcribed and organized into four separate groups for analysis as can be from figure 1 below.

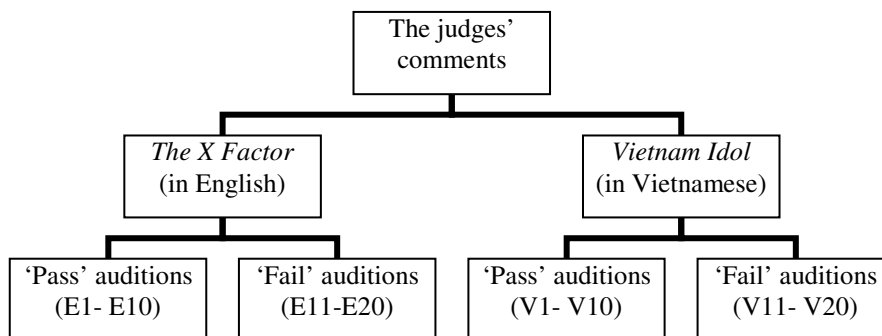


Figure 1. Classification of the data.

2.1.2. Research methods

A combination of quantitative genre analysis and qualitative discourse analysis are used to compare transcribed extracts of the above four groups of sample. However, it is noteworthy that in this case, the generalizability is only limited within the first round of *Audition*. For a wider scope of generalization, the findings can only be treated as a case study to provide in-depth information on this area of research.

Regarding genre analysis, the study employed “structural move analyses” to describe the general ‘cognitive structure’ of the judgements (see e.g. Bhatia [4]; and Thompson [5]). In these structures, each move serves a typical communicative intention, which contributes to the overall communicative purpose of the genre. After the global organizational patterns of the judgements were developed, each move was examined in more detail to investigate how the specific rhetoric strategies were employed to fulfil the move’s intention. Regarding the level of study, according to Bhatia [4], a genre analysis can be done at three levels of linguistic realization, which are (1) lexico-grammatical features, (2) text-patterning or textualization and (3) structural interpretation of the text-genre. The present study basically concentrated on the third level of the text organization. However, for some particular examples, comments on lexico-grammatical features would be given to support the findings at the discorsal level.

A qualitative discourse analysis of some selected extracts was used to get a ‘thick’ description of the comment strategies to (1) provide examples to support the findings of the genre analysis and (2) reveal hidden or complicated features that the genre analysis was unable to measure. To fulfill the second purpose, some extracts from all four groups of

data were analyzed and compared to find any possible prominent differences in commenting strategies among the four groups that were not discovered in the genre analysis.

2.2. Stage 2: Seeking explanations for the major findings

The second stage aimed at seeking explanations for the phenomena investigated in the discourse analysis. To increase the reliability and validity of the interpretations, this further discussion was based on information from different sources. First of all, three English and three Vietnamese native speaker audience members were consulted about the findings through semi-structured interviews. Furthermore, a second method – surveying existing literature – was used to triangulate the information with the involvement of a greater number of participants of different types. Firstly, in attempt to overcome the limitations of the small number of interviewees, some internet discussion forums on the programmes were accessed to get information from a wider audience. Secondly, although the study failed to include direct interviews with media experts (e.g. the judges, programme producers, etc.), the expert opinions were sought through second-hand data such as professional commentaries or interviews with the judges on newspapers.

3. Similarities and differences in the judges’ strategies for giving comments in *The X Factor* and *Vietnam Idol*

3.1. General structure

The genre analysis of 40 auditions shows that the judgements in *The X Factor* and

Vietnam Idol share a similar two-move cognitive structure:

Move 1: Making an evaluation of the performance

Move 2: Announcing the final decision (i.e. pass or fail)

Without either of these moves, the cognitive structure of the judgements is not complete and the judgements may fail to fulfil their general communicative purpose as this follows the format of the franchised show.

However, although the two-move cognitive structures are similar, the ways they are actually established in the judgements are different. While there is a clear distinction between the two moves in the English judgements, that separation in the Vietnamese judgements is quite vague. In all investigated English auditions, there are explicit signals to separate the two moves, such as “*Louis, yes or no?*”, “*OK, we’re gonna vote now*” or “*Let’s vote*”, which are followed by the judges’ individual vote of “yes” or “no”. Meanwhile, in the Vietnamese auditions, the representation of the two moves is quite flexible without any typical patterns. Notably, there is no clear-cut stage of voting with simply ‘yes’ or ‘no’. Instead, the final decision is included explicitly or even implicitly within the judges’ evaluation.

3.2. Move 1: Making evaluations

3.2.1. Types of comments

The genre analysis suggests that there are three major types of comments emerging from the English and Vietnamese texts.

The first type is **general comments** which convey the judges’ overall impression on the performance as a whole. E.g.: “It’s awesome”,

“Brilliant. I think you’re fantastic” or “I think this is totally insane the whole audition”.

The second type is **specific comments**, which show the judges’ opinions on particular aspects of the audition. They can be divided into two subtypes:

(1) Specific comments on the contestants’ voice or singing talent, which is the primary concern of the competition: “I think she got a really great soul voice”, “Yeah, you got a really nice natural voice”.

(2) Specific comments on other aspects, which are also considered important elements of a performance such as song choice: “It’s an interesting mix and I thought your song choice was brilliant”, appearance: “you’ve got great smile”, personality and stage presence: “Anh có thể thấy là em có một cá tính rất mạnh mẽ, và lối biểu diễn của em rất khác với những thí sinh khác”, or dance routines: “Em nhảy rất đẹp”.

The final type is **developmental comments** or advice on how the performance can be improved. E.g.: “Em nhảy rất tốt, nhưng em nên phân bổ sức lực hiệu quả hơn”, “Em phải luyện tập nhiều hơn nữa, khám phá nhiều hơn nữa chứ không thể tùy tiện như vậy được”.

It is worth noting that this is just a tentative categorization and in some cases there can be overlaps between different categories. However, this classification is necessary to examine how different types of comments or strategies are used to fulfil the judges’ purposes in the English and Vietnamese situations.

- Types of comments in the English auditions

The use of these three types in the English judgements is marked by (1) the dominance of the first type - general comments, which are supported by the second type – specific comments, and (2) the absence of the third type

– developmental comments. The specific comments often focus on the voice and the song choice. Comments on appearance or personality are also given but only in exceptional cases. Especially, dance routine is not paid any attention without any comments on this aspect. In all unsuccessful auditions, the specific comments are very brief and tend to focus on only the singing ability, e.g. “You have no power in your voice at all” or “I don’t think your voice is right for the recording”. This pattern creates very short and concise evaluations in most of the ‘fail’ auditions.

- Types of comments in the Vietnamese auditions

An opposite situation is found in the Vietnamese auditions. While only a few general comments are given, the developmental comments are found in 100% of the judgements.

In ‘pass’ auditions, specific comments are used to highlight some striking good features of the audition in terms of voice, personality, stage presence, and dance routines. Notably, these

good comments are quite brief and no specific comments are given on song choice and appearance. Most importantly, the dominant type of comments in the Vietnamese successful judgements is developmental comments. Interestingly, despite the fact that these auditions are ‘through to the next round’, much more developmental comments, which imply weaknesses in the performances, are given than the good comments.

In the ‘fail’ auditions, the focus of the evaluation is to point out significant weaknesses in some specific aspects, which make the audition unsuccessful. This purpose is achieved either explicitly through specific comments or implicitly through developmental comments. Notably, although these auditions are failed, most of their judgements start with a positive or at least neutral comment rather than a negative one. In these cases, a good comment on other aspects such as personality or dancing is employed to comfort the contestants before the major negative comments on singing are given.

Figure 2. Linguistic strategies to increase the strength of comments in the English auditions

No	Linguistic strategies	Examples in ‘pass’ auditions	Examples in ‘fail’ auditions
1	Direct way of giving comments	“It’s awesome”, “It’s great”, “It’s very exciting”	“You have no voice at all”
2	Choice of strong and emotional descriptive adjectives	“fabulous”, “brilliant”, “fantastic” or “wonderful”	“terrible”, “awful”, or “insane”
3	Use of intensifiers including adverbials and repetition	“absolutely”, “particularly”, “totally”, “Well done. Great great great”	“really”, “absolutely” or “definitely”
4	Use of comparisons	“There are some good singers we’ve put through in your age categories but I have to say you surpass all of them” or “One of the best groups we’ve seen in my opinion”	“You’ve got one of the weirdest voices I’ve ever heard in my life”
5	Use of small talk, i.e. the utterances that touch on topics other than those directly related to the intended action	“When you walked in and I thought Oh God four hairdressers”	“What did your girlfriend do when you do that?”

3.2.2. *Strength of comments*

While the Vietnamese judges make every effort to form moderate and balanced judgements, the comments in the English auditions tend to go to extremes. These contrasting purposes are accomplished by a number of different strategies.

- Strength of comments in the English auditions

It is quite common for the English judges to make black-and-white judgements in both 'pass' and 'fail' auditions. Similar linguistic strategies are employed to pay contestants massive compliments with excitement in the former case and form very straightforward, strong and even ruthless negative judgements with a sarcastic voice in the latter case.

- Strength of comments in the Vietnamese auditions

In both the 'pass' and 'fail' Vietnamese auditions, the comments appear to be balanced, moderate and constructive with many hedges of various forms.

Firstly, this impression is created by the patterns of the comments, in which both positive and negative comments are given in the judgement (see 3.2.1 above) to mitigate the impact of the statements.

Secondly, the hedges can be found in the form of word choice including descriptive adjectives and modifiers. The choice of such mitigating adjectives as "mới vừa được được", "kha khá", "cũng được", "không ấn tượng lắm" (instead of 'fantastic', 'awful', 'terrible'), supported by the modifier "chỉ" or "rất", shows the judges' apparent intention of lessening the impact of the criticisms or level of compliments. Besides, there is a common trend that the compliments or criticisms are not expressed explicitly but are implied through the decision, e.g. "Em xứng đáng một cơ hội để đi

tiếp vào vòng trong" or "Chúng tôi chưa bị thuyết phục bởi cách hát của em".

Notably, comparisons and 'small talk', which are quite popular strategies in the English evaluations, are totally absent from the Vietnamese auditions. Instead, the judges' opinions are regularly expressed in the form of advice, which sets the general tone of encouragement and sincerity in most of the judgements. For example, the advice "Chú ý hát thì với cái giọng đó, với phong cách diễn đó, thì em sẽ thành công" is used to encourage the 'fail' contestant.

3.3. *Move 2: Announcing the final decisions*

3.3.1. *Decision announcements in the English auditions*

As mentioned in section 3.1, in the English auditions, the final decisions are made in a separate part of voting. By choosing between the two clear-cut options 'Yes' and 'No', the judges can directly express their own conclusion. Notably, it is quite regular that the judges hold conflicting opinions (i.e. different choices of Yes and No), which leads to a highly unexpected result of each audition.

Regarding the phatic purpose (i.e. establishing and maintaining the good relationship between the judges and the contestants), a common strategy that is popularly employed by the judges, especially in the refusals, is disassociating themselves with the decision: "I'm gonna have to say No" or "It has to be a No from me". Another strategy is including the judges' feelings to minimize the imposition of the decision, e.g. "Sorry it's a No" or "No, but thanks for coming".

3.3.2. *Decision announcements in the Vietnamese auditions*

In the Vietnamese auditions, the decisions are announced in a much less obvious and

direct way than in the English cases. Without a separate voting phase, they are given in various forms with great emphasis being placed on maintaining the rapport with the contestants.

The acceptance can be announced directly, e.g. “Theo chị thì chị sẽ cho em một cơ hội vào vòng trong” or, in most cases, indirectly by “Chúc mừng em!” The excited voice and the wishes themselves create quite emotional statements, which work well to build the friendly relationship between the judges and the contestants.

Meanwhile, all of the refusals are expressed indirectly with the support of several phatic strategies, including:

(1) implied statement: “Chúng ta phải tạm biệt nhau ở đây”, “Hẹn gặp lại em”.

(2) encouragement, e.g. “Cố gắng hơn nữa nha. Em còn rất trẻ.”

(3) a prospect of “next time”, e.g. “Những cuộc thi như thế này còn diễn ra nhiều, em có thể đăng ký tham gia lần sau”.

(4) unreal alternatives, e.g. “Nếu chúng ta gặp nhau sớm hơn, trước cuộc thi này, thì anh sẽ có thể có những lời khuyên tốt hơn cho em”.

(5) judges’ personal feelings, e.g. “Chị rất tiếc phải nói như vậy” or “Chúng ta phải tạm biệt nhau ở đây, nhưng các anh chị ở đây đều rất quý em”.

One final noteworthy point is that of all 20 Vietnamese investigated auditions, there is only one case where the judges have disagreements on their final decisions. Moreover, in that exception, the judges appear to feel uncomfortable in arguing with each other, which then needs a joke to be over (“Em phải gánh trách nhiệm về sự rạn nứt của ban giám khảo ở đây (cười)[...] Chúng tôi bị rạn nứt quá lớn vì em rồi”).

4. Potential interpretations of the differences

As most of the similarities are due to the nature of the media franchises, this part focuses only on the significant differences between the judges’ strategies for giving comments in the two programmes.

4.1. Types of comments: general comments vs. developmental comments

Regarding the types of comments, a striking feature is while the English judgements are full of general comments and have very few developmental ones, an opposite situation arises in the Vietnamese evaluations. This sharp difference is mainly due to the different cultural values of Britain and Vietnam.

In the English auditions, the general comments are popular because they serve well the judges’ purpose of communicating information (i.e. their opinions on the performance). The brief and direct general comments help to save the precious time of the show, and more importantly, show the directness in the style of communication of a low-context culture like Britain [6]. Moreover, as suggested by an English native speaker in the interview, “the judges are not in the position to give advice” due to the common rule of “don’t give advice until it’s asked for”. This explanation, to some extent, reflects the individualism of the British culture, whereby “everyone is expected to look after himself or herself” [7] and thus there is no need for the judges to patronise any contestants. Furthermore, in such a culture that highly stresses personal space as Britain, giving advice can be considered “imposing”, thus become quite “offensive” indirect criticisms [8].

Meanwhile, in the Vietnamese judgements, the developmental comments are frequently used although they are not “asked for”. This can be explained by a number of reasons. Firstly, giving advice is suitable for the Vietnamese indirect style of communication as Vietnam is a relative high-context culture [9]. As commented by some Vietnamese native speakers, it is much more “tactful” to express the opinions indirectly than directly, especially for the negative comments which may make the contestants lose face in public. In that case, an indirect strategy of giving advice seems to be the best policy to mitigate the impact of the comments, thus to maintain a good relationship with the contestants. Secondly, this strategy reflects the Confucianism in the Vietnamese culture with an unequal relationship between the judges and the contestants. In this relationship, the judges / the seniors (with more knowledge and experience in the field) have both the power and responsibility to “provide protection and consideration” for the contestants / the juniors [10]. In other words, the judges’ behaviour should take the future development of these young inexperienced contestants into consideration. This purpose is best fulfilled through giving advice. It is believed by all three Vietnamese interviewees that the contestants will learn more when they are shown their mistakes and how to correct them than when they are ignored or lied that what they are doing is right. Therefore, unlike British culture, “Vietnamese culture regards giving “advice” or even “demands” as demonstrating care, sincerity, and friendliness” [11]. This accounts for the employment of the developmental comments in all of the auditions, even for quite good performances. Regarding the absence of the general comments in the Vietnamese judgements, one Vietnamese native speaker

claimed that “việc nêu nhận xét chung là thừa, không cần thiết, vì mọi người đều tự biết qua kết quả cuối cùng rồi”. This explanation may draw on the high-context value of the Vietnamese culture “with minimal information in the transmitted message” [9: 101].

Although the specific comments are employed in both the English and Vietnamese judgements, the focus is placed on different aspects of the performance. The British judges, in attempt to seek for a potential singer with a ‘natural talent’, seem to pay more attention to the voice and song choice. Meanwhile, the Vietnamese judges tend to stress the ‘special’ personality and stage presence because what they try to find is not only a good voice but what they call a ‘performing charm’. This may reflect the different tastes for music of the two music markets.

4.2. Strength of comments: extremes vs. moderation

Regarding the strength of comments, the discourse analysis shows the employment of two contrasting strategies in the two programmes: keeping moderation and going to extremes. While the moderate comments in the Vietnamese judgements are in line with the Vietnamese style of communication, the extremeness in the English comments is, as suggested by some English native speakers, “not at all the way the British people communicate in real life”. Therefore, this difference does not directly reflect the differences between the English and Vietnamese communication styles. Instead, it shows the contrasting ways of attracting audience in the two programmes.

Although the extremeness in the English comments is not in line with the British every

day way of communication, it is, in fact, suitable language for a reality TV programme as “reality television is [...] television of the hyper-real” where “normal life” tends to be exaggerated due to the awareness of the camera [12]. In the ‘pass’ auditions, the judges’ great compliments together with their excited voices create a highly emotional and lively atmosphere within the audition room. In that way, they can generate tremendous excitement among the audience, thus arouse their interest in the programme. The explanation for the harsh criticisms is much more complicated with several possible interpretations. Some may blame this on the judges’ personality as most of the hostile comments come from one judge, Simon Cowell, who is, therefore, often called “Mr. Nasty” or “Judge Dread”. In many interviews in the newspapers, Simon Cowell himself has provided several explanations for his manner. Firstly, it is often stressed that Cowell is not “gratuitously rude or cruel, but rather, just honest” [13]. He reveals “I would feel guilty about giving people fake hope when I genuinely believe they have no chance” and insists that his ‘nasty persona’ is “necessary because it stops talentless hopefuls pursuing a career in the music industry” [14]. According to him, “telling them they are hopeless is a good thing” as he himself learned a lot from criticisms [15]. Secondly, his behaviour is just the way the music business is: “People call me nasty, but this lot... it’s like being at a bear pit. When a bad singer goes on stage they’re yelling ‘get off’ in seconds” [16]. Furthermore, he wants to show the “ridiculousness” of the fact that “everyone wants to be famous these days, and they all want to do it the easy way” [15]. However, it seems that all these explanations just show one side of the matter. It is worth

noting that *The X Factor* won the award for Best Comedy Entertainment Programme in 2005 although it is not intended as a comedy. Moreover, Cowell himself was named 2006 UK Personality of the Year by Variety, and in 2004 was named one of the Top Entertainers of the Year by Entertainment Weekly. Apparently, his ‘brutal honesty’ has become a winning formula, which can also be found in many other British reality TV programmes such as *The Weakest Link*, *The Apprentice* or *Dragons’ Den*. Taking into consideration the successful results of the ‘nasty’ remarks and the growing trend of being ruthless in many reality TV programmes, it seems that this is not only the matter of an individual but an increasingly popular technique to attract the audience in such programmes. In fact, millions of people tune in to *The X Factor* just to see Cowell “dishing out some nasty insults” to the tuneless auditionees [13]. This is not to suggest that the British audience thinks that rudeness is acceptable but that such behaviour is widely perceived as entertaining when situated in a reality TV show. There are several probabilities to explain this phenomenon. The first explanation can be the provision of schadenfreude, one type of taking pleasure by seeing others’ misfortune. In this case, the humiliating comments provide the audience with a vicarious enjoyment by letting them indulge in behaviour which may not be acceptable in real life. According to Snierson and Wolk [17], “we watch for those awkward scenes that make us feel a smidge better about our own little unfiled lives”. Secondly, Cowell’s harshness makes him “a voice that you seldom hear in the often sycophantic, obsequious jargon of these kinds of entertainment shows” [18]. It sets him aside from hundreds of other people who could do

the same job on TV and thus gives him an “unrivalled position” in the world of popular entertainment.

Meanwhile, the Vietnamese judges appear to use a different strategy to attract the audience: getting agreement from the audience by following the social rules with tactful and exemplary behaviours. The moderate comments are well in line with the Confucian value of the Vietnamese culture, which emphasizes moral discipline and human-heartedness. The former prioritizes restraint and moderation. Especially in dealing with young contestants, a great compliment is supposed to make them too self-confident and lose motivation for further improvement while a strong criticism may make them lose face in public. Meanwhile, the latter stresses gentleness and compassion towards others, which is expressed through the soft-spoken and courteous style of communication. By strictly obeying these two rules, the judges can make comments in a tactful and suitable way, which can satisfy the audience, thus give them a comfortable feeling when watching the show. This seems to be a suitable strategy in a collectivist culture like Vietnam where a community spirit can be found in any activity in the social life. In that situation, a humiliating comment on a member of that community may cause anger or at least irritation for others, thus develops a bad image of the show and may decrease the number of viewers.

4.3. Announcing the final decisions

There are three major differences in making the second move of giving the final decisions, all of which are mainly due to the different cultural values of Britain and Vietnam.

Firstly, while in the English auditions the final decisions are announced briefly and directly by choosing between ‘Yes’ and ‘No’, there is no separate voting phase in the Vietnamese auditions and the indirect announcements are much more popular, especially in the ‘fail’ auditions. First and foremost, this is because there is no equivalent term of ‘Yes’ and ‘No’ in Vietnamese to suit this particular situation. More importantly, this difference, again, reflects the different level of directness in the English and Vietnamese communication style.

Secondly, it seems that the phatic purpose of the second move is paid much more attention in the Vietnamese judgements than in the English ones. In the English situation, only a few ‘negative face strategies’ (including dissociating themselves with the decision and apologising) are employed to show the judges’ politeness with the general principle of ‘don’t impose’ (For more information on positive and negative face strategies, see [8]). These strategies are particularly suitable for such a culture that highly stresses personal space as Britain. Notably, these strategies are employed much more frequently by the female than the male judges. This can be explained by the judges’ personality and also by the high masculinity of the British culture. Meanwhile, in the Vietnamese judgements, various face strategies of both positive types (e.g. using emotional language, giving encouragement, expressing feelings) and negative types (e.g. apologising) are frequently employed to establish a rapport with the contestants. Some of them can be considered ‘imposing’ such as encouragements in the form of advice and demand, e.g. “Do try more”. The purpose of these various strategies is, again, drawing support from the audience by displaying good

behaviours. Unlike in the English situation, these strategies are used by both male and female judges, which can be explained by both the judges' personality and the high femininity of the Vietnamese culture.

Finally, the English and Vietnamese judges appear to have different attitudes towards the disagreement among the group. Due to the high individualism value, the English judges are much more willing to express different and individual opinions. In many cases, the contrasting views among the judges are exaggerated (by e.g. long pauses, background music) to create the tension in waiting for the unpredictable result of the audition. In other words, the judges' conflicting opinions are well exploited as a technique to increase the appeal of the show. Meanwhile, the Vietnamese judges are much more resistant to disagreement among the group. This is because of the high collectivism value of the Vietnamese culture, which stresses the importance of face saving and maintaining surface harmony and censure among the group. In this case, a disagreement is often considered a face-threatening action, which may damage both the speaker's and the listener's face because "depriving others' face simultaneously damages one's own face" [19].

5. Conclusion

The examination into the judgements in these two programmes has shown that despite the similar format of the TV franchises, different strategies for giving comments have been used to adapt to the specific context of culture. This raises two major issues. Firstly, it appears to be impossible to have exactly the same programmes in different cultures due to the restrictions on language and the unavoidable

differences in styles of communication. More importantly, this study indicates that the two target groups of audience, with different cultural backgrounds, are very different in terms of their interests as well as requirements for the judges' behaviour. Therefore, it is necessary to make adaptations to satisfy different audience in different specific cultural contexts. The success of both programmes, in fact, supports the importance of these adaptations.

This result is an evidence to the idea that cultural globalization is much more complex than cultural homogenisation. Instead, global culture forms should be 'glocalised' in order to be appropriate and accepted in a new cultural context.

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Bản địa hóa các chương trình truyền hình chuyển nhượng toàn cầu: Xem xét chương trình *The X Factor* và *Thần tượng âm nhạc Việt Nam* dưới góc độ phân tích diễn ngôn

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Tóm tắt: Toàn cầu hóa về văn hóa không phải lúc nào cũng đi đôi với đồng nhất về văn hóa. Các hình thái văn hóa toàn cầu muốn trở nên phù hợp và được chấp nhận ở một bối cảnh văn hóa cụ thể thường phải được “bản địa hóa”, tức là biến đổi và hòa nhập thêm các yếu tố văn hóa của địa phương này. Điều này được chứng minh qua việc xem xét các nhận xét của ban giám khảo trong hai chương trình *The X Factor* và *Thần tượng âm nhạc Việt Nam* bằng phương pháp phân tích thể loại và phân tích diễn ngôn. Nghiên cứu cho thấy mặc dù hai chương trình có cùng dạng thức do yêu cầu chuyển nhượng nhưng các giám khảo sử dụng các cách thức nhận xét đánh giá khác nhau để thích nghi với lối giao tiếp, thị hiếu của khán giả và các giá trị văn hóa rất khác nhau giữa Anh Quốc và Việt Nam.

Từ khóa: Dòng chảy xuyên văn hóa, bản địa hóa, phân tích diễn ngôn, truyền thông đại chúng, chương trình truyền hình chuyển nhượng bản quyền.