

# Evaluative Language in The Comments of Judges of TV Reality Shows the Case of Ghana's Most Beautiful

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## **Abstract**

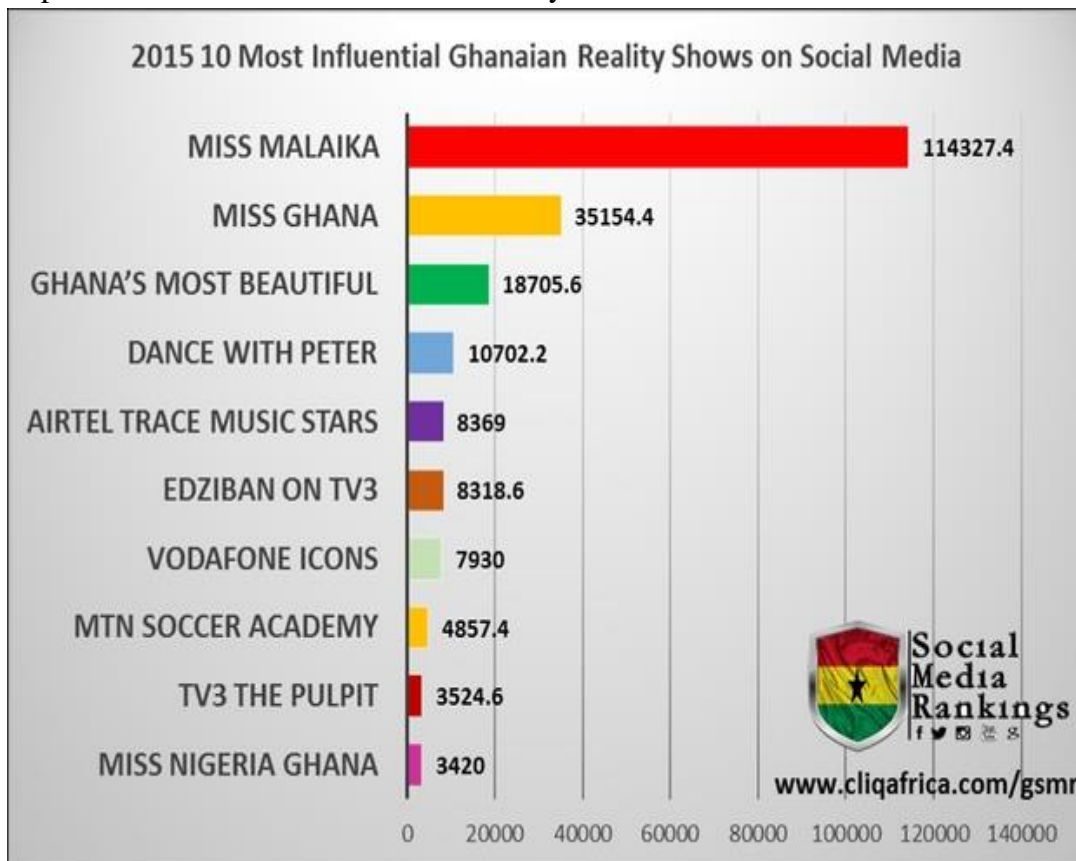
The study sought to investigate the language judges use to assess performances of reality show contestants. It specifically examined the attitudinal evaluative language judges of Ghana's Most Beautiful (GMB) show employ in their comments when assessing contestants' performances. To realize the objectives set for the study, the appraisal framework by Martin and White (2005), which was developed within the broader theoretical framework of Systemic Functional Linguistics (SFL) and focuses on the interpersonal metafunction of language, informed the study. Fifty-two comments of four judges from six episodes of three seasons were recorded and transcribed for analysis. The study revealed that the dominant attitudinal resources used by judges as a means of evaluating contestants' performances was judgement. Thus, while judges praise and admire, they criticize when necessary. Again, it was observed that the use of judgement as the dominant attitudinal device for evaluation appropriately reflected the purpose of GMB.

**Keywords:** Comments, Evaluation, Judges, Reality shows, Television

## **Introduction**

The attention language of evaluation has received from researchers over the years is highly commendable. Scholars from different disciplines have investigated language of evaluation in various contexts. Hyland (1999) and Hood (2004) explored writer-oriented features of dialogue under stance. Biber and Finegan (1989) who share the same view with Hunston and Thompson (2000) discuss features of evaluative language under what they called authorial stances. In academic research articles (RAs), terms of evaluation of entities and propositions have been addressed by Thetela (1997). Myers (2001), on his part, considered evaluation of personal views in undergraduate essays. According to Myers (2001), scholars agree that the use of evaluative features, such as expressions of opinion or comments of judges of GMB as in the present study, has different constraints in different genres. Among the different genres is TV reality shows, which has gained popularity on the airwaves. Alan Funt in 1948 introduced the first TV reality show series; 'Candid Camera' based on his 1947 radio show 'Candid Microphone'. Starting on the radio with a radio series which was later moved to the screen, reality TV shows have become popular, and does not show signs of becoming unpopular anytime soon (Silverblatt, 2007). In the late 1990s and the early 2000s, the success of shows like the *Big Brother* and *Survivor* in America exploded the reality television concept globally (retrieved from *HOWSTUFFWORK SENTERTAINMENT.COM*).

According to Silverblatt (2007), it is a reality principle that “people have to act like adults in society by controlling their emotions and acting responsibly” (p. 12). Thus, with reality shows, actors or contestants (as in the case of the present study) are expected to act or perform to suit the situations created for them and nothing else. In the current study, contestants are supposed to act and present cultural practices of their respective regions on the stage in the presence of judges, live audience and viewers all over the country-Ghana. Acting anything other than what is expected will be an irresponsible act which will lead to a *dissatisfying* (Martin and White, 2005) performance, which will in turn call for unpleasant evaluation from the judges. By way of definition, reality television show is a television programming in which real life situations are often presented usually by unknown actors or contestants as in the case of the current study, in an entertaining way. Often produced in a series, reality television programming is less expensive than traditional programming because it uses less and cheaper equipment, smaller crews, fewer sets and not many paid performers. In Ghana, people have embraced reality shows among other programs since the inception of private TV stations, such that people will do everything to stay glued to their TV sets to watch their favorite reality shows. The Avance Media and CliQAfrica in Partnership with Dream Ambassadors Foundation GH published recently with the 2015 most influential reality shows in Ghana. According to them, data is recorded and figures on the attached chart are calculated from social media followings, engagements, post reaches and mentions. Their findings revealed that Ghana’s Most Beautiful (GMB) occupied the third position out of the ten most influential reality shows in Ghana. The figure below presents the 2015 most influential reality shows in Ghana:



**Figure 1: Classification of most influential reality shows in Ghana (Avance Media & CliQAfrica, 2015)**

The discussion points to the fact that the social media in Ghana has seen an influx of reality shows. The findings represented on the figure 1 above shows high level of interest attached to reality shows by

Ghanaians. The GMB which comes third on the ranking table is the show being used for this study due to its goal; grooming young Ghanaian women to become cultural ambassadors of their regions. Again, the judges of the GMB show are professionally seasoned Ghanaian men and women who have studied the culture of Ghana and practiced for a while now. This makes the GMB a reality show with a difference. The judges are respected people in the Ghanaian society and are often seen as role models by many Ghanaians. These reasons gave the researcher the boost to use the GMB reality show for this study.

Ghana's Most Beautiful (GMB) is a TV reality show organized, produced, and aired by TV3 network in Ghana. TV3 is a private television broadcaster in Ghana. According to the management of the station, it was founded and launched in 1997 by Thai company BEC-TERO. TV3 airs and produces programmes like New Day (morning show that discusses health, sports, politics and entertainment), News 360 (news at 7:00pm), Midday Live (news at 12:00pm), Hot Issues (discusses current debatable issues in Ghana), Today's Woman (discusses issues concerning women), News@10 (late news at 10:00om), Guys avenue (delve into the affairs of men), among others and reality shows like "The Pulpit" (a shows that gives Ghanaian Christian children the opportunity to show how they can preach the word of God), Ghana's strongest (ten strong-looking men are given opportunity to prove who the strongest is by going through rigorous activities) and "Ghana's Most Beautiful (GMB)". The GMB show can be considered as a platform for the exhibition of one's regional culture. It requires confidence and the means to prove how versatile one is as far as the culture of one's region is concerned. In the course of the show, contestants are given the opportunity to exhibit their regional cultural heritage (dance, food, dress, music, proverbs and their significance, healthcare, among other) on weekly basis (episodes). This takes place once each week for thirteen weeks. Its purpose is to promote national unity by redefining beauty. Even though it may seem intimidating, the purpose of the show provides the opportunity for participants to become cultural ambassadors (representatives of culture) for their regions and the country at large. It allows one to showcase and present research done on one's regional cultures and the history behind such practices.

Previous research on language of evaluation has focused on academic writing (Hood, 2010, Martin and White, 2005). These studies explained that writers usually create a voice through which they try to communicate with their readers. The few literatures on language of evaluation in the media, (Silverblatt, 2007) used written data and gave the impression that writers and producers in the media, consider the taste of their audience before they come out with anything for consumption. The spoken aspect of organized reality shows like GMB where linguistic resources are employed by judges of such shows, has not been given much attention. It will, therefore, be useful to throw light on the linguistic resources used in the reality genre. The article answers the question, what attitudinal evaluative resources are employed in the comments of judges of Ghana's Most Beautiful Show?

## Objective

The study seeks to identify and examine attitudinal evaluative expressions employed by judges of Ghana's Most Beautiful (GMB) show when assessing contestant's performances. This will give us the opportunity to appreciate how such spoken genres are explored especially in organized reality shows like GMB in the media.

### Significance of the Study

The study contributes to the literature on evaluative language by considering the interaction judges have with contestants after they have performed. Comments by judges *evaluate* contestants' performances. These comments predominantly exhibit attitudinal features. In taking this stand, the study shifts the focus of our attention in evaluation from assessor dominance (where assessors have the final say) to interpersonal evaluation (where assessors take into consideration the feelings of individual being evaluated). This will mean that the speaker or assessor's attitude when evaluating will be geared towards creating rapport with the listener or the one being evaluated.

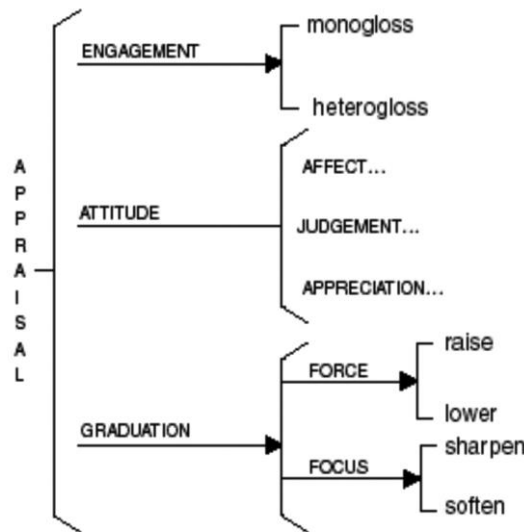
The study is significant in terms of its relevance in the analysis of spoken discourse in the media, using the appraisal theory as the analytical tool. Thus, using the appraisal theory, the categories of the attitude strand is explored in this article using comments of judges of GMB based on the parameters provided by the attitude strand of the appraisal theory. Hence, it will have implications for the organizers of the GMB show as well as the judges.

### Theoretical and Conceptual Frameworks

#### The Appraisal Theory

The Appraisal framework (Martin & White, 2005) describes a taxonomy of language employed in communicating evaluation, explaining how users of English convey attitude which has to do with emotion, judgement of people and appreciation of objects, engagement (assessment of the evaluations of other people) and how writers modify the strength of their attitude/ engagement (Read, Hope & Carroll, 2007). Appraisal as a model of evaluation was developed in Australia by scholars like Martin and White (Martin, 2000). The appraisal system involves a kind of meaning that is developed from evaluating the various forms of attitudes which are embedded in a text and the strength of the feeling involved, as well as the ways in which readers or viewers (in the case of this study) are aligned. Moreover, Martin and White (2005) intimate that the expressions created in a text as a form of evaluative language, bring out "the subjective presence of speakers in the text as they adopt stances towards the material they present and those with whom they communicate" (p. 1). This indicates that the choice of words and expressions in a particular text could reflect what the speaker or writer says. Thus, a speaker or writer's intentions could be seen by considering the choice of words employed. Martin (2000) explains that appraisal, negotiation and involvement together construe the register variable, tenor which is concerned with the ongoing concession of relations of power and solidarity (intimacy or distance) among interlocutors.

The appraisal resources are categorized into three interacting domains – 'attitude', 'engagement' and 'graduation'. This means that at any instance of appraisal, a text conveys these three important types of meaning, considered as the sub-metafunctions of the appraisal system. Find the figure below:



**Figure 1: The appraisal system (Martin & White, 2005)**

According to Martin and White (2005), attitude could be divided into three categories of feeling: *affect*, *judgement* and *appreciation*. They explain that any kind of symbolic meaning derived from the text as a result of the source and target in the interaction depends on the previous knowledge on the context by the audience. That is, the evaluations a person (judge) employs are shaped by one’s cultural and ideological contexts. The present study, therefore, emphasizes how the kind of language used is very appropriate during evaluation of GMB contestants’ performances by the judges.

The Affect sub-system deals with resources for construing emotional reactions, such as feeling of joy in the evaluation of a GMB contestant’s performance by a judge. Thus, it conveys the emotional responses such as anger, happiness, disgust, etc. about someone’s reaction. Such feelings concentrate on the emotional experiences of human participants known as the ‘emoter’ and ‘trigger’ (Martin and White, 2005, p. 72). The ‘positive’ and ‘negative’ feelings implied in a text could be as a result of an emotional trigger.

Martin and White further categorize the affect sub-domain into three main forms: *un/happiness*, *in/security* and *dis/satisfaction*. The un/happiness variable looks at emotions concerned with ‘affairs’ of the ‘heart’. It also involves the moods of

“feeling happy or sad, and possibility of directing these feelings at a Trigger by liking or disliking it; the in/security variable covers feelings of peace and anxiety in relation to the speaker’s environs, including of course the people sharing these feelings with them; the dis/satisfaction variable covers feelings of the speaker of achievement and frustration, in relation to the activities in which we are engaged, including our roles as both participants and spectators” (Martin & White, 2005, p. 49).

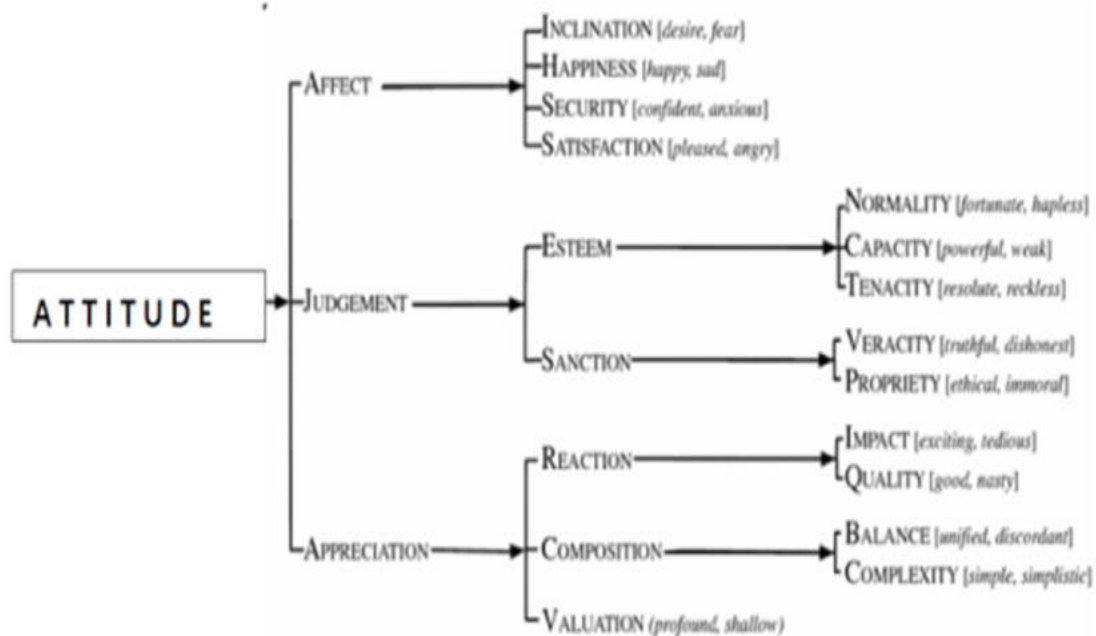
Affect is mainly concerned with the speaker’s ability to show an attitude which makes it possible to position his or her ideas towards a situation, person or thing. White (2005) explains that the affect opens up a dialogic space and it is more likely that the listener (contestant) will be open to and accept the speaker’s (judge) point of view as legitimate.

Judgement, however, looks at meaning clarifying our attitudes to people or entities and the different ways they behave. This means that under judgement, the emoter’s attitude to other people and their behavior is what matters. Martin and White consider two major sub-categories that substantiate meaning-making from the behavior of interactants. They are *judgements of social esteem* and *judgements of social sanction*. Judgements of social esteem have to do with *normality*, which implies how unusual



someone is, *capacity*, which implies how capable people are as well as *tenacity*, which is how brave and determined someone is. Judgements of social sanction bother on *veracity*, which is how truthful someone is and *propriety*, which is how responsible or ethical someone is. Martin and White (2005) argue that the linguistic resources which are used to realize these sub-categories are reflected in the grammatical distinctions in Halliday’s (1994) system of modalisation, where “normality is to usuality, capacity is to ability, tenacity is to inclination, veracity is to probability and propriety is to obligation” (p. 54).

The third appraisal sub-system is appreciation. It involves the evaluation of objects, process and natural phenomena and state of affairs like abstract ‘things’. Martin and White (2005) stress that unlike judgement, appreciation does not have any link with the evaluation of human behavior. Thus, appreciation refers to construing of meaning that involves “the evaluation of ‘things’, especially things we make and performances we give, but also including natural phenomena” (Martin & White, 2005. p. 56). Appreciation, therefore, is for the “appraised” and not the “appraiser”. The present study investigates the types of evaluative expressions used for the contestants who in this case are the appraised based on their performances. Martin and White (2005) categorize appreciation into three major forms. They are “our’ *reactions*’ to things (do they catch our attention), their *composition*’ (balance and complexity), and their *value*’ (how innovative, authentic and timely)” (p. 56). Appreciation, according to them, can meta-functionally be interpreted as reaction oriented to interpersonal significance, composition to textual organization and valuation to ideational worth (p. 57). Martin and White (2005) make it clear that any kind of symbolic meaning derived from the text as a result of the source and target in the interaction depends on the previous knowledge on the context by the audience. The system of attitude is presented in Figure 2 below:



**Figure 2: Attitude Sub-System of the Appraisal theory (Adapted from Martin and White, 2005)**

From the above discussion, it can be seen that the attitude domain of the appraisal system involves meaning making in the aspects of affect, judgement of behavior and the appreciation of processes and natural phenomena. Thus, this domain of the appraisal system makes it possible to achieve the purpose of this

article by providing a means of assessing the kind of language used by judges of the GMB show after the performance of contestants.

## Underlying Concepts

### Evaluation

This section discusses evaluation as an important concept in several fields of endeavor for determining the outcome of a performance. It specifically examines how evaluation is seen and explained in some studies conducted on language of evaluation.

Evaluation is considered as one of the most important functions of language; therefore, a lot of attention is given to it, especially within **academia**. The American Evaluation Association (2014) asserts that all of us have conducted some sort of evaluation, whether formally or informally. According to them, we do it almost every day when we decide what to wear or how to prioritize the various tasks that lay before us. Thompson and Hunston (2005, p. 5) also define evaluation as “the broad cover term for the expression of the speaker or writer’s attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about”. According to them, language of evaluation in academia performs three functions:

- i. It expresses the speaker’s or writer’s opinion, and in doing so it reflects the value system of that person and their community,
- ii. it constructs and maintains relations between the speaker or writer and hearer or reader and
- iii. it organizes the discourse.

These functions evoke Halliday’s (1985) textual, tenor and ideational elements. For Thompson (1996), evaluation could simply be defined as the indication of whether the speaker thinks that something (a person, thing, action, event, situation or idea) is good or bad. Thus, evaluation is about the positive or negative views a writer or speaker takes concerning participants, actions, happenings and state of affairs (Wu, 2013). Hood (2010) explains that evaluation has to do with valuing and taking a position in relation to both entities and propositions.

Hyland and Diani (2009) gives a general overview of evaluation and states that evaluation operates on two levels: statements which display assessments of value, roughly corresponding to opinions along a good–bad axis and those concerning the likely accuracy of claims, relating to judgements of probability (p. 5). By inference, scholars have not yet successfully come to a common conclusion on a single definition for evaluation. Regardless of the differences among these terms (stance, appraisal, attitude, metadiscourse, among others, as explained above), they all take up Stubbs’ (1996, p. 197) point that ‘whenever speakers (or writers) say anything, they encode their attitude towards it’. This means that all researchers of evaluation address the concept of how we take a position on something and work at positioning others to do the same. Taking a particular position on an issue indicates a person’s ‘stance’ on that issue. Hence, the comments judges of GMB give after contestants’ performances can be considered as *evaluation* since they express the position of the judges on how contestants performed, regardless of the different terminologies some scholars have associated with evaluation.

### Stance

It is explained by Biber and Finegan (1988) as the overt expression of an author's or speaker's attitudes, feelings, judgments, or commitment concerning the message. Johnstone (2009) views stance to be methods, linguistic and others, by which interactants create and signal relationships with the propositions

they utter and with the people they interact with. Again, stance expressions, according to Biber (2006), can convey many kinds of personal feelings and assessments, including attitudes that a speaker has about certain information, how certain they are about its veracity, how they obtained access to the information, and what perspective they are taking. He further explains that stance can be conveyed through the words speakers or authors choose to employ.

Even though there is no overall system of resources speakers or writers engage to express their positions and connect with listeners or readers, Hyland (2005) asserts that there is a range of linguistic features that have been identified as contributing to a speaker's or writer's projection of a stance to the material referenced by the text, and, to a lesser extent, the strategies employed to presuppose the active role of an addressee. He further explains four main elements of stance: "Hedges, Boosters, Attitude markers and Self mentions" (p. 178).

Hyland (2005) explains that hedges are "devices like *possible*, *might* and *perhaps* that indicate a writer's decision to withhold complete commitment to a proposition by allowing information to be presented as an opinion rather than accredited fact" (p. 178). That is, writers or speakers in the case of this study employ hedges to present what they want to say as opinions and not facts. Boosters, however, are used by writers or speakers to express certainty on an issue. Words like *clearly*, *obviously* and *demonstrate* are often used (Hyland, 1999). According to Hyland, boosters underline a writer or speaker's conviction in his/her argument, helping writers or speakers to write or speak with some level of assurance. Both hedges and boosters, according to Hyland (2005), represent a writer or speaker's response to the potential viewpoints of readers or listeners in the case of this study, acknowledging the disciplinary norms of appropriate argument (Hyland, 2005, p. 180). The third element of stance is attitude markers. Hyland explains that attitude markers indicate the writer's affective, rather than epistemic, attitude, propositions, conveying surprise, agreement, importance, frustration, and so on, rather than commitment. While attitude is expressed throughout a text by the use of subordination, comparatives, progressive particles, punctuation, text location, among others, it is most explicitly signaled by attitude verbs (eg. agree, prefer), sentence adverbs (unfortunately, hopefully), and adjectives (appropriate, logical, remarkable). By signaling an assumption of shared attitudes, values and reactions to material, writers both express a position and pull readers into a conspiracy of agreement so that it can often be difficult to dispute these judgements (Hyland, 2005).

The final element of stance, according to Hyland (2005) is 'self-mention', and "refers to the use of first-person pronouns and possessive adjectives to present propositional, affective and interpersonal information (Hyland 2011, (in Hyland 2005: 181)). Thus, when a writer or speaker consciously chooses a particular position or stance in relation to an argument or issue, he/she makes use of self-mention which Ivanic, (1998) calls a *discoursal self* to create "authorial identity" (Hyland, 2005: 181). Stance can thus be viewed, among other spectrums, as the extent to which a speaker or writer can commit him or herself to an issue at stake. An evaluator, like the judge in the case of this study, needs to take a stance when evaluating contestants. Thus, the one who evaluates takes a particular stand or position as he/she expresses his/her views in connection with the performance being evaluated.

### **Interpersonality**

It is the interaction between individuals and groups. It is the ability to work or interact well with others. Halliday (1978) explains that "situation types" are a set of typified semiotic and semantic relations that make up a scenario such that persons and actions and events from which the things which are said derive



their meaning (ps.28-30). These semantic features which lead to the “situation types” are referred to as *register* (Halliday, 1978: 68). Register describes the “field” (what actually takes place), the “mode” (the role language is playing) and “tenor” (how participants relate to one another). The “tenor” of a discourse represents social relations between interactants within a particular discourse. Interpersonal metafunction corresponds with “tenor”, since they (interpersonal and tenor) play similar roles.

Halliday (1994), in his account, considers interpersonal metafunction as the degree of intimacy or distance and the type of the relationship between the writer and reader in a text or the speaker and listener in the case of present study. The interpersonal function, according to Halliday (1994) refers to the grammatical choices that enable speakers to enact their complex and diverse interpersonal relations. Sentence or utterance is considered as a piece of interaction between speaker and listener under interpersonal metafunction (Halliday & Hasan 1985). Thus, a judge’s comment on a contestant’s performance constitutes an interaction between the judge and the contestant. It is at this point that judges get the opportunity to directly speak to contestants on their performances in general. Judges therefore encourage, praise, admire and criticize when necessary. The judges do all these (praise, admire, encourage, criticize), as mentioned above, using their comments or utterance as explained by Halliday & Hasan 1985.

Again, a clause is categorized into Mood and Residue under interpersonal metafunction (Olusanya, 2013). In Olusanya’s account, the mood element can further be explained into Subject and Finite. The subject and complement are realized mainly by nominal groups. The finite aspect, according to Olusanya (2013), is realized by the tensed element of the verb. The mood of a clause according to Olusanya (2013), is identified from its grammatical structure statement through declarative mood while command is realized through imperative mood. These linguistic features enable a speaker to establish the interpersonal relation with the listener in an interaction. Hence, the interpersonal metafunction is a resource for enacting social roles and relationships between speaker/writer and listener/reader (Olusanya, 2013).

Hyland and Diani (2009) also see interpersonality in terms of language use as being concerned with evaluation and how the subjective presence of the writer or speaker intrudes into communication to convey an attitude to both those they address and the material they discuss (p. 4). Interpersonality, therefore, claims that a speaker not only talks about something, but always talks to and with others. The interpersonal function ensures that judges evaluate contestants taking into consideration their interpersonal relations with the contestants, evident in their grammatical choices (Hyland, 1994) when evaluating.

## Methodology

Qualitative research design was mainly employed for this study. Qualitative research, as a descriptive tool is “designed to reveal a target audience’s range of behavior and the perceptions that drive it with reference to specific topics or issues” (QRCA, 2013; p. 1). Researchers who are interested in qualitative research, thus, investigate “how people make sense of their lives” (Creswell, 1994; p. 145). A qualitative researcher, therefore, holds the view that understanding a phenomenon or event comes from exploring the situation and often has access to some amounts of data. This makes the qualitative research design very appropriate for the present study in that the study concerns itself with human relationships and judges’ comments on participants’ performances of a reality show (event).

The data for this study is the recordings of GMB reality show. They were received from TV3 Network Ghana, a private TV station in Ghana. Six episodes from three seasons of the GMB show were used for the data analysis. The three seasons are season seven, eight and nine representing 2013, 2014 and

2015 respectively. Each episode (Sunday) lasted for a number of minutes, depending on the topic contestants were to present on. Season 7 Episode 1 which was on the topic **your region**, lasted for 55 minutes, 12 seconds; Season 8 episode 1 on the topic **one’s region**, lasted for one hour, twenty five minutes, twenty six seconds; Season 9 Episode 1 on the topic **showcase your region** lasted for one hour, fourteen minutes, thirteen seconds; Season 9 Episode 2 which was on the topic **Ghanaian names and their meanings** lasted for one hour, thirty seven minutes, 3 seconds; Season 9 Episode 3 on the theme **lullabies** lasted for one hour, forty- three minutes, thirty-four seconds and Season 9 Episode 4 on the topic **good home management** also lasted for one hour, seven minutes, seventeen seconds. This is presented on Table 1 below;

**Table 1: The data for the study**

Seasons	Episodes	Years	Time spent
Seven (7)	One (1)	2013	55:12
Eight (8)	One (1)	2014	1:25:6
Nine (9)	One (1)	2015	1:14:13
Nine (9)	Two (2)	2015	1:37:3
Nine (9)	Three (3)	2015	1:43:34
Nine (9)	Four (4)	2015	1:7:17

In all, eight hours, two minutes, forty-five seconds (8:2:45) which represents four hundred and eighty-two minutes, forty five seconds was the time frame for the data used with an average text length of eighty four words per comment, though some comments were as much as two hundred and thirteen words (season 9 episode 3) and as low as fourteen words (season 8 episode 1). The data for this study comprise transcripts of judges’ comments of the GMB show. The comments judges give after the performance of contestants were obtained by recordings. An introductory letter was obtained from the Head of Department of English in University of Cape Coast, Ghana. This officially introduced me to the management of TV3 and subsequently made it possible for TV3 to offer the needed assistance to the researcher. Using video recorder, I downloaded the available data in the form; twelve episodes from three seasons- season seven, eight and nine. Six out of the twelve episodes contained the comments of the judges of the show. The main sampling technique for this research was convenience sampling. The *Attitude* strand of Martin and White’s (2005) appraisal theory was the analytical tool employed in this study to examine evaluative attitudinal language in the comments of judges of GMB show.

The data was transcribed using the Jefferson’s transcription model (Atkinson & Heritage, 1984). Names of judges in the discourse were changed during the transcription. **Judge A** for instance is used to represent David Dontoh, while **Judge B** is used to represent Linda Ampah. **Judges C** (Mr. Albert O. J. Davids) and **D** (Nana Aba Enyamo) represent visiting judges. The letter **C** and the number of the contestant in the data are used to represent the contestant in question. For instance, in the data, C1, C2, C3 is used to represent the contestant who is being evaluated.

## Analysis and Discussion

### Use of Attitudinal Resources in GMB

Judges, who represent legal authority, ensure that law, rules and regulations are enforced. In the case of this study, judges are professional men and women in the field of arts and culture of Ghana who

are chosen by the management of TV3 Network to assess the performance of the GMB contestants, due to their longstanding credibility. The first research question is intended to find out the attitudinal resources that judges of GMB show use. According to White (2001), attitude is concerned with the values by which speakers pass judgements and associate emotional responses with participants as well as processes. Again, as already mentioned in chapter two, attitude is perceived by Martin and White (2005) as construed feelings in English texts. Thus, in a text, words which depict feelings are attitudinal resources in that text. This section discusses the attitudinal (affect, judgement, and appreciation) resources realized in the judges' comments.

### Affect in judges' comments

Affect represents phenomena by reference to emotions such as happiness or unhappiness, satisfaction or dissatisfaction, security or insecurity (Wu, 2013). According to Wu, affective positions often include positive or negative feelings. Moreover, affect, as mentioned earlier in chapter two is a sub-system of attitude which deals with the resources that interpret emotional reactions to situations like contestants' performances as in the case of the present study. It could include processes of showing affection, which are usually attitudinal adjectives, among others. According to Martin and White (2005), in understanding the interpersonal functionality of such texts as a process, the potential alignment between the writer or speaker and the reader or listener is constructed when the writer or speaker, as in the case of this study, strategically invests the texts' experiential content with the different types of attitude.

The data for this study (comments of GMB judges on contestants' performances) exhibit instances of affect, which portrays how the judges feel towards the performance of the contestants. These comments signal how the judges feel towards contestants' performances. Thus, comments construing affect show whether judges are happy or sad, anxious or confident, displeased or pleased with the performance. Expressions employed by judges on contestant's performances which construe affect are conveyed through the words authors or speakers choose to employ (Biber, 2006). According to Biber (2006), expressions which signify affect are usually depicted through the choice of words speakers use. In the data analysed, judges made use of words which portrayed happiness or unhappiness, satisfaction or dissatisfaction. The following are examples:

#### Example 1

Deli I have a question for you (3) do you think that culture is important for development (30) **oh listen to the question very well (.) do you think culture is important for development** (dissatisfaction-affect) (65) ok thank you you answered part of the question (.) **what I was expecting was to eh intertwine culture with development** (dis/satisfaction- affect) by that what I mean is (2) culture is very important like you described but then how does it help in our development in other words (.) how can development take place without understanding the culture of the people (21) **yes that's a good answer (.)thank you** (satisfaction-affect) (GMB Season 7 Episode 1)

#### Example 2

Esi! Fantastic job (.) your presentation had a lot in it (.) ehmm **I like** (happiness-affect) **the fact that you went to school after giving birth (.) I like** (happiness-affect) **the fact that ehmm you were still living home which means your parents didn't kick you OUT (.) I also like** (happiness-affect) **the fact that as a young mother you are breastfeeding ehmm you sing to the baby you have time for the baby (.)**

you had everything that makes a perfect mother (.) well done! (Happiness, satisfaction-affect) (GMB Season 9 Episode 3)

### Example 3

Yes eh hh Ama (.) **I like your dress** (happiness-affect) quite cute it fits you so well (.) but **I am wandering who has been styling your hair (.) at times the hair covers part of your face. We will need to see the entire geography of your face (.)** (dis/satisfaction-affect) and that will make us know how beautiful you are (.) because you have enough hair yourself yes EHMMM YES SELFISHNESS certainly will not auger well for any good home management (.) **Is good various principles you enumerated about management at home** (happiness-affect) if you are selfish and it doesn't even apply only to wives but also to almost every human society (.) eh hhm **DID I HEAR YOU SAY MOBBING? It is MOP MOP mopping so take note of that** (dis/satisfaction-affect) but that aside I think **you did fantastic (.)** (satisfaction-affect) **congratulations** (satisfaction-affect) (GMB Season 9 Episode 4)

The expressions of satisfaction and happiness as indicated in examples 1, 2 and 3 above, are approbatives. Olagunju (2016) explains that elements in a text which denote a positive effect are approbative elements. Hence, they express approval within an evaluative discourse structure (p. 68). In the data, judges used expressions which construe satisfaction and happiness to create a positive effect; *good answer, perfect mother, yes, I liked your steps*, among others. Such words express judges' approval of contestants' performances, indicating positive/approbative affect. On the other hand, expressions which represent dissatisfaction and unhappiness, are negative affect. Hence, words like *don't disappoint them* and *work on your confidence* show that judges are not pleased with the performances of the contestants.

The expressions of dissatisfaction (*what I was expecting was to eh intertwine culture with development*), happiness (*I like your dress*) and satisfaction (*you did fantastic*) indicate exactly how the judges feel towards the contestants' performances. The repetition of the question in example four above, for instance, is to show dissatisfaction with the answer given; *oh listen to the question very well (.) do you think culture is important for development*.

"...**DID I HEAR YOU SAY MOBBING? It is MOP MOP mopping so take note of that**" (example 3; season 9 episode 4).

This expression in example 3 exhibits an element of *disapproval* or *dissatisfaction*. The judge in this instance shows disapproval on the incorrect pronunciation of **mopping** by the contestant.

From these examples, there is a confirmation of the use of the affect sub-strand of attitude in the comments of judges when evaluating the contestants of the GMB show to depict the emotional state of the judges. Martin and White (2005) explain that emotions can be grouped under three sets; **un/happiness, in/security** and **dis/satisfaction**. Thus, a judge could be happy or unhappy, satisfied or dis/satisfied with a contestant's performance which is reflected in the choices of attitudinal resources used during evaluation. The data analysed did not exhibit cases of insecurity; instead, several instances of the emotional categories of un/happiness and dis/satisfaction were portrayed. In the comments above, for instance, the judges express their happiness about the performance of the contestant, using **like**:

*I like the fact that you went to school after giving birth (.) I like the fact that ehmm you were still living home which means your parents didn't kick you OUT (.) I also like the fact that as a young mother you are breastfeeding ehmm you sing to the baby you have time for the baby.* (Season 9 episode 3)

The use of **like**, as indicated above exhibits some element of *satisfaction* and a sense of *happiness* for that performance: *going to school after giving birth, breastfeeding the baby and singing for the baby*.

The judges also express their dis/satisfaction of some performances which is usually realized in forms such as;

*I am wondering who has been styling your hair (.) at times the hair covers part of your face and what I was expecting was to ehh intertwine culture with development* (Season 9 episode4).

Words like ‘wondering’ and ‘expecting’ in the expressions above show dis/satisfaction. The judge thus employed these comments to express how dissatisfied they are with the contestants’ hairstyle.

The position or stance taken by the judges to let contestants know how they feel, consequently, situates the contestant in a position to ‘feel’ how they performed such they will perform better if they don’t ‘feel’ good about their performance, or work harder if they ‘feel’ good. Thus;

#### Example 4

**beautiful delivery** (satisfaction-affect) ehmm I missed something (2) you mentioned some festivals in Western region but I think the most popular one which is the Kundum which covers every area of the Western region you didn’t mention it (4) well ok then **I expected you to use either Nzema Ahanta or Sehwi but you chose Twi (3) so just depict your region (.) speak the peculiar language that is spoken there** (dis/satisfaction-affect) but I think you were splendid (GMB Season 8 Episode 1)

#### Example 5

**Am glad you didn’t disappoint me** (happiness-affect) this evening (.) **I think you did a good job** (satisfaction-affect) ehmm some of the wisdom we got from how some of the names came about was really awesome I thought you brought out some deep things (.) and for me as a people I think that we have a beautiful heritage that we need to guard (.) ehm (3) again **the dance I think you need to work on it? probably the high heels also worked but you need to work on it ?** (dis/satisfaction-affect) you know oo we’ve seen quite a number of young ladies from Eastern region so you need to work on it (.) **but I also want to commend you for always trying to bring the Krobo aspect** you (satisfaction, happiness-affect) know oo you do well (.) **you do very very well so that they feel part of it**(satisfaction-affect) because they are part of the Eastern region **congratulations well done** (GMB Season 9 Episode 2).

#### Example 6

Ehmm **I was wandering whether you wanted to dance or not (.) you know oo you are either dancing or not** (dis/satisfaction-affect) you know oo ehm yes you have moves but **you need to work on your confidence** a lot (dis/satisfaction-affect) more than this YOU HAVE A LOT OF SUPPORT you see (.) so please **don’t disappoint them ok** (dis/satisfaction-affect) (GMB Season 9 Episode 2)

In the media, the use of language of evaluation, as discussed earlier, suggested that in the *print* media, language of evaluation avoid expressions that construe people’s feelings, which was the reason why in Pekarova’s (2011) study, affect category of the appraisal recorded low occurrence. However, in this study, judges employed affect as a significant part of their evaluation, evident in the affect category occurring second to judgement. Hence, in the *print* media, the use of affect is low but in the *electronic* media, reality shows’ use of affect is considerably high.



### Judgement in judges' comments

As one of the attitudinal strands of the appraisal system, judgement deals with attitudes towards behaviour or performance as in the case of the present study, which are **admired, criticized, praised** or **condemned**. The data analyzed revealed several instances of judgements. The judges employ admiration and praise to express their approval of the performance being admired or praised. Instances of admiration and praise could be identified in the following examples;

#### Example 7

yea ehm Konadu that was **>fantastic<** ° (praise-judgement) ehmm having been able to cross over to another region I believe you are very much abreast with what happens in your region so I have this question for you kindly listen <and try to do something about it> ° mention some specific cultural issues in your area you belief need addressing (.) **and why** (80) yea ok but is there any other thing you think you think is outmoded and you think they need to stop for instance (18) not necessarily (8) ok ok thank you(GMB Season7 Episode1)

#### Example 8

**I think that you should be made the ambassador for your region**(praise-judgement) (.) because you know the region (.) and you've brought out all the different groupings there (.) and you've mentioned **you've done really really well** (.) **congratulations**(praise-judgement) (GMB Season8 Episode 1).

#### Example 9

Afariwaa **you look beautiful** (admiration-judgement) (7) I agree with you so much (.) enmm sometimes is probably the way we communicate to our expectation ehmm to whoever we are buying from or working with and I think that generally people will make a comment ehmm that "asomasi deɛ ɔkyerɛ ne ho paaoo" (.) but is not that "ɔkyerɛ ne ho" we know what we want and we are expecting nothing less. **Very very good job done** (praise-judgement) (.) **you look gorgeous** (admiration-judgement) (GMB Season9 Episode 4)

The judges' choice of words in examples 7, 8 and 9 as judgements indicates that the attitudinal resources considered specifically under judgements are clearly emotionally positive. This confirms Fernandez's (2006) assertion that lexical items have "the tendency to resort to positively loaded words" (p. 13), which illustrates the judges' intentions of complimenting contestants' good performances. Martin and White (2005) postulate that with judgement just like affect, positive and negative evaluations are recognized. Thus, traits we admire alongside those we criticize are assessed as we have in the examples below;

#### Example 10

Ehmm **nice delivery** (.) **and good modulation** (praise-judgement) **but when you go a bit high** (2) **keep it in check because you seemed to be screaming** (2) **so just take it easy** (.) **we are listening to you** (.) (criticism-judgement) now ehmm you said something about time not being at your side (2) **you don't have to tell us that** (criticism-judgement) because you have been given some time to be on the stage to deliver within that time so **you don't have to give that excuse in the future** (criticism-judgement) do you understand (2) ok thank you (Season8 Episode1)

### Example 11

Ehh yes I agree with you there is a reason behind everything (.) and that is why you know oo towns have names and of course derived from the history of how the people settled wherever they did (2) ehmm you named a couple of towns over there and their names and all that ahh well **it was I think a bit short for me because when I was beginning to enjoy it had ended**(criticism-judgement) I WAS WANDERING WHY you didn't talk about WA the capital (2) but ehmm I think the information you gave us is also quite educative (.) we live it you know oo the Akan people will say "atseaadonko" **you look so slen:der and your outfit is so good it fits you so well** (admiration-judgement) and ehm **I think you did justice to the dress**(praise-judgement)**except that like judge B said be very decisive on what you want to say and go straight ahead and say it so clearly so we can get you** (criticism-judgement) but that aside **you did well congratulations** (praise-judgement) (Season9 Episode 2).

Cases of admired and praised performances as in the extracts below:

*You look so slen:der and your outfit is so good it fits you so well* (admiration)

*I think you did justice to the dress* (praise)

Indicate that the judge in this case is convinced of the admired and praised portions of the performance to be worthy of such. However, aspects of that same performance which did not go well for the judge was criticized using the negative marker- **except that**:

*I think you did justice to the dress (praise-judgement) **except that** like judge B said be very decisive on what you want to say and go straight ahead and say it so clearly so we can get you*

The judge's choices of admiration, praise and criticisms are intended to highlight the objectivity of the show. Examples 10 and 11 agree with Martin and White's (2005) assertion that, while judges admire and praise contestants, they also criticize aspects of their performances which did not meet their expectations. This finding again confirms Hyland's (2010) findings on "praise or blame", which expresses stance and authority while concurrently following conventions. One could criticize to express authority and yet praise or/and admire, as in the case of the present study due to conventions shaped by culture, discipline and time. In example 10, the judge **admires** the contestant's looks

*...you look so slen:der and your outfit is so good it fits you so well,*

**criticizes** dissatisfying aspect of the contestant's performance;

*be very decisive on what you want to say and go straight ahead and say it so clearly so we can get you.*

The judge then **praises** the contestant right after the criticism;

*but that aside you did well congratulations.*

All the categories of judgement used, as in example 10, are to help the contestant know the objectivity of the judges. Thus, even when judges perceive a performance to be good, they still offer critical comments for improvement. The figures below present instances of judgement exemplified in the data. judges employ words like *gorgeous, beautiful infectious smile, quite cute*, among others to **admire** contestants. They also **praise** contestants using resources like *fantastic, good, nice modulation, perfect, splendid, creative*, among others. The judges, however, **criticize** performances below the set standard for the show, using devices like *don't walk on very important points, face the audience, not proper, work on your confidence*, among others. It was realized in the data, therefore, that there is the use of admiration and

criticism, which construe **social esteem** as well as praise, an aspect of **social sanction**. It was again realized that judges scarcely use negative social sanction (condemn) when evaluating contestants.

### Appreciation in judges' comments

The appreciation sub-system of attitude concerns itself with meaning interpreted from evaluating things, performances and natural phenomenon. Thus, with appreciation, the attention given to the evaluated 'thing(s)' together with the value placed on or given to the evaluated 'thing' or contestant as in the case of the present study is catered for. The data analyzed exhibit instances of appreciation, as indicated in the examples below:

#### Example 12

C.5 Bubune well done (3) I have a question for you (3) how can Ghanaian youth keep their identity in a globalized world (57) I think you did well eh **you covered quite a few under that topic (appreciation)** well done (Season 7 Episode 1)

#### Example 13

C.9 I think that you should be made the ambassador for your region (.) because **you know the region (.) and you've brought out all the different groupings there (appreciation)** (.) and you've mentioned you've done really really well (.) congratulations (Season 8 Episode 1).

#### Example 14

C6. Yes I think Isha did very well (.) as **a mother you seemed to be enjoying what you were doing (appreciation)** and it was nice (.) you know oo I think that although lullabies are for babies sometimes is even soothing for us mothers (.) sometimes we are stressed we are tired (.) we are frustrated and singing to the babies help even us to relax and eh it was a good advice you gave to your friend that you do have to come up with your own you know oo create your own songs and then you enjoy it. I think you did a good job (.) well done (Season 9 Episode 3).

Martin and White (2005) further explain that appreciation can be divided into our **reactions** to things and their **value**. According to Martin and White (2005), if people or contestants as in the case of the present study catch our attention or if we are pleased with people or contestants and their **composition** (balance and complexity), then it is our **reactions**. However, appreciation becomes **value** when we or judges as in the case of this study consider how innovative, authentic and timely our reactions to the thing (s) are.

In the data analyzed, the judges express how pleased they are with the contestants' performances by stating exactly what the contestant did to have caught their (judges) attention. Thus, in appreciating the contestants, the judges mention what the contestant did which pleased the judge by placing value on what was done as could be noticed in the following examples:

#### Example 15

C.1 I think your entry was very nice (.) ehmm but I think you should work on your dance (.) I am sure you would agree (.) ehmm as far as your presentation I thought it was really done nicely and you are a very good story teller (.) **you were able to ehmm put a bit of comic in it (value-appreciation)** (.) ehmm we got the history we got the names we got the meanings (.) everything you wanted to tell it came out

pretty well and you were able to keep us glue to ehmm listening to you(reaction-appreciation) (.) well done congratulations (Season 9 Episode **Example 16**

C3. Kai (.) very well done (.) **so far you are the only one who checked to see if he was wet(reaction-appreciation)(.) you checked you changed the diaper(value-appreciation)** (.) you did well = and as Ghanaians we know that words are very powerful ehmm you said some positive things into the child's life that was also very good (3) your advice to Ghanaians and all men was also timely (.) well done (.) congratulations (Season 9 Episode 3).

As has been explained by Martin and White (2005), we can recognize properties we value alongside those we do not. In line with this idea, the present study also portrays instances of positive and negative evaluations when appreciating contestants as depicted in the example below:

### Example 17

C5. Yeh Nima (.) they say Nima means beautiful city (.) ehmm I guess you are a slow speaker (.) but ehmm in situations like this forget about your slowness (3) **I guess you also ehmm in spite of the slowness(negative appreciation)you were also able to outline the good geography of your region (.) it's history (.) a bit of it .hhh the demographic some statistics were all there (positive appreciation)** DID I HEAR YOU SAY the <Wenkyi>hipo sanctuary (.) I think is Wekyiaw! Wekyiaw it's actually at Wekyiaw (.) ehmm you also managed to portray ehmm various socio-cultural aspects of the region (.) regarding food we eat and dwelt quite a bit on the dawadawa (.) which is so good and so healthy for people to eat (.) promoting your region I think you did well but just make sure a you peck up your language pep up your speech (.) so that people can really grow with you in confidence congratulations(Season 9 Episode 1).

The judges of the GMB appreciate contestants' performances through **reactions** and placing **value** on the act they are appreciating. The judges do this by expressing their opinions to reflect the value of the contestants' performances. This, according to Thompson and Hunston (2005), constructs and maintains relations between writers and readers or judges and the contestants as in the case of the present study for good interpersonalitly.

It also became clear that the judges rarely used negative appreciation to assess the contestants; instead, they frequently used positive appreciations. Judges, therefore, take their position (Stubbs, 1996) on how **pleased** they are using positive appreciations. The following reactions, as could be observed on Figure 8, are intended to positively appreciate contestants' performances:

as a mother you seemed to be enjoying what you were doing,  
it is always good to be that careful,  
your advice to mums to go for checkups...is very important,  
you basically touched on everything,  
it will be nice to hear more from you,  
you have a very good understanding of your region.

Placing **value** on contestants' performances forms part of positive appreciation (Martin & White, 2005). Judges employ devices which exhibit a sense of value for contestants' appreciative performances as in the instances below:

*You went **extensively** on that, you...**put a bit of comic** in it, you were able to **outline the good geography of your region and many others.***

Devices like ...*extensively*..., ...*a bit of comic*... and ...*outline*... found in the expressions above, show how the judge in this case, not only comments but also goes beyond praise and reaction (aspect of positive appreciation) to let the audience see the extent to which the contestant went in order to attract that appreciation-placing on the contestant's performance.

From the discussions, the judges employ attitudinal evaluative devices when evaluating performances of contestants of GMB'S. The three categories (**affect**, **judgement** and **appreciation**) of the attitude strand under the appraisal framework by Martin and White (2005) have been represented in the data analyzed. In some of the instances, the comments portray features of all the three categories of the attitude strand. After her performance, a contestant (C.7) in season 8 episode 1 for instance, was evaluated by Judge D;

is it kobnaa or pognaa (3) pognaa yes I know its pognaa but I thought I heard kobnaa somewhere along the line (5) .hhh you were first a magagyea (2) and now pognaa (.) what is the difference (.) can you tell us (14) yes so now you have women traditional rulers and they are pognmie mhmm *your costume very appropriate*“(satisfaction-affect) (2) and *your presentation (2) very well rendered*(praise-judgement) (3) you've done well (2) congratulations and *we look forward to a very exciting and interesting well educating program* (appreciation) throughout these thirteen weeks (.) thank you (GMB Season 8 Episode 1, 2014).

This example depicts an instance where a judge employs all the three categories of the attitude strand. The judge in this case expresses satisfaction (**affect**) of the contestant's costume; *your costume very appropriate*, praises (**judgement**) the presentation rendered by the contestant; *your presentation (2) very well rendered* and then **appreciates** the contestant by exposing her (the judge's) desire to witness all the contestant's performances throughout season 8. The judge does this by placing **value** on the contestant's performance, making it appear important enough to desire to have a feel of her subsequent performances; *we look forward to a very exciting and interesting well educating program throughout these thirteen weeks*. From this discussion, we see that the judges employ attitudinal resources when evaluating contestants of GMB show; un/happiness and dis/satisfaction which construe **affect**, admiration, criticisms and praise which also construe **judgement** as well as **appreciation**.

### **Pervasive attitudinal devices of judges' comments**

When something is pervasive, it is common. Pervasive devices are the devices frequently employed in the comments judges used to evaluate contestants of GMB as in the case of the present study. The comments on contestants' performances by judges showed the dominant use of **praise**, **admiration** and **criticisms** which construe **judgement**. After the identification and counting of the distinct attitudinal evaluative devices in the judges' comments, it became clear that the four judges whose comments for the episodes were used for this study employed two hundred and seventy (270) attitudinal evaluative resources. The four judges consisting of two regular and two visiting judges employed these resources. The visiting judges used fifty (50) attitudinal evaluative resources, while the regular judges used two hundred and twenty (220) attitudinal resources to evaluate contestants. Table 1 shows the number of attitudinal resources employed by each judge:



Table 1  
*Attitudinal resources used by each judge*

Judge	Number of attitudinal resources employed
A	119
B	101
C	22
D	28
Total	270

Evidently, the visiting judges employed the least of attitudinal devices because they evaluated only one episode (season 8 episode 1). The regular judges (A and B), employed the largest attitudinal devices because they evaluated five out of the six episodes used for the study, as can be seen from Table 1.

A total of one hundred and seventy-one (171) expressions were identified as **judgement** (praise, admiration and criticism), seventy two (72) fell under **affect** (un/happiness, and dis/satisfaction) and twenty seven were **appreciations** (valuation and reaction). The table below illustrates the frequency of occurrence of the three categories (affect, judgement and appreciation) of the attitude strand in the comments of the judges.

Table 2: *Frequency of occurrence of attitude in the Judges' Comments*

Attitude	Frequency of occurrence
Affect	72
Judgement	171
Appreciation	27
Total	270

**Table 2** shows the number of times **attitude** (affect, judgement and appreciation) occurred in the data. The number of times each category occurred was first and foremost identified and then counted for analysis. As the frequency of occurrence of attitude devices demonstrates, there is a dominant use of resources which construe judgement. The judges used one hundred and seventy one judgements (**praise, admiration and criticism**). Thus, adjectives like *fantastic*, *...wonderful* and *beautiful* which connote **praise** are employed by the judges to positively describe such performances in instances like;

**Esi! Fantastic (praise-judgement) job** (.) (season9 episode3, 2015);

Konadu **that was >fantastic<** ° (season7 episode1, 2013);

**you've done well (.) your presentation was good(praise-judgement) (3) your delivery (3) well done (2)** (season 8 episode1, 2014),

*forget about your slowness; you were rushing through...; work on your confidence...; and ...not proper* also represent cases of **criticisms** where judges expressed their displeasure concerning aspects of contestants' performances. Since these expressions of criticisms indicate the contestants' state of being, they perform the functions of a verb; *slowness* (state of being slow), *rushing* (the state of performing faster than expected) and *confidence* (the state of being confident). Judges again express their **admiration** for contestants when necessary, especially on how they looked such as; *admire, gorgeous, quite cute, infectious smile* and *slender* as depicted in the following;

(.) you look **gorgeous** (season8 episode1, 2014)

I do **admire** your confidence (.) (season9 episode1, 2015)

(.) you have a very **infectious smile**(season9 episode1, 2015)

you look so **slender** and your outfit is so good (season9 episode2, 2015).

Adjectival expressions such as *gorgeous, infectious smile* and *slender*, as in the extracts above, describe the contestants' outward appearance.

Martin and White (2005) see **condemn** (a category under judgement) as negative as expressions which construe an outright rejection of something or someone's behaviour as bad or unacceptable (p. 53). In the data, judges rarely employed condemnation as an attitudinal evaluative tool to evaluate contestants' performances. This realization suggests that judges of reality shows rarely condemn contestants they are evaluating in order not to get them discouraged. In the case of this study, only one judge condemned. The judge had no other option than to condemn attitudes which was regarded as unacceptable. The two examples below are the only instances where a judge condemned;

### Example 18

C9. Yes Sika ehmm I thought first of all (3) before you give the child food make sure the child has taken >some liquid or water<<sup>o</sup> I was **wandering** why you took the baby to the seat and not to the court (.) **which is not proper (condemn)** because this is what visitors come to sit in (.) one <was not the best><sup>o</sup> and what do you in an emergency (2) before Doc. Comes there should be some you temperature whatever (.) Aunt Mary's gripe water whatever (.) those things are available (.) you try those things before even the doctor comes and things like and the doctor even came and did not do anything (.) he only gave you advice and those things and left (.) <may be ehmm you should have added a lot more to it to > and you were singing the lullaby anachronistic (.) ... **you shouldn't be like that** but you tried congratulations (Season9 Episode3).

### Example 19

C7 Yes ehmm Enima emm I realized emm you tried your best though but I realize that because you sell charcoal (.) you should actually make sure that certain things are available and around you (.) just in case you can fall on (.) hhh one (.) you don't have any basket or anything that has items like feeding bottles the water whatever or the baby in there (.) and so yes the baby cries you are able to sing lullaby for him to sleep (.) but may be it was thirsty may be it was hungry may be so very soon it will wake up again (.) that kind of so just take care of that (.) (I like the way)<sup>o</sup> you took so much care in laying the baby on the bed that is fantastic (.) it is always good to be that careful just so that you don't <wake them up> (.) **I realize that you took the tissue took one out to clean your hand and then dropped the tissue BACK ON THE FLOOR! which is not acceptable (condemn)**... but that aside you tried you best (.) I liked your lullaby (.) congratulation.

In example 18, for instance, the contestant placed the baby on the seat in the living room when there was a baby's court available when presenting on the importance of singing lullabies. The judge had no option than to condemn that practice by issuing evaluative statement to that effect;

**“I was wondering why you took the baby to the seat and not to the court (.) Which is not proper (condemn)...you shouldn't be like that”** (GMB Season9 Episode3, 2015).

The situation in example 19 is not different in that the contestant in the course of presentation had used a tissue and left it on the floor; typical of many Ghanaians. The judge therefore did not mince words by condemning that act;

**I realize that you took the tissue took one out to clean your hand and then dropped the tissue BACK ON THE FLOOR! which is not acceptable.**

Thus, the judge used **condemnation** in these contexts to tell the audience and viewers not to copy the condemned acts.

## Findings

From the discussion above, the judges of GMB employ the domains or categories of **attitude** strand of Martin and White's (2005) appraisal framework. However, the data revealed that the pervasive devices or resources judges employ when evaluating contestants after their performances are **praise** (*good, splendid, fantastic, creative, congratulations*), **criticism** (*face the audience, take your time, don't walk on very important points*) and **admiration** (*quite cute, infectious smile, beautiful*) which according to Martin and White (2005) construe **judgment**.

## Implications of Study

Findings in this research indicates that judges of reality shows like GMB assess contestants' performances taking into consideration both their positive and negative sides (Martin & White, 2005). When judges do this, contestants are kept on their toes to perform better which eventually leads to an interesting yet educative reality show. The analysis showed that judgement appropriately reflected the communicative purpose of the GMB show, Corroborating Silverblat's (2007) observation. Using attitudinal resources for evaluating contestants, a prestigious platform where the cultural heritage of Ghana (dance, food, dress, healthcare, knowledge of proverbs, songs, among others) is showcased through beauty with eloquence. The dominant use of judgements in the data suggests objectivity on the part of judges creating a fair atmosphere for GMB contestants to flourish. The research also has implication for appraisal description of language of reality shows in Ghana.

## Conclusion

This article sought to examine evaluative attitudinal language in the comments of judges of Ghana's Most Beautiful (GMB) show. The research has unraveled the attitudinal resources employed in the comments of judges of GMB show and their implications.

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