

APPRAISAL DEVICES ON THE “X FACTOR INDONESIA” COMMENTARIES

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Abstract

One of the unique phenomena in the linguistics field is the ability to apply Appraisal theory to the commentaries within modern shows such as X Factor Indonesia. This employs qualitative and quantitative research approaches to explore X Factor judges' commentaries as a phenomenon. This article further investigates the existence of 'appraisal theory' on X-Factor judges' commentaries. Appraisal theory invokes “attitude”, “graduation”, and “engagement”, which concerns the evaluation of commentaries (Martin & White, 2005). By analysing the findings from these commentaries, differences in how the judges operate the appraisal devices can be monitored through percentage acuity according to the following eight elements: affect-attitude (12, 71 %), judgement-attitude (44, 91%), appreciation-attitude (42, 37%), force-graduation (91, 67%), focus-graduation (8, 33%), mono-gloss-engagement (0%), Dialogic contraction-engagement (62, 68%) and Dialogic expansion-engagement (40, 29 %).

Keywords: *Appraisal theory, affect, graduation, engagement.*

1. Introduction

X Factor, a televised singing contest held in over forty countries (www.xfactorindonesia.com), was recently aired in Indonesia from 28 December 2012 - 24 May 2013 and obtained consistently high ratings (detiknews.com, tabloidbintang.com). However, the conversation interaction between judges and contestants provides a key platform for analyzing communication through a commentary lens. Commentary is a spoken description of an event as it happens (Hornby, 1995, p. 227). It is also defined as the expressed opinion of an individual composed by authoritative resources (Wang, 2008, p. 361). Read & Carrol (2012) argue that an opinion can be analyzed by using the appraisal theory of systemic functional linguistics. In this sense, the judges' comments are based on their own knowledge in evaluating a contestant. Also, this article tracks the patterns of the judges' commentaries. Overall, this article aims to identify and highlight the patterns of the commentaries in the X Factor Indonesia commentaries.

2. Literature review

Appraisal theory was propounded and further developed by Martin (2000a), as cited in Martin (2003), to research various discourses which relate to the evaluation. In the early period, linguists focused on studying appraisal in relation to interpersonal feeling, emotion, and social function of those scopes, and stance (Martin, 2003). In accordance with the brief definition, appraisal draws on systemic functional linguistics as "discourse semantics which regionalized of three interacting domains; attitude, engagement, and graduation" (White & Martin, 2005, p. 35). For Hood's (2010) point of view, Appraisal deals with the hearer's feeling, judgement, and the value position on the particular phenomena. Read & Carroll (2012) define Appraisal theory as a means to analyze emotion and opinion. In this light, appraisal concerns an examination of the word's meaning by implementing the appraisal's categorizations (attitude, engagement, and graduation). The following descriptions are the explanation of the appraisal devices.

- **Attitude**

The evaluation of emotion is defined as Attitude. It concerns the system of meaning (Martin & White, 2005). It deals with affect, judgment, and appreciation. In general, 'affect' is concerned with the expressing of negative or positive feelings in evaluation, 'judgement' investigates the evaluation of behaviour, and 'appreciation' deals with the evaluation of the quality of such

things (Martin & White, 2005). Moreover, Martin (2003) postulates that ‘affect’ is identified by the construction of the phrase “I feel.....”, ‘judgement’ can be seen by the phrase “It was ‘x’ of/ for her/him to do that”, and ‘appreciation’ can also be detected through the phrase “I consider it ‘x’” (p.3).

- **Graduation**

The graduation operates in grading a system of meaning. It also deals with the ‘gradability’ in which it measures the strength and the weakness of a feeling (Martin, 2003). Martin & White (2005) define the graduation value concerns on two scalability systems: grading intensity or amount (force) and grading the ‘prototypicality’ or the preciseness (focus) of something.

Martin & White (2005) categorize ‘force’ in graduation as two main terms: intensification and quantity. Intensification can be graded by seeing on its quality and process. “Qualities (as realised by adjectives and adverbs) are very generally scalable by means of grammatical intensifier (e.g via slightly, rather, very)” (Martin & White, 2005, p. 145). In other words, those dictions aim to inform the intensity grade of the adjective or adverb. Furthermore, the quantity can be construed by number, mass, and extent. Quantification is the measurement of the amount, extent, time, and space in the text (Martin & White, 2005). Additionally, Martin & White (2005) categorize the pattern of quantification into ‘isolated’ and ‘infused’. The term “isolated” stands for the quantification Lexis which “acts as a modifier as graduated quantity” (p. 151). Eventually, the term “infused” denotes the quantification categorization which consists of a metaphorical meaning, exemplified in Martin & White (2005) as “mountain of a man” and “a profusion of pink” (p. 152).

‘Focus’ according to graduation explicates “phenomena scaled by reference to the degree to which they match some supposed core or exemplary instance of a semantic category” (Martin & White, 2005, p. 137). ‘Focus’ consisted of ‘sharpen’ and ‘soften’. “‘Sharpen’ indicates ‘upscale’ prototypicality such as the phrase ‘*real father*’ ”(Martin & White, 2006, p. 138). “‘Soften’ shows the down scaling type indicates only marginal membership in the category (e.g. *They are sort of playing jazz, they are kind of crazy, it was an apology of sorts*)” (Martin & White, 2006, p. 138).

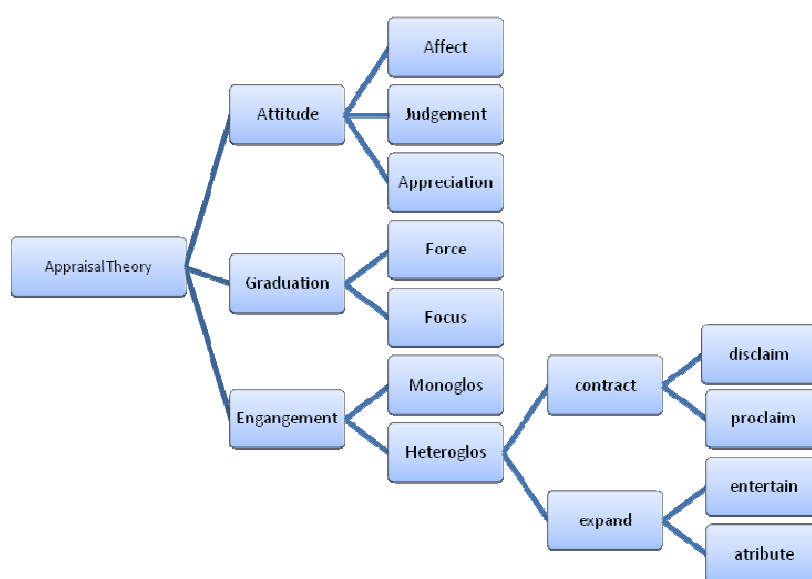
- **Engagement**

Martin & White (2005), cited in Bednarek (2009), claim that ‘engagement reveals to [sic] the individual feelings, including emotional reactions, judgements of behaviour and evaluation of things’ (p. 2). Moreover, Hoods (2004) mentions that engagement refers to the personal state or commitment. Thus, engagement tends to explore the opinion.

Mono-gloss and hetero-gloss are the two sub-types of engagement. Mono-gloss deals with the ‘bare-assertion’ in which there is no reference to another voice (Martin & White, 2005). In contrast, Hetero-gloss deals with the reference to another voice. Hetero-gloss further classifies into two main branches: “Dialogic expansion” and “Dialogic contraction” (Martin & White, 2005, p. 102).

Dialogic contraction is the act of refusing another voice. As Martin & White (2005) stated, “Dialogic contraction alternatively acts to challenge, fend off, or restrict the scope of such” (p. 102). It is divided into ‘disclaim’ and ‘proclaim’. Disclaim is the refutation of the previous opinion (Martin & White, 2005). However, proclaim denotes positive state in which Martin & White (2005) mention it as the limitation action purposed to restrict ‘Dialogic alternatives’ (p. 121). Proclaim may indicate the state of agreeing with the previous assertion.

Dialogic expansion is the existence of allowance for the dialogistic alternatively positioned in the utterance which is categorized as ‘entertain’ and ‘attribute’ (Martin & White, 2005). Entertain draws on acknowledging the internal voice (*in my view*) (p.105), the modality pattern via modal auxiliary, modal adjunct, modal attributes, evidence based postulation (p.108), modals of probability (p.109), pseudo-question (p.110), modals of permission and obligation (p.111) (Martin & White, 2005). In another line, attribution is the composition that enacts to ‘the external voice’ (Martin & White, 2005, p. 111). It means that attribution refers to the external voice beyond the writer or the speaker. Attribution can be construed through “communicative process verb (e.g.said), mental process verb (e.g believes, suspect), adverbial adjunct (according to)”(Martin & White, 2005, p.111).



Graph 1: an Overview of Appraisal Theory adopted from Martin & White (2005, p.38, p. 122)

This conducted research has been widely studied (Page 2003; Painter 2003; Mei & Allison 2003; Hood 2004; Hood & Forey 2005; Fletcher & Patrick 2005; Arrese & Perucha 2006; Wang 2008; Xinghua & Thompson 2009; Caldwell 2009; Pascual & Unger 2010; Liu 2010; Bock 2011; Soepriatmadji and Vidhiasi 2012; Read & Carroll 2012; Liu 2013).

In the narrative discourse, Page (2003) examines 23 oral childbirths' experience narratives of nine pairs of woman and men. Following the gender approach (Labov, 1972, as cited in Page, 2003) and appraisal framework (Martin, 1996; 2000 as cited in Page, 2003), the result reveals the woman's greater tendency to involve their interpersonal feelings in construing 'affect' and 'appreciation' than men.

Moreover, Painter (2003) investigates the early child's language using Appraisal theory. The object being studied is the researcher's two sons, aged between nine months and four years. The conducted study mainly concerns the exploration of the language development and monitors the emotion's expression. In this context, attitude emerged as the representation of causal relation and generalization.

In accordance to the study of appraisal theory, some researchers conduct their studies on academic discourses (Mei & Allison 2003; Hood 2004; Hood & Forey 2005; Xinghua & Thompson 2009; Liu 2010; Pascual & Unger 2010; Liu 2013). Some linguists focus on investigating the role of appraisal theory in the students' argumentative essays (Mei & Allison 2003; Hood 2004; Xinghua & Thompson 2009; Liu 2013). Mei & Allison (2003) discover the similar amount and various trends of the appraisal devices in the 40 National University Singapore (NUS) undergraduate students' argumentative claim's essays. In one line, Hood (2004) studies "the multidimensional and dynamic explanation of evaluative stance in the context of academic argument (p. 11)". Here, the researcher explores the existence of appraisal devices in the introductory theses of undergraduate students and published articles in order to gauge the writers' stances. Appraisal theory, as proposed by Martin (2000), is employed to examine those texts. Further, the conducted research finally proves that appraisal theory is significant in the investigation of the writer/speaker stance by explicating the appraisal sub-system as Hood (2004) mentions:

"Appraisal theory provides an innovative approach to explaining the construction of evaluative stance in the context of academic writing, and a functional alternative to pragmatically motivated analyses of interpersonal positioning, such as that offered in modelling stance as 'hedging' ". (p. 228)

In addition, Hood & Forey (2005) then track the research on papers' presentation in the academic conference. They focus on exploring interpersonal meaning constructed in that

register. The result finally indicates the speaker's complexity of rhetorical strategies and the speaker's position as "more or less open to negotiation" (Hood & Forey, 2005, p. 15). Additionally, Xinghua & Thompson (2009) compare appraisal subsystem of attitude on English and Chinese student's argumentative essay. A distinctive feature is seen as the existence of a high percentage of judgement in the English essay and the presence of a high percentage of appreciation in the Chinese argumentative essay. Additionally, Liu (2010) applies appraisal theory to teach English reading to 100 Herbing Engineering students. Experimental design approach is employed and the result further reveals that appraisal theory is beneficial to the students' comprehension. Furthermore, 'heteroglossic' is marked by the high frequency use of 'engagement' features in the grant proposal of two Argentinean researchers who write the Physics and Chemistry proposal (Pascual & Unger, 2010). The data are further analyzed by a qualitative method. Also, Liu (2013) examines Chinese university EFL students' argumentative articles. The researcher focuses on examining how the students express their voice in their claims. Liu's (2013) finding further reports the student's tendency of using appreciation.

In the computational linguistics field, Fletcher & Patrick (2005) examine a sentiment analysis (an analysis to classify a negative and positive text) on movie reviews. Using an experimental design within the perspective of appraisal theory, the result reports that a small benefit is seen from conducting sentiment analysis of appraisal categorization with a computational procedure. During the term of news media discourse, Arrese & Perucha (2006) studied the organization of engagement (Appraisal device) on the English and Spanish news report and journalistic commentaries. The research finding reveals that the news report tends to attach an external voice, while journalistic commentaries frequently use the subjective evaluation. In the same framework, Wang (2008) finds the high frequency use of 'explanatory micro genre with unidentified external sources' in the Chinese newspaper commentaries on the event of 11 September 2001. Genre theory is applied to gain deep analysis of this study. Hence, the researcher finds that the news writer tends to avoid the aspect of 'subjectivity'. Also, Soepriatmadji and Vidhiasi (2012) conduct their study to analyze the appraisal devices and the reader's position toward the Jakarta post online newspaper article of "THE ASEAN CAGE" on July 20th, 2011. In this sense, the researcher finds the different percentage of appraisal subsystems. Also, the study amplifies that the readers are positioned as the government supporting team as they accept the government's policies. Indeed, appraisal theory is seen as significant in explaining the reader's stance.

During the term of the media discourse, Caldwell (2009) studies the play of appraisal system in the post-match interview of the Australian Broadcasting Corporation (ABC) journalist and the

Australian Football League (AFL) on the ABC radio (774 Melbourne). By applying appraisal theory, the study investigates the evaluative language used by AFL footballers. The research further finds that both ABC journalists and the AFL footballer manage their neutral stance by two main indicators: (a) conveying the equal proportion of positive and negative attitude and (b) utilizing engagement and graduation. Moreover, a 'neutral stance' is manifested in the post-match interview of the Australian Broadcasting Corporation (ABC) journalist and Australian Football League (AFL) by delivering a positive attitude with a negative attitude (Caldwell, 2009).

In one line, appraisal theory on Systemic Functional Linguistics (SFL) examines the field of testimonies. In that context, negative judgment is uttered as a strategy by the use of code switching in the testimonies given by South Africa's Truth and Reconciliation Commission (Bock, 2011). The testimonies are taken from the TRC's official website (www.doj.gov.za/trc) and the South African Broadcasting Corporation's (SABC) (<http://www.sabc.co.za>) Furthermore, Read & Carroll (2012) try quantitatively robust computational analysis in investigating appraisal typology. The finding displays the instances in researching Appraisal to print the best quality standard corpus for future investigation.

Addressing the gap in previous studies, this article will focus on exploring the appraisal devices in the X Factor Indonesia judges' commentaries.

3. Methodology

Research questions

Based on the research gap above, this article is trying to answer the following questions:

- 1 What are the appraisal devices in the judges' commentaries?
- 2 How are the appraisal devices employed in the judges' commentaries?

Purpose of Study

This conducted study investigates the appraisal devices manifested in the judges' commentaries. Therefore, this article aims to identify and highlight the patterns of the commentaries in the X Factor Indonesia commentaries.

Method

A descriptive case study is employed in the research approach due to “the object being studied” (Stake, 1995 as cited in Heingham&Crocker , 2009). Here, the writers select the descriptive type to provide the specific phenomenon portrayed in that case (Heingham& Crocker, 2009). Moreover, Quantitative and qualitative methods are combined to analyze the text (Bednarek, 2006). The quantitative approach is used to count the number of appraisal devices while a qualitative approach is employed to describe the existence of “discourse function” in the text by operating both manual and automatic analysis (Bednarek, 2006). In addition to the data analysis approach, “large-scale corpus analysis” is used to examine X Factor Indonesia transcriptions by operating software (Bednarek, 2009). In this context, Bednarek (2009) explicates large-scale corpus analysis aims to help the writers to find the frequency of each word, the occurrences of words and cluster, the pattern, and etc.

Sample / Participants

The data, downloaded through youtube.com use the Indonesian language. The participants - the judges and the contestants of “X Factor Indonesia” - consist of two well-known female judges (Anggun. C. Sami and Rosa), two well-known male judges (Bebi Romeo and Ahmad Dhani), and three contestants (NovitaDewi (female), FatinShidqiyah (female), and Dicky (male). The following description is the profile of the judges:

- **Ahmad Dhani**

Ahmad Dhani is the famous singer in Indonesia. He is Javanese as he was born in Surabaya, East Java. He is the child of a Sudanese father and a Jewish mother. Also, he is Muslim. Therefore, Ahmad Dhani might have a hybrid culture. As a judge on X Factor, his role is to mentor some of the contestants.

- **Anggun C Sasmi**

Anggun C. Sasmi is an international singer. She was born in Indonesia. She is the daughter of Javanese parents. She decided to move to France in 1994 to achieve her international career. Her song lyrics are mostly written in English and French. Her role on X Factor is also as a judge and mentor.

- **Rosa**

Rosa is a Muslim woman and she is a well-known pop singer in Indonesia. When she was a teen, she moved to Jakarta to study at the University of Indonesia (see Wikipedia.org). Rosa is a judge on Indonesia X Factor and she is the mentor of Fatin (the contestant’s name).

- **Bebi Romeo**

Bebi is also one of the most famous singers, musician and song's writer in Indonesia. He was born in Jakarta and still lives there today. He has also become a judge on the Indonesia X Factor Show and he mentors Novita and Alex Rudiart.

Instrument

Observation is the writers' instrument to gather the data. In this light, the writers observe and examine the judges' comments. For Cresswell's point of view, "observation is the process of gathering open-ended, firsthand information by observing people and places at a research site" (Cresswell, 2012, p. 213). Also, the writer is included in "non-participant observer" (Cresswell, 2012, p. 214) as the writers are not X Factor Indonesia judges.

Data collection and analysis

The data was collected from seven X Factor Indonesia judges' commentaries taken from youtube.com. To analyse the data, the writers use several steps. Firstly, the writers transcribe seven X-Factor Indonesia videos. Second, the writers translate the transcript into English. In examining the appraisal devices, the writers process the data with the help of (Antconc) corpus software. After gaining the total words in wordlist column, the writers match the appraisal words categorization with the existed word in the wordlist column. To gain precise context, the writers re-check the data by looking into the column 'concordance' (in the Antconc software). After that, the writers select some of the appraisal utterances to be investigated. Finally, attitude will be analysed as the data consist of 'affect' (concerns with the expressing negative or positive feeling in evaluation), 'judgement' (investigates the evaluation of behaviour) and 'appreciation' (deals with the evaluation of the quality of such thing) (Martin & White, 2005).

4. Results and discussion

Based on the theoretical framework aforementioned above, appraisal theory was chosen to analyse the X Factor judges' commentary as it analyses the type of individual emotions (affect), grading the system of meaning (graduation), and examining the opinion (engagement).

Attitude

No.	Appraisal System	Sub- system		F	%		
1	Attitude	Affect	15	Positive	12	10,17%	12,71%
				Negative	3	2,54%	
2		Judgement	53	Positive	47	39,80%	44,91%
				Negative	6	5,08%	
3		Appreciation	50	Positive	40	33,90%	42,37%
				Negative	10	8,47%	
Total		118		118	100%	100%	

Table 1: Attitude totals on the judges' commentaries

Table 1 illustrates the total numbers of expressions, positive and negative adhered on affect, judgment, and appreciation in the judges' commentaries. The finding shows the frequency of judgement: 44, 91%, appreciation: 42, 37%, and affect: 12, 71 %. Also, the data revealed more positive than negative findings.

The data above imply that the judges tend to use the attitude system of judgement. It can be viewed by the highest percentage of the judgement which is 44, 91%. This finding explicates that the judges often use the appraisal sub-system of "judgement" as their main work to assess the contestant's singing behaviour rather than expressing the emotions (attitude) and appreciating the contestant (appreciation). In addition, the judges are often seen to comment by applying the judgement of social esteem in which they assess the capability of the contestant. Martin & White (2005) assert that judgement of capability measures how capable someone is. The following extract is indicative of the kinds of judgement frequently expressed in the judges' commentaries:

Extract 8:

01 Bebi :Komen(h)kumalamini, kamu:: bi:sange::rokba::gus?

My comment tonight is you can sing a rock song well.

In this example, the judge Bebi comments on the contestant's singing performance. The word "can" indicates the particular contestant is capable of singing in a rock music genre. Moreover, the word "well" is a positive attitude which might aim to emphasize that the

contestant is capable of singing the rock song. Indeed, the whole utterance signifies the positive judgement.

Moreover, the appreciation is seen to be used by the judges as having 42, 37% of the total system. It indicates that the judges also frequently deliver appreciation. In this context, the judges often employ the appreciation which deals with the appraising on certain points. The following extract illustrates the appreciation which frequently exists in the comment:

Extract 9:

01 Bebi :malamini (.) Malaminisayamelihatseorangpenyanyi professional yang sedang
Tonight, tonight, I see a professional singer who is
 02 menyanyikansebuah?aransemen yang professional
Singing very professional (17) arrangement.

In the instance above, the appreciation is uttered to the contestant based on his/her singing performance. Bebi, as the judge praises the contestant who had performed well. The appreciation above is inscribed on the term of positive valuation. The word “professional” is attributed to the contestant as the appraising toward the high capability of him/her.

The judges employ 12, 71% attitude system of affect. This finding might infer that the judges prefer to avoid the evaluation based on their emotions which are constructed by negative or positive feeling. It may address that the judges tend to avoid the subjectivity aspect in judging the contestant. However, the most frequent affect used by the judges is the expression of their feeling as the form of ‘reaction’ (Martin & White, p. 57). The following extract illustrates the form of affect:

Extract 10:

Anggun: Sayasa(.)ngat se::nangsekali? melihatkamu. Sayasangatsenang?.
I am very happy (2) to see you. I am very happy (3).

Above, the positive ‘affect’ is uttered by Anggun. It is construed by the existence of the word “happy”. It indicates that Anggun is satisfied with the contestant performance. Also, the repetition of the utterance *I am very happy* in that context emphasizes Anggun’s positive emotion which deals with happiness.

Moreover, the positive utterances are highly used by the judges as the data shows 10, 17% “affect-positive”, 39, 80% “judgement-positive”, and 33, 90% “appreciation-positive”. It

indicates the judges tend to deliver positive utterances rather than negative utterances as ‘the effectiveness of positive comment’ in evaluating contestant’s performance (Fishbach et al, 2010). The judges may also avoid to do a ‘face threatening act’ in which Paltridge (2006) defines it as the action which treats someone else. In addition, it may be altered to give an impression to the audience as an Indonesia X Factor Indonesia has the best contestants. Also, those reasons may be an X Factor Indonesia strategy to increase the TV-rating.

Graduation

No.	Appraisal System	Sub-system	F	%
1	Graduation	Force	44	91,67%
2		Focus	4	8,33%
Total			48	100%

Table 2: Graduation totals on the judges’ commentaries

The data above denotes the graduation system of ‘force’ is 91, 67 % while ‘focus’ is 8, 33%. It is seen that the judges more frequently use the sub-system of ‘force’ than employing the sub- system of ‘focus’. A higher frequently use of force indicates that the judges tend to use a grading system based on ‘amount’ or ‘intensification’ (Martin & White, 2005). The following excerpt exemplifies the work of graduation sub-system ‘force’ in the judges’ commentaries:

Excerpt 11:

Rosa: Kamu(.) se?lalucer (.)dasmencariimpro:visasi yang luar::::: biasa.

You are always smart to search for incredible improvisation

Above, Rosa seems to assess the quality of the contestant as being highly competent in their singing performance. In this sense, the Lexis ‘always’ reveals the intensification marker. According to Hood (2009), the use of graduation marker here is not to determine the values of certain actions, but to denote relatively high, medium, and low intensification. The representation of the graduation marker here is accompanied by positive judgement. It might note that the intended contestant is intensively singing with an incredible improvisation. Indeed, it implies that that positive attitude is intensively attributed to the contestant.

Instead, the sub-system ‘focus’ has a minor role in the judges’ commentaries as having 8, 33%. It indicates that the judges tend to avoid the ‘prototypicality’ and the ‘preciseness’ as

Martin & White (2005, p. 137) stated. In addition, the following transcript illustrates the use of ‘focus’ in the judge commentaries:

Excerpt 12:

Bebi: Du::et (0,5) du:et?, inibeneran duet yang membuat se(.)tiap orang iri::.

Duetduet. A real duet which makes everyone envious

The above text denotes the judge Bebi’s comment on the duet contestant’s performance. In this context, the judge Bebi assesses the ‘prototypicality’ of duet performance quality. The duet performance might be attributed as incredible; therefore the judge Bebi praises them as well. Also, the word ‘real’ in this context explicates as the ‘focus’ marker as Martin & White (2005) categorized it in the term of ‘sharpen’. In other words, the word ‘real’ might aim to give high appreciation.

Engagement

No.	Appraisal System	Sub- system			F		%	
1	Engagement	Mono-gloss			-			
2		Hetero-	Dialogic contraction	Disclaim	24	62,68%	35,82%	
				Proclaim	42		18	26,86%
3		Gloss	Dialogic expansion	Entertain	18	40,29%	26,86%	
				Attribute	27		7	10,44%
Total					67		100%	

Table 3: Engagement total on the judges’ commentaries

Based on the data above, the judges totally used the engagement system of hetero-gloss. It means that the judges refer to another voice in commenting on the contestant. Also, the judges are seen to employ 42 Dialogic contraction markers (62, 68 %) and 27 Dialogic expansion markers (40, 29%).

During the term of Dialogic contraction, the judges tend to use ‘disclaim’ marker. It is seen as 24 (35, 82%) disclaim markers are existed in the commentaries. Again, ‘disclaimer’ is the state of refuting, countering, and denying other voices. It seems to signify the frequent use

of disclaim markers aim to negate the preceded assertion which is in contrast to the speaker's view. The following extract illustrates how the judge applies the 'disclaim' marker in the commentaries:

Extract 13:

Anggun :Kamuitu::sangat west style, tapiaku:nye::selbeberapapointentang mentor kamu.

You are very west style. But I regret some points about your mentor.

The above instance exemplifies the existence of disclaim in the judge's commentaries. The 'disclaim' marker is represented by the Lexis 'but'. It may aim to counter or refute the preceded view as Martin & White (2005) categorize it as disclaim marker. In that sense, the judge Anggun seems to utter positive attitude. However, the presence of Lexis "but" might counter the preceded argument. In the first clause, Anggun seems to praise the style of the contestant. However in the second clause, Aggun states her contradictory position toward the contestant's mentor by saying "*I regret some points about your mentor*"

However, 18 (26, 86%) proclaim markers are used in the data above. The finding shows that the sub-system of 'proclaim' plays a minor role in the judges' commentaries. It might indicate that the judges tend to open alternative dialogues as minimized 'proclaim' markers. Again, Martin & White (2005) states that 'proclaim' are the state by limiting the Dialogic alternative. In addition, the 'proclaim' marker is illustrated in the following excerpt:

Excerpt 14:

Rosa :Tidak (.) tidak (.) sayatahubahwa Alex mampu?mengambilitu (lagu).

no, no. But for me, I know that Alex is definitely capable to take it (the song).

In the above excerpt, the judge Rosa seems to initiate the commentaries by asserting a disclaimer. It might be seen as the existence of the repeated Lexis "*no,no*". However, the next utterance indicates the judge Rosa employs a proclaim utterance by saying '*I know*'. It might denote that the judge Rosa assesses the contestant with positive attribution as well as the presence of the attitude system of capability (*the word 'capable'*).

During the term of Dialogic expansion, the engagement system of 'entertain' shows 26, 86 % of the total system. It indicates that the judges are less frequently acknowledged themselves as 'the internal voice' (Martin & White, 2005) in their commentaries. In addition, the judges often employ this term as illustrated in the following:

Excerpt 15:

01 Anggun :Penampilankamu:: ba::gus:: banget (.) ada recording itemnya. Me(.)nurutku (0,3)

Your performance is very good, there is a recording item. I think

02 ini? Adalahsebuahketidak(.)adilan.

this is unfairness.

In extract 15, the judge Anggun seems to appreciate the contestant. Instead, she further asserts the contrasting opinion with the preceded assertion. She is seen to complain about an unfairness which exists in the contestant's performance. In particular, the utterance "I think" is the 'entertain' marker used to inscribe the speaker voice or internal voice. Indeed, this 'entertain' marker aims to contrast the positive attribution in the preceded assertion with the negative attribution which followed by the word "unfairness".

In the one hand, the sub-system of attribute has a minor percentage as 10, 44%. It might imply that the judges avoid inscribing the external voice in their commentaries.

Excerpt 16:

01 Dhani :Beneranloh, kare:nasem::muapesantren di JawaTimur, Jawa Barat, memintamu

Absolutely, because all Islamic foundations in East Java, West Java, demand you

02 dengansangatuntukmelakukannya.

to do qiroah (read the koran).

In excerpt 16, the judge Dhani is seen to assert an external voice's demand. In this context, a demand seems to come from an external voice which is presented by 'all Islamic foundations'. In addition, the utterances 'all Islamic foundations' and 'demand' are employed as the attribution marker aims to reference to the outer voice excluded the speaker's voice.

5. Conclusions

The commentaries in this study are constructed with some appraisal features; attitude, graduation, and engagement. During the term of attitude, 118 attitude systems are discovered in the commentaries' text consists of fifteen (12, 71 %) affect system, fifty-three (44, 91%) judgments system, and fifty (42, 37%) appreciation system. Moreover, the graduation system in the text reveals 44 (91, 67%) force system and 4 (8, 33%) focus system. In addition, the

engagement system of hetero-gloss is totally used in the judges' commentaries which consist of 42 (62, 68%) Dialogic contraction and 27 (40, 29 %) Dialogic expansion. The percentages of 'Dialogic contraction' divisions are 24 (35, 82%) 'Disclaim' markers and 18 (26, 86%) 'Proclaim' markers. Additionally, the amount of 'Dialogic expansion' divisions explicates 18 (26, 86%) 'Entertain' markers and 7 (10, 44) 'attribute' markers.

This study reveals the judges frequently use the attitude system. It may denote the judges tend to more frequently assess the behavioral aspect than expressing the personal emotion (affect) and the quality (appreciation). In addition, the most frequently used positive evaluation may be manifested as the strategy to enhance the TV-ratings.

In the grading system, the judges are seen to use sub-system of force which deals with the amount and intensification. Moreover, the judges seem to mostly avoid the use of mono-gloss system while employing more on the hetero-gloss aspect.

In contrast with this study, the attitude system of appreciation is used dominantly in the post-match interview of the Australian Broadcast Corporation (ABC) journalist and Australian Football League (AFL) (Caldwell, 2009). Moreover, there is a minor difference between the percentage of positive and negative attitude. The graduation system 'focus' is highly used in the grading system of meaning. In the term of engagement, the speakers are seen to employ 'entertain' aspect by uttering '*I think*'.

The distinctive features are mostly due to the context of Indonesia show's conversation. For instance, in giving a comment, the judge plays indirectness in giving a comment. This finding confirms Sukanto's (2012) study that Korean and Indonesian people tend to operate indirectly unless to the closer people (relatives, family, or sibling).

In accordance with the commentaries, positive and negative commentaries have an impact for the contestant. Positive commentaries (praise or criticism) can enhance self-confidence and encourage people to pursue the intended attainment (Fishbach et al, 2010). Otherwise, negative commentaries lead to diminished self-confidence and enervate enthusiasm in achieving success (Fishbach et al, 2010). In addition to the negative comment, Baumeister, Bratslavsky, Finkenauer, and Vohs (2001) posit that negative or bad matter has important impact on human.

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Appendix I

Attitude

Attitude		
Affect	Positive	<p>Rosa: <i>You looked happy</i> (1) as insulting her. Anggun: <i>I am very happy</i> (2) to see you. <i>I am very happy</i> (3). Dhani: <i>You are really happy</i> (4) as the beginning contest. Tonight <i>you're really excited</i> (5). Anggun: Nudi, <i>I definitely love this song</i> (6). Also, <i>I love</i> (7) El's commitment to change his hair. Anggun : Alex I was shocked tonight you look so cool. <i>I do prefer</i> (8) and agree if your hair is like that, isn't it? Dhani: Because, you were chosen by Mrs. Anggun in "just on visit". Actually, <i>we prefer</i> (9) to choose Adi, instead <i>Anggun prefers</i> (10) to choose you and <i>she believes</i> (11) on you so much. Anggun : <i>I like</i> (12) the way the tap dancer performs.... So, <i>I like</i> (13) your performance tonight,</p>
	Negative	<p>Anggun : Those who Mika's fans <i>will hate</i> (1) Fatin. And those who Fatin's fans <i>will hate</i> (2) Mika. Anggun: <i>My heart was broken</i> (3)</p>
Appreciation	Positive	<p>Rosa : The most <i>important</i> (1) part song is at the beginning. Rosa : ...the ending was the most <i>important</i> (2). Dhani: Ha? Fatin: I'm not so ambitious; the only <i>important</i> (3) thing is doing the best. Rosa:So far as we heard it, it is also <i>important</i> (4) for the audience, Rosa: You are always smart to search <i>incredible</i> (5) improvisation. Bebi : I will not comment, I want us to comment with my <i>new</i> (6) slogan. Dani : And now please welcome the <i>new</i> (7) look of Alex. Anggun : Your dress is really <i>ok</i> (8). Anggun :However, tonight, <i>your performance is ok</i> (9). Anggun : So, I like your performance tonight, <i>it is ok</i> (10). Rosa: Fatin ,<i>That's ok</i> (11) . Anggun : For me, your performance is <i>okay</i> (12) as you are established group. Anggun : For me, you are okay as you are <i>established</i> (13) group. Dhani :and <i>that's okay</i> (14) , isn't it? Bebi: tonight, tonight, tonight, I see a <i>professional</i> (15) singer. Bebi : I see a <i>professional</i> (16) singer . Bebi : who is singing very <i>professional</i> (17) arrangement . Anggun : For Mika fans and Fatinistics, the most <i>suitable</i> (18) thing is watching Mika and Fatin. Bebi : Your way is <i>true</i> (19), Anggun : tonight, your performance <i>is ok</i> (20). Anggun : ...as the Indonesia <i>best</i> (21) tap dancer performs with you in the stage. Bebi : enough time to prepare this, but he had done the best with the <i>awesome</i> (22) concept, Rosa : the only <i>important</i> (23) thing is doing the best. Rosa : Criticism <i>is good</i> (24) because I'm sure he will be better. Bebi : Because you have <i>good</i> (25) voice. Anggun : You had have a <i>good</i> (26) voice.</p>

Attitude	
	<p>Anggun : Your dress is very <i>good</i> (27). Anggun : There is a <i>cool</i> (28) heatis necklace. Dhani : That was good (29). Anggun : I think your style is <i>pretty good</i> (30). Bebi: ok, I praise your arrangements, it is good (31), good (32). Anggun : But, you all guys have <i>special treatment</i> (33) as your mentor owned the studio. Anggun : because they had less <i>glamorous</i> (34) clothes. Dhani : You should ask the same <i>glamorous</i> (35) dress to Rosa. Bebi: Next week, you should ask the <i>glamorous</i> (36) dress. Bebi: Next week, you should ask the glamorousdress for this <i>typical</i> (37) song. Anggun : He e, that's really amazing (38). Bebi : . For me, you don't need anything; you only need <i>high</i> (39) pitch voice and fit song. Rosa : o agree with Dhani assertion. This stage provides <i>high</i> tension for all singers (40).</p>
	<p>Negative</p> <p>Anggun : I told you last week that you are not the most <i>serious</i> (1) rival of the constestants. Bebi : Because, first, this song needs a <i>strong</i> (2) soul. Rosa: hahahhah , your image is <i>bad</i> (3)on Anggun's view. Anggun: Both of you are in <i>the burdened</i> position (4). Bebi : soul, <i>it is difficult</i> (5) to sing well. This song is a <i>great</i> song (6), Anggun : the tap dancer performs, which is impressed as not <i>free</i> dancer (7). Rosa : it's <i>disturbing</i> (8) comments. Bebi : This song is a great song, with a <i>heavy</i> (9)burden. Bebi : El, you have to diet, your thigh is <i>bigger</i> (10).</p>
Judgment	<p>Positive</p> <p>Rosa : He will receive that and he is <i>able</i> (1) to do that. Rosa: You are <i>always</i> (2) <i>smart</i> (3) to search incredible improvisation, Rosa : hahahahahha , Indeed Fatin has tried it , we are <i>always</i> (4) trying rather hard , but she's will try to, Dhani: Ha? Fatin: I'm not so <i>ambitious</i> (5); Rosa :I think you and Agnes are the only singer who <i>can</i> <i>conquer</i> (6) this song. Dhani : I think you <i>can</i> (7) go on next week. Rosa : It does not mean that you are not good because you <i>can</i> (8), Rosa : So, I know you <i>can</i> (9) sing better. Anggun : Mika, I just know that you <i>can</i> (10) do moonwalk. Bebi : My comment tonight is you <i>can</i> (11) sing a rock song well. Anggun : You <i>can</i> (12) sing with any kind of musical style. Anggun: Oh no, I know they <i>can</i> (13) sing awesomely. Rosa : for me, I know that Alex definitely <i>capable</i> (14) to take and manage a critic. Bebi : Oca said that Alex is <i>capable</i> (15) to sing this song, Anggun : Alex, I was shocked tonight <i>you are looked so cool</i> (16). Rosa : But, but if you <i>could</i> (do) (17) it, you will be perfect tonight. Rosa : She <i>could</i> (18) sing better, Dhani : She <i>could</i> (19) join the X Factor.</p>

Attitude	
	<p>Rosa : It <i>could</i> (20) be the best of you. Rosa: Dicky, you <i>could</i> (21) do well in bringing some notation. Anggun: For me, <i>you are okay</i> (22) as you are <i>established group</i> (23). You <i>can</i> (24) sing with any kind of .. Anggun :<i>the way you see</i> the camera, your hands, really, <i>good</i> (25). Bebi: <i>You're good</i> (26), <i>you're really good shena</i> (27) Dhani : However, <i>you're lucky Alex</i> (28) , Anggun : <i>they</i> had less glamorous clothes and <i>should wear your dress</i> (29) Anggun : It <i>should</i> (30) be the closing coda which is when you give..... Dhani : you <i>should</i> (31) be proud. Dhani : You <i>should</i> (32) thank to god. Rosa: You <i>should</i> (do) (33) it fatin, keep spirit. Dhani : You <i>should</i> (34) not change your ways. Dhani :Robi's way of walking instead <i>should</i> (35) be changed. Bebi: You did, you <i>should</i> (36). Dhani : You <i>should</i> (37) ask the same glamorous dress to Rosa. Dhani : Next week, you <i>should</i> (38) ask the glamorous dress for this typical song. Dhani : Keep it; you <i>should</i> (39) not change the genre. Anggun : We <i>should</i> (40) be entertained. Rosa: She <i>should</i> (41) be a <i>winner</i> (42). Dhani : Actually not only papa bebi's child whose <i>smart</i> (43) in robbing, Dhani : Alex <i>sings</i> (44) <i>very well</i> (45) at all . Anggun ;The dancer doesn't look as <i>sticker</i> (46), Anggun :<i>you are not the most serious rival of the contestants</i> (47).</p>
	<p>Negative</p> <p>Bebi : Many Indonesians <i>can't</i> (sing this song) (1). Sorry, I did not mean it. Rosa: It is ordinary; he is the <i>traitor</i> (2) of the nation. Anggun :<i>you are not the most serious rival</i> (3)of the contestants. Anggun : Instead, <i>you are our</i> (the judges) <i>rival</i> (4). Dhani: Oh <i>jealous</i> (5)? Bebi: you are <i>silly</i> (6) dhan,</p>

Graduation

Graduation		
Force	Intensification	<p>Rosa: You are always (1) smart to search incredible improvisation, Rosa : hahhahahahaha , Indeed fatin has tried it , we are always (2) trying rather hard , Rosa : I would not blame papa, because it is completely (3) the responsibility of the singer. Bebi : Well, I completely (4) agree. Anggun : No, the selecting song is also rather (5) shocking me because I don't imagine that.... Rosa :hahhahahahaha , Indeed fatin has tried it , we are always trying rather (6) hard . Anggun: you are really (7) awesome. Anggun : Your dress is really (8) ok? Who is owned that?</p>

Graduation		
		<p>Anggun : He e, that's really (9) amazing. Anggun : For me, you are really (10) incredible tonight. Anggun: really (11) good, next week we have another challenge, ok? Anggun : the way you see the camera, your hands, really (12), good Bebi: You're good, you're really (13) good shena. Rosa: all do agree if you are really (14) wonderful. I'm sure. Dhani: You really (15) happy as the beginning contest. Dhani : Tonight you're really (16) excited. Dhani : The music is too loud, so I hear slightly (17) unclear.... Bebi :Mrs.Anggun, your arrangement is very (18) cool. Anggun: incredible, it is very (19) cool, I proud of you tonight. Anggun :It was very (20) different between who sing by recorded item.. Anggun : Your dress is very (21) good. Anggun: I am very (22) happy to see you sing as you enjoy your show, Rosa : I am very (23) happy. Rosa: ha? That's very (24) long. Bebi : I see a professional singer who is singing very (25) professional arrangement. Dhani : I see a professional singer who is singing very (26) incredible arrangement. Dhani : Alex sings very (27) well at all. Bebi : Your style is very (28)west style.</p>
	Quantification	<p>Dhani :which will be lack (29) of budget. Anggun : because they had less (30) glamorous clothes and should wear your dress. Anggun :a lot of (31) missing such something which is less high. Dhani : because many (32) people ask you to do this. Bebi : For you, papa is number one (33) and the first. Bebi: My contestant is number one (34) (the winner). Dhani : next week you must (read) six (35) chapters, only six (36) clauses. Anggun : Can I add something before? It's just a little (37) (.) hehehe you have too glamours clothes. Rosa : There was little (38). But, but if you could (do) it, you will be perfect tonight. Rosa : it's a little (39)..it was likely. Dhani : although there was a little (40) missing. Rosa: A little (41) missing does not mean that you... Rosa : You do well in bringing some notation, only there is a little (42) missed notation. Dhani : usia girls wear those kinds of clothes, there are four (43) persons. Anggun: so cut them into four (44) pieces hahahahah.</p>
Focus	Sharpen	<p>Bebi: duet ..duet. A real (1) duet, which envies everyone. Bebi : Your way is true (2), your religion is Islam. Dhani :how to steal every show and it turns out you to truly (3) understand.</p>

Graduation		
	Soften	Anggun : You can sing with any kind of (4) musical style.

Engagement

Engagement		
Mono-gloss		
Hetero-gloss	Disclaim	<p>Anggun : No (1), the selecting song is also rather shocking me</p> <p>Rosa : No (2).. I think the critic is not to insult each other</p> <p>Rosa : no, no (3). But for me, I know that Alex definitely.</p> <p>Anggun : no, no,no (4)</p> <p>Bebi: No nono (5). Is it a new arrangement song?</p> <p>Anggun: Oh no (6), I know they can sing awesomely.</p> <p>Bebi : Even though (7) there is strong soul singer, it is difficult to sing this song.</p> <p>Bebi : Even though (8) you lose, you will be something on music.</p> <p>Anggun : The dancer doesn't look as sticker, but (9) it is looked such a kind of illustration that.....</p> <p>Rosa : But (10) if you could (do) it, you will be perfect tonight.</p> <p>Bebi : but (11) he had done the best with the awesome concept,</p> <p>Rosa : But (12) when he was training, I was there, and she could do it.</p> <p>Mr.Dhani : But (13) to reduce the voter that he has.</p> <p>Bebi : Sorry, I did not mean Indonesians. But (14), this song is not looked like a clever song.</p> <p>Dhani : But (15)I like the way she is , your path is correct .</p> <p>Rosa : we are always trying rather hard , but (16) she's will try to improve it.</p> <p>Bebi : the ending was the most important. Remember this, but (17) I'm sure next week you're still here.</p> <p>Dhani: Dicky, you must thank to Mrs.Anggun, but (18).</p> <p>Anggun : You are very west style. But (19) I regret of some points belong to your mentor.</p> <p>Anggun : But (20), you all guys have special treatment as your boss owns his own studio.</p> <p>Anggun: Oh no, I know they can sing awesomely. But (21) there is recorded thing,</p> <p>Dhani: But (22) I never record it.</p> <p>Dhani : although (23) there was a little missing .</p> <p>Dhani : I disagree (24) to change your style.</p>
	Proclaim	<p>Anggun :I do prefer and agree (1) if your hair is like that, isn't it?</p> <p>Rosa : no, no. But for me, I know (2) that Alex definitely capable to take..</p> <p>Bebi : Well I agree (3) with Mr.Dhani .</p> <p>Dhani : I completely agree (4).</p> <p>Anggun : I just do not agree (5) the way you walk; you have to practice next..</p> <p>Rosa: The point is I do agree (6) with Dhani assertion.</p> <p>Rosa: all do agree (7) if you are really wonderful.</p> <p>Novita: Of course (8) Mr.dani thanks.</p> <p>Dhani: Oh jealous? Anggun: Of course (9).</p>

Engagement	
	<p>Rosa : no, no. But for me, I know that Alex definitely (10) capable to take and manage a critics.</p> <p>Mr .Bebi : Definitely (11), I mean it, I mean.</p> <p>Anggun: Nudi, I definitely (12) love this song.</p> <p>Rosa: Yes (13) , now he is looked like Ari Laso</p> <p>Anggun: Oh I know (14) it. It seems a recorded music samples.</p> <p>Rosa: Yes (15) indeed.</p> <p>Anggun: Oh no, I know (16) they can sing awesomely.</p> <p>Dhani: but, do not (read) al-fatehah. Fatin : I yes (17),</p> <p>Rosa: yes (18), her way walking is changed when she walks.</p>
Entertain	<p>Anggun : I think (1) hehehhe I want to be your manager whahahh.</p> <p>Rosa : I think (2) you and Angnes are the only singer who can....</p> <p>Anggun : I think (3) you must borrow them to the ilusia girls.</p> <p>Bebi : I think (4) you can go on next week.</p> <p>Bebi : he had done the best with the awesome concept, so I think (5) you have to take easy....</p> <p>Rosa : No.. I think (6) the critic is not to insult each other.</p> <p>Fatin : I think (7) the lyrics.</p> <p>Anggun : um , I think (8), I also do not want to ,</p> <p>Rosa : I think (9) is at the ending, and the ending was....</p> <p>Dhani : I think (10) your style is pretty good, you just need to....</p> <p>Anggun : I think (11) this is unfairness.</p> <p>Bebi : Alex, may be (12) what is said by Rosa,</p> <p>Anggun : Just it that I notice here. May be (13) it is difficult to walk by singing.</p> <p>Rosa : You might (14) remember it next.</p> <p>Bebi : However, they might (15) just want to see your performance as they</p> <p>Anggun : I might (16) regret this, if there might be recorded back vocal...</p> <p>Bebi : In my opinion (17), next, you do not need ,</p> <p>Anggun: impossible (18).</p>
Attribute	<p>Dhani : Absolutely, because all Islamic foundations (1) in East Java , West Java , demand you to sing</p> <p>Rosa: all (2) do believe if you are really wonderful.</p> <p>Bebi : Alex, may be what is said by Rosa (3), actually you don't need to....</p> <p>Bebi : As aunty Oca said (4) that Alex is capable to sing this song,</p> <p>Rosa :Dhani said (5) to not (reading) al – Fatehah.</p> <p>Bebi: Mr.Dhani (6) actually ever said that he intends you to sing a rock song.</p> <p>Rosa: hahahhah , your image is bad on Anggun's view (7).</p>