

**COMPLIMENTS AND COMPLIMENT RESPONSES USED IN
AMERICA'S GOT TALENT 2017**



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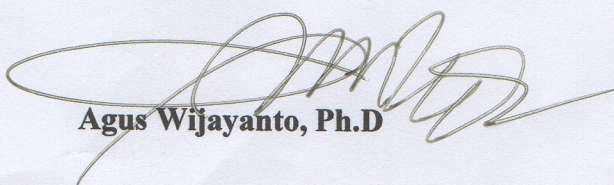
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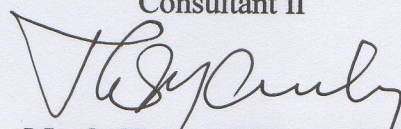
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COMPLIMENTS AND COMPLIMENT RESPONSES USED IN *AMERICA'S GOT TALENT* 2017

Abstrak

Riset ini menganalisis tindak tutur memuji yang diujarkan oleh penutur (pembawa acara dan juri) serta respon terhadap tindak tutur memuji yang diujarkan oleh pendengar (tiga besar) di *America's Got Talent* 2017. Riset ini menggunakan deskriptif kualitatif. Penelitian ini bertujuan (1) untuk mendeskripsikan tipe tindak tutur memuji yang digunakan oleh pembawa acara dan juri di *America's Got Talent* 2017, (2) untuk mendeskripsikan strategi tindak tutur memuji yang digunakan oleh pembawa acara dan juri di *America's Got Talent* 2017, and (3) untuk mendeskripsikan strategi respon terhadap tindak tutur memuji yang digunakan oleh peserta di *America's Got Talent* 2017. Pada penelitian ini, penulis fokus pada semua penampilan dari tiga besar peserta *America's Got Talent* 2017, mereka adalah Darci Lynne, Angelica Hale and Light Balance Dance Group dan juga termasuk komentar pembawa acara serta juri yang datanya diambil dari video YouTube. Hasil penelitian ini ialah tipe tindak tutur memuji yang paling banyak ditemukan adalah *ability compliment*. Sebagian besar dari penutur memuji menggunakan *ability compliment* untuk mengekspresikan kekaguman/ persetujuan terhadap penampilan peserta pada waktu itu. Sedangkan, strategi tindak tutur memuji yang sering digunakan di data adalah *explicit compliment*. Strategi ini dipilih karena dipandang sebagai strategi yang sesuai dan umum digunakan untuk menyampaikan maksud/ makna dari pujian yang diberikan kepada penampilan peserta. Dan salah satu strategi respon terhadap tindak tutur memuji yang paling sering digunakan di data adalah *appreciation token*. *Appreciation token* biasanya digunakan untuk menunjukkan persetujuan terhadap pujian yang diberikan. Biasanya respon ini berbentuk "*thank you*". Penggunaan "*thank you*" merupakan cara yang sesuai untuk merespon pujian.

Keywords: pujian, respon pujian, tindak tutur, *America's Got Talent* 2017

Abstract

This research analyzed compliments used by addressor (the host and the judges) and compliment responses used by the addressee (the top three) in *America's Got Talent* 2017. It is used descriptive qualitative research. This present study is aimed (1) to describe the types of compliments used by the judges and the host in *America's Got Talent* 2017, (2) to describe compliments strategies used by the judges and the host in *America's Got Talent* 2017, and (3) to describe compliment responses strategies used by

the performers in *America's Got Talent* 2017. Here, the writer focused on the all performances of the top three of *America's Got Talent* 2017, they are Darci Lynne, Angelica Hale and Light Balance Dance Group included the judges' comments taken from YouTube Video. The result shows the frequent appearing of compliments types is ability compliment. Most of the addressors did ability compliment to express admiration/ approval of the addressees' performance on that moment. The frequent appearing of compliment strategies in the data is explicit compliment. This strategy was chosen because it was the appropriate and common strategy to deliver the intention of compliment given to the addressee's work. And one of compliment response strategies was the most appearing; appreciation token. Appreciation token usually did to approve the compliment given. Actually, it formed in "thank you". The using of "thank you" is appropriate way to response the compliments.

Keywords: compliment, compliment response, speech act, America's Got Talent 2017

1. INTRODUCTION

In daily life, language has big contribution in helping human to have interaction and communication one another. Not only in the real social interaction but also now in the virtual world such as social media.

Compliment is the example of language use in daily communication. Compliment is the utterance that is uttered by the speakers to the listeners in order to have positive impacts to the listeners. Compliments are speech acts that have been defined as expressions of positive evaluation by the speakers to the addressees (Liu as cited in Al Falasi, 2007: 31). Newton and Burgoon (1990:509) similarly define compliment as a statement produced by the speakers. It has good influence to the addressees both implicitly and explicitly. Holmes (1986b: 485) has defined it before both of them as the speech act that is uttered to appreciate the performance/attribute of the addressees. Generally, compliment is a speech act that gives good feeling as the impact of the addressees' performance.

Compliment not only emerges in daily life interaction but also in the reality show such as *The Voice*, *American Idol*, *America's Got Talent*, etc. In the reality show, compliments usually given when judges commented the performers.

Many studies have analyzed compliment and compliment responses. Some of them did cross-cultural researches about compliment and compliment responses, for example; Al Falasi (2007), Tang and Zhang (2009), Cheng (2011), Mustapha (2011), Phoocharoensil (2012), Razi (2012), Shahsavari, et al (2014), Shabani and Zeinali (2015), Boroujeni, et al (2016) and Cedar and Setiadi (2016). Al Falasi (2007) did the study of compliment responses in Arabic learners of English (Emarati females in particular). This study aims at finding out whether Arabic learners of English (Emarati Females in particular) produce target-like compliment responses in English and whether pragmatic transfer can occur by using Discourse completion tests (DCTs) and interviews to study the strategies employed when responding to compliments by native speakers (NSs) and Arabic non-native speakers (NNSs) of English. He used Herbert (1986) taxonomy of compliment response strategies.

Tang and Zhang (2009) made the research of contrastive study of compliment responses among Australian English and Mandarin Chinese speakers. The hypothesis of this study was that no universal pattern can be generalized regarding the use of CRs by Mandarin Chinese and Australian English speakers. The findings support this. The linguistic manipulations of CRs shown in this study indicate that no universal model of CRs would work because different cultures have different sets of protocols, preventing any valid generalization. It would be very problematic if patterns and tendencies derived from this study were claimed to be universal. They used Holmes (1988 and 1993) taxonomy of compliment response strategies.

Cheng (2011) proposed new insights on compliment responses: a comparison between native English speakers and Chinese L2 speakers. He modified the previous taxonomies to make a new insight on compliment response. This study has demonstrated its success in utilizing the naturalistic role play, a performance-based research instrument to keep the balance between authenticity and research control. Then, the research about compliment response patterns among speakers of Nigerian English (Mustapha in 2011). In his paper, 1200 compliment responses that were ethnographically collected among

speakers of Nigerian English (ESL variety) in Lagos are analyzed in order to show their compliment response patterns and compare it with what has been reported in the other English speaking communities. His findings suggest areas of both convergence and divergence. The diverging patterns underline cultural differences in responding to compliments, information that might be necessary for cross-cultural communication. He used Holmes (1986) taxonomy of compliment response strategies.

Phoocharoensil (2012) did an investigation of pragmatic transfer in L2 English compliment responses. The present study is aimed at examining the compliment responses (CRs) used by Thai EFL learners. It has been discovered from the discourse completion tasks (DCTs) that the learners' level of English proficiency seemed to determine how they responded to compliments in such a way that the high-proficiency learners apparently employed CR patterns resembling those in American norms. He used Tran (2007) taxonomy of compliment response strategies. Razi (2012) also made a contrastive study of compliment responses among Australian English and Iranian Persian speakers. Then, it was analyzed using Holmes' (1988, 1993) classification of compliment responses. The findings of this study were compared with the results of the study carried out by Tang & Zhang (2009).

Next, it is a compliment responses comparative study of native English speakers and Iranian L2 speakers (Shahsavari, Alimohammadi, and Rasekh, in 2014). In this study an attempt has been made to shed light on compliment responses produced by Iranian EFL speakers as well as by the native speakers of American English in oral communicative contexts through naturalistic role-play tasks and retrospective interviews. They used Cheng (2011) taxonomy of compliment response strategies. Then, Shabani and Zeinali (2015) conducted the research about comparative study on the use of compliment response strategies by Persian and English native speakers. This study aimed at investigating compliment response strategies, as a sub-category of politeness strategies, used by a group of Persian and English native speakers, and examining the effect of

gender on the use of strategies to respond to compliments. They used Holmes (1988 and 1993) taxonomy of compliment response strategies.

Then, the research focuses on comparative cross-cultural analysis of compliments in English and Persian series (Boroujeni, Domakani, and Sheykhi, in 2016). This study compares the compliment responses (CRs) of native Persian speakers with those of native speakers of American English in TV series to find similarities and differences in the use of CRs in both languages. The data are from the two TV series broadcasted in 1994 and 2013. For analyzing the data, this study employs Herbert's (1986) three main categories including agreement, non-agreement, and other interpretation and different CRs varieties (appreciation token, reassignment, scale down, etc to identify the sociopragmatic realizations of CRs and the role of gender in this respect. Then, Cedar and Setiadi (2016) proposed performance of Indonesian EFL learners and Thai EFL learners on compliment responses in English. The study made use of a set of DCT questionnaire distributed to 35 Indonesian and 35 Thai university students majoring in English in their first year. Employing Tran's (2007) Continua of CRs, the findings demonstrated significant differences in the CRs between Indonesians and Thais triggered by cultural differences of the two groups of subjects and different preferences of compliment topics.

The others conducted the research in other field but in the same outline: compliment and compliment response. Allami and Montazeri (2012), Lin, et al (2012), Ghanbaran, et al (2014), Sucuoglu and Bahceleri (2014), Dekhordi and Chalak (2015), Ruiz and Cuesta (2015), Purnomo (2015), Pour and Zarei (2016), Lorenzo-Dus and Izura, (2017). Allami and Montazeri (2012) used Boori (1994) classification of compliment strategies in proposing Iranian EFL learners' compliment responses. They found the frequent use of return responses is in line with findings in the EFL literature. Acceptance and positive elaboration responses also showed a high frequency of occurrence in our data. Lin, et al (2012) proposed compliments in Taiwan and Mainland Chinese: The influence of region and compliment topic. They used Yu (1995) and Yuan (2002) classification of compliment strategies. They found compliments are formulaic

not merely on the syntactic and semantic levels across languages but also on the strategic level but further research in variational pragmatics is needed to explore this notion.

Ghanbaran, et al (2014) proposed intensifiers in Persian discourse: apology and compliment speech acts in focus. This study is an attempt to investigate the proportion by which intensifiers are used in the two speech acts of apology and compliment by using DCT. They used the project of Cross -Cultural Speech Act Realization Patterns (CCSARP) was initiated (see Blum-Kulka et al., 1989) and Boori (1994) compliment classification. Next, Sucuoglu and Bahceleri (2014) did a study of compliment responses in English: a case of North Cyprus. They used Herbert (1986) taxonomy of compliment response strategies. They found the response depended on their cultural knowledge. Dehkordi and Chalak (2015) did the research of English compliment response strategies on social networks by Iranian EFL learners. This study aimed to investigate the realization of English compliment response strategies by Iranian English as Foreign Language (EFL) Learners on social networks. They used Herbert (1986) taxonomy of compliment response strategies.

Ruiz and Cuesta (2015) made compliment responses in Peninsular Spanish. Exploratory and contrastive study conducted on women from Madrid, Valencia, Catalonia, Andalusia and Castile-Leon. They used Choi (2008) and Ramajo (2012) taxonomy of compliment response. They found the cultural values of each Autonomous Community did not have an impact on compliment responses as members of each Community share common values and cultural patters due to their coexistence. Purnomo (2015) made the research of compliments and compliment responses used by English Teacher Association of Senior High School in Pacitan. He used Trosborg (1995) to analyze compliment strategies and Herbert (1998) to analyze compliment response. He found Most of respondents whether males or females utter “head act only as direct way to give compliments as the signs of closeness and to maintain solidarity and Both male and female complimentees apply “praise upgrade” to aggrandize themselves.

Then, Pour and Zarei (2016) used Yuan (2002) compliment strategies and Holmes (1998) compliment response. They conducted investigating the use of compliments and compliment responses in Persian: Effect of Educational Background. They found the most common compliment response was downgrade. The last one is about understanding trust and complimenting behavior in online grooming discourse (Lorenzo-Dus and Izura, 2017). This study examines online groomers' attempts at gaining their targets' trust through compliments. This focus is justified by the fact that, although praise is known to be used regularly in online and offline grooming, its linguistic realisation via the speech act of complimenting has not been analysed to date. We analyse the topics, syntactic realisation patterns and discourse functions of a corpus of 1268 compliments extracted from 68 online grooming interactions. The corpus for this study consists of all the compliments (n=1269) identified in 68 OG chat logs from Perverted Justice.com. Each chat log corresponded to a different online groomer and all the online groomers were male with a mean age of 37 years (range 22 to 63). The Perverted Justice.com website is a project of Perverted Justice Foundation Inc. (hence forth PJF), a non-profit foundation based in the United States that specializes in fighting online groomers. PJF has a number of volunteers, called contributors, who pose as children online and receive training on how to interact with potential groomers online. Contributors build profiles on social networking sites and/or enter chat rooms on a regular basis. The results point to (1) a prevalence of compliments about physical appearance, of both a sexual and a non-sexual orientation, which increases along sides peed of grooming; (2) high syntactic formulaicity levels regardless of speed of grooming; and (3) use of compliments to frame and support online grooming processes that seek to isolate the targets, provide the online groomers' with sexual gratification and enable them to gauge the targets' compliance levels. Overall, the results both provide new insights into the speech act of complimenting from a hitherto unexamined communicative context and contribute to understanding the communicative process of online grooming. They used Manes and Wolfson (1981) in investigating the compliment.

Despite this, the research about compliments and compliment responses on *America's Got Talent* 2017 has never been conducted yet. This research was meant to fill in this gap. The similarities of the previous studies and this present research are in the compliments and compliment response topic. Even though, some previous studies are not concerned in both compliment and compliment response, but the existence of the previous studies are helpful to the writer. It is not only as the previous study but also can be the guidance to find the gap and to enrich the writer's knowledge in analyzing compliment and compliment response. Besides, the differences are in the data source, although the previous has conducted such kind of research, but *America's Got Talent* 2017 has not conducted yet in term of compliment and compliment response.

The present researcher is interested in analyzing the compliment and compliment responses in *America's Got Talent* 2017. The compliment phenomenon is captivating as the interaction between the judges, the host and the performers that usually display compliments and the compliment responses about their stage performance. The writer was fascinated to analyze the compliment strategies and their responses uttered by the judges, the host and the top three of *America's Got Talent* 2017 performers. The writer believes although this research is not the first but it isn't done before. And the existence of this present research is expected not only to fill the gap but also to enrich the reader's knowledge and understanding studying compliment and compliment response.

Based on the phenomena above, the writer is interested in conducting a research about compliment and compliment response used in *America's Got Talent* 2017. The writer tried to find the types of compliment and compliment response in *America's Got Talent* 2017. The title of this research is **"Compliments and Compliment Responses Used in *America's Got Talent* 2017"**.

2. METHOD

This research is used qualitative approach called grounded theory. Because grounded theory can be based on a systematic procedure approach that utilizes causality, consequences, selective coding, etc. and from the observed

phenomenon or constructivist procedures that utilize data collection by memoing the views, beliefs, values, or ideologies of the participants. According Borgatti, the basic idea of grounded theory is reading the data, discovering the variables (called categories, concepts and properties) then finding the relation between it. So, it is about a systematic procedure approach that utilizes causality, consequences, selective coding, etc.

The reality show, such as *American Got Talent* 2017, usually presented compliments and compliment responses. It happened because the spectators appreciated the performers' show. The data is the utterances of compliments and compliment responses produced by the judges and the performers. Here, the writer focused on the all performances of the top three of *America's Got Talent* 2017, they are Darci Lynne, Angelica Hale and Light Balance Dance Group included the judges' comments.

The data source is taken from YouTube Video. The videos are taken from Anthony Ying channel (9 videos), Talent Recap channel (3 videos) and MusicTalentNow channel (1 video). The utterances of those videos are mostly used compliments and compliment responses.

Based on the phenomena, the researcher interested analyzing compliments and compliment responses as the data. And the data source is taken from the videos found in YouTube channels.

3. DATA ANALYSIS, FINDING AND DISCUSSION

3.1.Data Analysis

In the data analysis, the writer found 78 data of compliments and 31 data of compliment responses. The writer analyzed the all sentences containing compliments by using Rees-Miller(2011), the compliment strategies by using Yuan(2002) theory and compliment responses by using Holmes' (1988 and 1993) theory. The data analysis below served three analysis of compliment topic, compliment strategies and compliment response strategies in one video.

[Third] Semifinals -Talent Recap Channel

CONTEXT : The **setting** is on America's Got Talent stage. It was AGT 2017 (12th season). The **addressors** of this conversation are the judges; they are Heidi Klum, Howie Mandel, Mel B, Simon Cowell and the host is Tyra Bank. The **addressee** is Darci Lynne. The **audiences** are the entire spectators in the stage. This was the semifinal performance of the addressee, Darci Lynne. Both compliments by the addressor and compliment responses by the addressee were produced orally. The addressee was performing Ventriloquist. She performed by using a different puppet from the previous. It was "Edna". It was a grandma puppet.

[Applause]

Oscar : "Edna door knock what are you doing?"
Edna : "Get me outta here! I have not been this uncomfortable since I was stuck in that elevator with the singing Triumph!"
Oscar : "Alright, alright."
Edna : "Now where is that Simon Filler?"
Oscar : "He's right there."
Edna : "Oh mamamamama, he's a hit with the ladies in their eighties back at the home, you know."
Oscar : "But Edna what about the age difference you're so old he could give you a heart attack."
Edna : "Oh don't worry, Oscar, Simon knows mouth-to-mouth."

[Laughing]

Oscar : "Eww, TMI!"
Edna : "All I wanted to do this tell him how he makes me feel!"
Oscar : "well why, don't you sing him a song?"
Edna : "What a great idea! Simon, my hunka-hunka Englishman, this one's for you."

[Music starts from 1:09-3:10]

[Applause]

Tyra : "Oscar! Another reason of blowing! Simon, you are bright red! Simon, Simon. How was that serenade making you feel, Mr. Cowell? Simon?"
Simon : "Oh, you're coming to me?"
Tyra : "I said, how is that serenade making you feel?"
Simon : "Oscar, and what's your friend again?"
Edna : "Edna."
Simon : "Okay Edna I've got a bit of a crush on you, Oscar, you are in big trouble, but better side **this was brilliant**, yeah, let me tell you why, **because you're funny and you've got a wicked sense of humor and I am imagining in my head now, I kind of a Sesame Street type of show for you, I think you are heading when I say the big time. This is big, this is where you're heading, young lady.**"
(019C/DL3/PERC+ABC)

[Applause]

Tyra : "Mel B, look at that smile on that face, what are you thinking?"
 Mel B : "You know, **I mean the first moment you walked onto this stage I was just mesmerized you're self-taught you're 12 years old I hit that golden buzzer and I said to myself she could easily easily win this show 100%, 100%. You've just got what it takes and in Armenian we would say hold on what *sturm mam cas*. I love you, I love you, I love you. She's incredible!"**
 (020C/DL3/ABC)

Tyra : "Okay Heidi?"
 Heidi : "**My gosh! You really are a class act and you know what you're bringing ventriloquism to the next level. Who knew that you can make so many different voices? You're incredible!**"
 (021C/DL3/ABC)

[Applause]

Tyra : "Howie?"
 Howie : "**This is amazing what a night this has been one of the most amazing night, we've ever had on GT! You, young lady, have a great chance of winning it.** It's amazing, only five can go through so you should be won America's Got a vote and I think Simon you're amazing that you can actually make a puppet feel like a natural woman."
 (022C/DL3/ABC)

ANALYSIS

The data **020C**, **021C**, and **022C** are **ability compliment**. In **020C**, Mel B stated in the beginning "*...she could easily easily win this show 100%, 100%.*" And she closed her comment by saying "*She's incredible!*" The compliment is used to compliment the performer's work. This compliment strategy was **explicit compliment**. In the **021C**, the speaker, Heidi said that "*You really are a class act*" and she also added "*You're incredible*". It means that she was amazed with Darci's performance. This compliment strategy was **explicit compliment**. In **022C**, the speaker, Howie, said that, "*You, young lady, have a great chance of winning it.*" He tried to make some prediction, but, the prediction is based on the performer's performance. It was belonged to **future reference**. It also fulfilled Manes, 1983; Herbert, 1990's compliment function: to express admiration or approval of someone's work/appearance/taste.

Actually, the data **019C** provided an **ability compliment** "*this was brilliant*". But, it has also **personality compliment** "*because you're funny and*

you've got a wicked sense of humor". Both are to express admiration of the performer's work. This compliment belonged to **explicit compliment**.

In this video, the compliment response couldn't be displayed because the performer didn't produce any kinds of compliment responses.

3.2. Findings

Compliment and compliment response is cause-effect action. Delivering compliment emerges the response, whether it is agreement or disagreement. In this finding, the writer found macro compliment response strategies (agreement and evade) as the response of the compliment given. The writer displayed the results of the data analysis in the tables from the types of compliments, compliment strategies and compliment responses found in the data. The researcher took Rees-Miller(2011) theory to find out the types of compliment will be displayed in table 4.1, Yuan (2002) to find out the compliment strategies will be displayed in table 4.2 and Holmes(1988 & 1993) theory to find out the types of compliment responses in *America's Got Talent 2017* will be displayed in table 4.3.

4.1 Types of Compliment

NO	Types of Compliment	Result (s)	
		Σ	%
1	Ability compliment	119	90.84%
2	Appearance compliment	4	3.05%
3	Possession compliment	4	3.05%
4	Personality	4	3.05%
	TOTAL	131	100.00%

In analyzing the data, the writer found 78 data of compliments. But, some data consisted of two compliment types in one datum. Finally, the writer found 131 types of compliment based on 78 data of compliment. Then, the writer elaborated the types of compliment in table 4.1. There are four topics/themes of compliment according to Rees-Miller(2011). The writer also found the four types of compliment. And there was a compliment

themes appearing frequently in subject matter. The dominant compliment theme that was used in *America's Got Talent 2017* is ability compliment (90.84%). The most of judges did the compliments to express admiration/approval of the addressees' performance. The writer also found the minor compliment appearing frequently, namely; appearance compliment (3.05%), possession compliment (3.05%), and personality (3.05%).

4.2 Types of Compliment Strategy

NO	Types of Compliment Strategies	Result (s)	
		Σ	%
1	Explicit Compliment	50	59.52%
2	Implicit Compliment	17	20.24%
3	Future Reference	10	11.90%
4	Information Question	3	3.57%
5	Advice	2	2.38%
6	Contrast	1	1.19%
7	Explanation	1	1.19%
	TOTAL	84	100.00%

Based on 78 compliment data, the writer found 84 compliment strategies used in the data analysis. It happened because some data consisted of two compliment strategies in one datum. Yuan (2002) proposed the framework of compliment strategies into ten micro strategies. But in this analysis, the writer just found seven micro strategies; they are explicit compliment (59.52%), implicit compliment (20.24%), future reference (11.90%), information question (3.57%), advice (2.38%), contrast (1.19%), and explanation (1.19%). The most of them is explicit compliment. This strategy was chosen because it was the appropriate and common strategy to deliver the intention of compliment given to the addressee's work.

4.3 Types of Compliment Responses

NO	Types of Compliment Responses	Result (s)	
		Σ	%
1	Appreciation Token	30	83.33%
2	Utterance	3	8.33%
3	Agreeing Utterance	1	2.78%
4	Downgrading	1	2.78%
5	Shift Credit	1	2.78%
	TOTAL	36	100.00%

According to Holmes(1988 & 1998), there are eleven types of compliment responses. But, based on the table 4.2 above, the writer just found five types. And the total data of compliment response were 31. But, it had the same case with the previous that some data consisted of two compliment response types. So, the writer found 36 compliment response types based on 31 data. And one of them was the most frequent appearing. It was appreciation token (83.33%). Appreciation token usually did to approve the compliment given. Actually, it formed in “*thank you*”. Herbert (1989: 5) assumed, the using of “*thank you*” is appropriate way to response the compliments. The writer also found the minor compliment response, namely: utterance (8.33%), agreeing utterance (2.78%), downgrading (2.78%), and shift credit (2.78%).

3.3.Discussion

In this sub chapter, the writer elaborates the discussion from data analysis and research finding. Taken from 73 data of compliment and 31 data of compliment response, this present study analyzed the compliments used by the judges and the host then compliment responses used by the performers in *America’s Got Talent* 2017. Here, there are three points that are discussed by the writer: 1) the types of compliment used by the judges and the host, 2) the compliment strategies used by the judges and the host, and 3) the types of compliment response strategies used by the performers.

3.3.1. The Types of Compliment Used by the Judges and the Host

In this present study, the writer used Rees-Miller(2011) to analyze the types of compliment. According to Rees-Miller(2011), there are four types of compliment, they are: 1) ability compliment, 2) appearance compliment, 3), possession compliment and 4) personality. This finding supported the previous studies conducted by Tang and Zhang (2009); Cheng (2011); Allami and Montazeri (2012); Lin, Woodfiled and Ren (2012); Razi (2013); Purnomo (2015); Pour and Zanei (2017).

The writer found the all types of compliment based on Rees-Miller(2011) theory (4.1). And the most appearing of the others was ability compliment. This compliment was asserted to praise the performers' ability/work.

3.3.2. The Compliment Strategies Used by the Judges and the Host

Yuan (2002) became the basic theory to analyze the compliment strategies used in this present study. According to Yuan(2002), there were ten micro strategies in delivering compliment: explicit compliment, implicit compliment, future reference, information question, advice, contrast, explanation, request, non compliment and opt-out. The finding showed that there were seven compliment strategies found in the data (4.2). This finding supported the study conducted by Woodfiled and Ren (2012); Pour and Zarei (2017).

The finding was the additional varieties in term of delivering compliment strategies. Explicit compliment was the most appearing in the data. This strategy was commonly used in delivering the compliment, so the compliment could be accepted clearly.

3.3.3. The Types of Compliment Response Used by the Performers

The present study also analyzed the types of compliment response. Holmes(1988 and 1993) were the basic tools to guide the analysis. According to Holmes(1988 and 1993), there were eleven micro level of compliment response. Then, the writer found seven compliment response strategies used in the data (4.3). This finding

supported the study conducted by Tang and Zhang (2009); Razi (2013); Shabari and Zeinali (2015); Pour and Zanei (2017).

The frequent appearing of compliment response in this present study was appreciation token. As Herbert's (1989: 5) assumption, that the using of "*thank you*" as part of appreciation token was the appropriate way to response the compliments.

4. CONCLUSION

After analyzing *America's Got Talent* 2017 in the previous chapter, the writer found many particular ways/strategies and functions to express the actual meaning of delivering the compliment and compliment responses; the researcher then comes to conclusion. The conclusion is based on the research questions that are what types of compliment, what the compliment strategies and the types compliment response strategies used in *America's Got Talent* 2017.

- 4.1. The frequent appearing of compliments types is ability compliment. The most of the addressors did ability compliment to express admiration/approval of the addressees' performance on that moment rather than deliver possession compliment and personality compliment (the infrequent appearing compliments types). The addressors were more interest in the addressees' performance on that moment than the addressees'.
- 4.2. The frequent appearing of compliment strategies in the data is explicit compliment. This strategy was chosen because it was the appropriate and common strategy to deliver the intention of compliment given to the addressee's work. Then, contrast and explanation strategies are the infrequent appearing because the addressors focused on the point of their comments on that moment and seldom gave any comparison with the previous and detail explanation.
- 4.3. The most appearing of compliment response strategies is appreciation token. Appreciation token usually did to approve the compliment given. Actually, it formed in "*thank you*". The using of "*thank you*" is appropriate way to response the compliments. Then, the scarce compliment response strategies

are agreeing utterance, downgrading, and shift credit. In this study, the addressees seldom produced detail explanation. They mostly just gave “*thank you*” to response the compliment given.

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