GENDER DYNAMICS IN COMPLEMENTING: A CROSS-CULTURAL SOCIOPRAGMATIC STUDY OF TALENT SHOW JUDGES IN ENGLISH AND INDONESIAN

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ABSTRACT

The use of a language is governed by several social factors that exist in its speech community. Gender is one of the factors where each gender could have different norms within their speech behavior, including in complimenting. This descriptive-comparative qualitative research aims to understand the strategies and functions of compliments based on gender in English and Indonesian in America's Got Talent and Indonesia's Got Talent 2023. The results of this study show that, regarding frequency, English female judges are more frequent in giving compliments, while in Indonesian, the gender distribution is more balanced. Both genders in both languages used direct and indirect compliment strategies. However, there is a difference in indirect compliment strategies, where in English, it is used evenly by both genders. In contrast, in Indonesia, women use indirect compliments in tiny numbers. Furthermore, the syntax structures and focus of direct compliments in English and Indonesian also exhibit differences. In English, both genders prefer personal pronouns, such as I, she, he, or they, in their compliment structure, though the male judges focused more on non-personal compliments, opposite to the female judges. In Indonesian, both genders avoid using personal pronouns and directly use noun phrases referring to their compliment's subject. Both genders also prefer to utilize a non-personal focus on their compliments. The function of compliments in both languages shows more similarities and only differs in one function, namely, the function of refining the Face Threatening Act (FTA).
Keywords: Compliment, English, Gender, Indonesian.

ABSTRAK

Penggunaan suatu bahasa diatur oleh beberapa faktor sosial yang ada dalam masyarakat tuturnya. Gender merupakan salah satu faktor yang memiliki norma yang berbeda dalam perilaku tuturnya, termasuk dalam memberikan pujian. Penelitian kualitatif deskriptif-komparatif ini bertujuan untuk memahami strategi dan fungsi pujian berdasarkan gender dalam bahasa Inggris dan Indonesia dalam ajang America's Got Talent dan Indonesia's Got Talent 2023. Hasil penelitian ini menunjukkan bahwa dari segi frekuensi, juri perempuan Inggris lebih sering memberikan pujian, sedangkan dalam bahasa Indonesia, distribusi frekuensi pujian antar gender lebih berimbang. Kedua gender dalam kedua bahasa tersebut menggunakan strategi pujian langsung dan tidak langsung. Namun, terdapat perbedaan dalam strategi pujian tidak langsung, dimana dalam bahasa Inggris, pujian tidak langsung digunakan secara merata oleh kedua gender. Sebaliknya, di Indonesia, dalam jumlah yang sangat sedikit, hanya perempuan yang menggunakan pujian tidak langsung. Lebih jauh, struktur sintaksis dan fokus pujian langsung dalam bahasa Inggris dan Indonesia juga menunjukkan perbedaan. Dalam bahasa Inggris, kedua gender lebih menyukai kata ganti orang, seperti saya, dia, dia, atau mereka, dalam struktur pujian mereka, dan laki-laki lebih berfokus pada pujian non-pribadi, berlawanan dengan perempuan. Dalam bahasa Indonesia, kedua gender menghindari penggunaan kata ganti orang dan manganoan frasa kata Benda yang merujuk pada subject pujian meerkat. Kedua gender juga lebih suka memanfaatkan fokus non-pribadi pada pujian mereka. Fungsi pujian dalam kedua bahasa menunjukkan lebih banyak kesamaan dan hanya berbeda dalam satu fungsi, yaitu, fungsi penyempurnaan Face Threatening Act (FTA).
Kata kunci: *Bahasa Indonesia, Bahasa Inggris, Gender, Pujian.*

INTRODUCTION

Language is a tool of communication that is deeply ingrained in the culture of its speech community (Swann & Deumert, 2017). In linguistics, understanding the role of social norms and conditions as well as other determining variables that govern language use falls under the domain of sociopragmatics (Haugh et al., 2021). Leech (1983) defines sociopragmatics as the sociological interface of pragmatics, where social perceptions such as norms, hierarchy, and other social identities shape the interpretation and performance of communicative acts (Leech, 1983). The linguistics studies conducted on these communicative acts or speech act behaviors mostly concentrated around the act of apologies, requests, suggestions, compliments, and others (Bibi & Sartini, 2023; Sifianou, 2001). Among these speech act behaviors, compliments are particularly crucial to study as they serve compliments act as a tool to bridge the gap and maintain solidarity and harmony between the speaker and the interlocutor (Wolfson, 1989).

Although a compliment is considered as a speech act, it is actually hardly ever mentioned in major speech act theories (Sifianou, 2001). Most of the time, compliment is categorized as a characteristic of other speech acts, such as expressive speech acts, or classified as social behaviors along with congratulations and condolences (Searle, 1979). Despite that, compliments still mainly act as a device to express positive politeness from the speaker to the interlocutor (Brown & Levinson, 1978). As with the use of politeness in speech acts, compliments are culturally specific and affected by the social factors of the speakers (Jaworski, 1995). One of the factors is gender; the compliments used by men and women are not the same. Holmes (1988) stated that women tend to use compliments more often than men (Holmes, 1988). Manes and Wolfson (1981) also stated that the structure of compliments used by men and women is different. The language used by the speaker will also affect how compliments are used (Manes & Wolfson, 1981).

Recent studies on gender dynamics in compliments (Åberg et al., 2020; Al-Shboul et al., 2022; Alosaimi & Alenizi, 2024; Bibi & Sartini, 2023; Fortunasari et al., 2019; Hanifah & Marlina, 2022; Haugh et al., 2021; Masmoudi & Jarrar, 2022; Monjezi, 2015; Rees-Miller, 2015) have explored the differences in giving and responding to compliments between males and females, though most focused more on the compliments response. Studies on the gender dynamic in giving compliments reveal that the frequency of compliments given by men and women varies according to their social identity (Alosaimi & Alenizi, 2024; Fortunasari et al., 2019; Hanifah & Marlina, 2022; Monjezi, 2015). For instance, Alosaimi & Alenizi' (2024) found that in Hijazi culture (Saudi Arabia), gender does not dictate which gender offers more compliments; Hijazi men and women provide nearly similar numbers (Alosaimi & Alenizi, 2024). On the other hand, American and EFL speakers, regardless of their L1 or original culture, showed identical results to Holmes' (1995) research,

where women offer more compliments than men (Fortunasari et al., 2019; Hanifah & Marlina, 2022; Monjezi, 2015). Some other studies also showed that gender dynamics are not the main factor that affects the preference for responding to compliments, but cultural influence and power dynamics within social hierarchy played the bigger role (Åberg et al., 2020; Al-Shboul et al., 2022; Bibi & Sartini, 2023; Masmoudi & Jarrar, 2022; Rees-Miller, 2015). To illustrate this statements, the findings in Bibi and Sartini' (2023) study showed that Indonesian men and women prefer acceptance and amendment strategies to reflect Indonesian culture of modesty, while Pakistani men and women prefer no acceptance and no acknowledgment strategies to highlight the difference in power dynamics in their culture (Bibi & Sartini, 2023).

The main gap of those previous studies is that, except Bibi and Sartini (2023), no other studies have shown a cross-cultural comparison in gender-based compliments. Furthermore, there is a rather small number of recent studies that focused more on the structure of the complement offer rather than the complement response. The final gap that the researcher identified is that no study has been conducted on the dynamics of compliments within a formal setting, such as an event. Holmes and Herbert have stated that the formality of the conversation setting could highly affect the compliments, whereas compliments in a formal setting tend to focus on performance, and in an informal setting, they focus more on personal attributes (Herbert, 1989; Holmes, 1988).

Therefore, this study aimed to understand the differences in the compliment offers based on gender in Indonesian and English speakers in a formal setting. The researcher chose to use a talent show as the formal setting, specifically the *Got Talent* talent show. This show was selected because it exists in both Indonesia and America, under the names *Indonesia's Got Talent* (IGT) and *America's Got Talent* (AGT). Therefore, the setting could be homogenized and prevent the involvement of external factors that might affect the data. The researcher employed a qualitative method and used the IGT and AGT of 2023 as the primary data source, as they represent the show's most recent run, which features both female and male judges. Furthermore, the judges involved in this show are native speakers of the respective language and could provide more natural data regarding the compliments they use. This research only focused on the male and female judges' utterances that contained compliments and focused on analyzing the strategy and function of the compliment offered by the judges based on Holmes' (1988) and Ye' (1995) category of compliment strategies and Herbert' (1990), Holmes' (1988), and Wolfson' (1981, 1989) theories of compliment functions.

LITERATURE REVIEW

1. Compliment

Holmes (1988) describes a compliment as a speech act, either implicitly or explicitly, that is directed at a party other than the speaker regarding a particular matter that is considered positive or good by the speaker and the speech partners. She categorizes compliment strategies into three: direct compliment, indirect compliment, and non-compliment (Holmes, 1988). The same strategies were expressed by Ye (1995) in his research. Ye stated:

a. Direct compliment: a compliment that is delivered directly by the speaker and often does not depend on the context.
b. Indirect compliment: a compliment that is delivered indirectly. The form of this compliment is very dependent on the context of the utterance.
c. Non-complement: an utterance in which the speaker provides a verbal response to a given situation, but the utterance given can hardly be considered a compliment (Ye, 1995).

Manes and Wolfson (1981) compiled the syntactic structure of the compliment based on their observations of how middle-class English-speaking Americans use compliments. (Manes & Wolfson, 1981).

Table 1. Compliment Pattern of Manes & Wolfson (1981)

No	Compliment Pattern of Manes & Wolfson (1981)	Example
1	NP (is/look) (really) ADJ	The flowers in your garden look really pretty
2	I (really) (like/love) NP	I really love your dress
3	PRO is (really) (a) ADJ NP	She is really a talented pianist
4	You V (a) (really) ADJ NP	You paint a really good scenery
5	You V (NP) (really) ADV	You finish the assignment really quickly
6	You have (a) (really) ADJ NP	You have a really nice house
7	What (a) ADJ NP!	What a beautiful song!
8	ADJ NP!	Good job!
9	Isn't NP ADJ?	Isn't this ring beautiful?

Herbert (1990) also explained that in delivering compliments, there are three types of personal focus, namely 1) first-person focus (I like your necklace), 2) second-person focus (your necklace is very nice!), and 3) third-person focus (the necklace is very beautiful!) (Herbert, 1990).

2. Function of Compliments

The researcher identified six functions of compliments, as described by several experts. The first function was conveyed by Manes and Wolfson (1981) and Holmes (1988), who argued that compliments can be used to increase solidarity (Holmes, 1988; Manes & Wolfson, 1981). The second function is to express admiration for others for their appearance, abilities, or work (Herbert, 1990). The third function was conveyed by Wolfson (1989), who explained that compliments can be used to replace greetings, gratitude, apologies, or congratulations (Wolfson, 1989). The fourth

function is to initiate a conversation, for example, in the utterance "your clothes are very nice! Where did you buy them?". The fifth function is to refine FTA, such as criticism, sarcasm, and so on. The last function is to influence someone to maintain a specific action (Manes & Wolfson, 1981).

RESEARCH METHOD

The research is a qualitative study with descriptive-comparative analysis. Qualitative methods are used to obtain in-depth data where the data contains certain meanings (Sugiyono, 2014). The data for this study were obtained from the talent show *America's Got Talent* 2023 for English compliment data, and *Indonesia's Got Talent* 2023 for Indonesian compliments. The data for this study were obtained from the talent show America's Got Talent 2023 for English compliments data, and Indonesia's Got Talent 2023 for Indonesian compliments. The researcher used purposive sampling to gather the data; the population of the data is all utterances by female and male judges on both talent show events, and the sample is their utterances that contained compliments. The data was taken from the YouTube accounts for the respective shows, America's Got Talent channel and Indonesia's Got Talent channel, and only used the first qualifying round of the two events. The analyzed data will then be explained descriptively, based on the strategy and function categories, using both formal and informal methods. The formal method is in the form of words, and the informal method is in the form of tables and symbols (Mahsun, 2008). The comparative analysis of English and Indonesian compliments adopted a hybrid approach, using both a case-oriented (text-by-text) method and a variable-oriented (point-by-point) method to highlight the differences and similarities in both the holistic context and feature analysis (Creswell, 2013).

FINDING

The findings and discussion are divided into three parts. The first part explains the strategies and functions of gender-based compliments in the English language. The second part discusses the strategies and functions of gender-based compliments in the Indonesian language. The third part presents an overall discussion of the results, with a focus on the contrastive analysis between English and Indonesian compliments.

A. Gender-based Compliment in English

English compliment based on gender was obtained from compliments delivered by female and male judges on America's Got Talent 2023 in the qualifying round. From the analysis results, the researcher obtained 52 compliment utterances, 31 utterances delivered by female judges, and 21 utterances delivered by male judges.

1) English compliment delivery strategy

The compliment delivery strategy is based on Ye's (1995) explanation. The researcher only found direct and indirect compliment delivery in compliment utterances by English judges.

Table 1. Compliment strategy by English Judges

No	Compliment strategy	Frequency
1	Direct (F)	10
2	Indirect (F)	21
3	Direct (M)	16
4	Indirect (M)	5
	Total	52

Table 1 shows that, out of a total of 52 compliments in English, women are dominant in both direct and indirect compliment strategies. This result is in line with Lakoff's (1979) study, which states that one of the distinguishing features of female language styles is the frequent use of compliments or forms of speech that show admiration (Lakoff, 1975). In addition, women also tend to maintain their politeness in conversation to avoid conflict and as a form of agreement (Holmes, 1988). Regarding the differences between direct and indirect compliments by women and men in English, they will be explained as follows:

a. Direct Compliment

Of the 37 direct compliments in English by the female and male judges of AGT 2023, 16 were spoken by male judges and the remaining 21 were spoken by female judges. The structure of direct compliment, based on the classification of Manes & Wolfson (1981), is as follows:

Table 2. Syntax structure of English compliments

No	Structure of compliment (Manes & Wolfson, 1981)	Male	Female
1	NP (is/look) (really) ADJ	1	-
2	I (really) (like/love) NP	3	8
3	PRO is (really) (a) ADJ NP	9	5
4	You V (a) (really) ADJ NP	2	5
5	You V (NP) (really) ADV	1	3
6	You have (a) (really) ADJ NP	-	-
7	What (a) ADJ NP!	-	-
8	ADJ NP!	-	-
9	Isn't NP ADJ?	-	-

Based on Table 2, direct compliments uttered by male judges in English are more varied in terms of structure compared to direct compliments uttered by female judges. Compliments by male judges use five different structural patterns, with structure 3 {PRO is (really) (a) ADJ NP} as the most widely used structure, followed by structure 4 {You V (a) (really) ADJ NP}. Compliments uttered by female judges are also dominated by structure 3, but also show a more balanced variation in structure, where structures 3 and 4 are used in equal amounts, with five utterances in each structure.

Based on Herbert's theory (1998), the focus of a compliment is divided into three, namely first-person, second-person, and third-person focused compliments. First-person and second-person focused compliments are included in personal compliments, while the use of the third person indicates non-personal compliments. Structure 3, which men use widely, employs third-person pronouns such as "it" and "that"; therefore, direct compliments expressed by men in English tend to have a more non-personal third-person focus. Some examples of non-personal compliments by men judges are:

"It was good."
"It was so clever."
"this is the best act that we saw tonight."

There is more variation in the compliment focus delivered by female judges. In direct compliments uttered by female judges, there is a tendency for balance between structure patterns 2, 3, and 4, although structure pattern 2 has a slightly greater number of utterances. Here are some examples of these utterances:

"I love your outfit" (structure pattern 2)
"that was so much fun" (structural pattern 3)
"you are the perfect talent" (structural pattern 4)

Structures 2 and 4 use first-person (pattern 2) and second-person (pattern 4) focus, while structural pattern 3 uses third-person focus. In total, the use of personal patterns (first-person and second-person focus) is much greater than non-personal patterns (third-person focus). Therefore, direct praise uttered by female judges in English is more personal than direct praise by men.

b. Indirect Compliment

From the results of observations of compliments by female and male judges in English on AGT 2023, 16 utterances of compliments used an indirect strategy. Female judges used more indirect praise strategies, with 10 utterances, while male judges only used this strategy in 5 utterances of compliments. There were only two forms of indirect compliments used by both genders: metaphor and statement. Female judges prefer to use metaphors while male judges use statement form more often.

One of the indirect compliment utterances with the form of metaphor delivered by a female judge is as follows:

"This actor really flame to please... It was lit."

The utterance was delivered by one of the female judges of AGT 2023 to a contestant who performed magic using fire. The utterance has a denotative meaning: "This actor is really on fire to entertain his audience". The judges used the words "flame" and "lit" as metaphors to describe their performance as extraordinary and captivating the audience. The use of these two words was also influenced by the appearance of the contestant in question, the performance used fire as its main element.

Regarding indirect compliments in the form of statements delivered by male judges, one example of such utterances is as follows:

"my favorite kind of music"

This utterance was delivered by one of the male judges of AGT 2023 to one of the contestants who performed a country-rock song in their debut. The judge stated that the genre was his favorite genre, but from the utterance, there is an implied meaning where the judge praised the contestant's music and classified his work as one of his favorites.

2) Functions of Compliments in English

From all the compliments uttered by female and male judges on AGT 2023, the following are the functions that the researcher found:

Table 3. Functions of Compliments in English

No	Functions of Compliments	Female	Male
1	increase solidarity	-	-
2	express admiration for others	22	7
3	replace greetings, gratitude, apologies, or congratulations	-	-
4	initiate conversations	4	3
5	Refined the FTA	-	4
6	Influence someone to maintain a certain action	5	2
	TOTAL	31	21

Table 3 shows that both female and male judges in AGT 2023 used their compliments primarily as an expression of admiration. In female judges, there were five compliments that they used to influence the interlocutor to maintain an action, for example, in the utterance "I love you more than at the audition". This utterance was delivered by one of the female judges to one of the contestants in the qualifying round, which was the second time the contestant appeared in front of the judges. In this utterance, the female judge indirectly praised the contestant's talent

development. Therefore, the real intention of the compliment was to trigger the contestant to further develop her talent. The other function of compliments used by female judges was to initiate a conversation. Compliments with this function, both in female and male judges, were said at the beginning of the conversation and then followed by an elaboration of the compliment.

The main difference in the function of compliments used by female and male judges is that male judges sometimes use their compliments to soften their criticism. For example, in the utterance "that was unbelievable, however, I thought the music almost ruined it". The utterance was delivered by one of the male judges on the AGT 2023 contestant. The judge criticized the choice of music used by the contestant in his performance. However, the judge began his criticism with praise for his performance as an appreciation for the contestant, and softened his criticism so that it did not seem like the judge completely disliked his performance.

B. Gender-based Compliment in Indonesia

The data on compliments in Indonesian, based on gender, was obtained from the utterances of compliments delivered by female and male judges on the Indonesia's Got Talent 2023 event. From the results of the analysis, the researcher obtained 42 utterances of praise, 22 utterances delivered by female judges, and 20 utterances delivered by male judges.

1) Compliment Strategy in Indonesia

As in the discussion of the compliment in English, the strategy of compliment in Indonesian also has only two strategies, namely, direct and indirect compliment strategies.

Table 4. Compliment strategy in Indonesia based on gender

No	Compliment strategy	Frequency
1	Indirect (F)	3
2	Direct (F)	19
3	Indirect (M)	-
4	Direct (M)	20
	Total	42

Of the 42 compliments uttered by Indonesian female and male judges in IGT 2023, researchers found that 22 of them were compliments from female judges, and male judges uttered 20 others. The number of utterances is balanced, with only two differing between the two genders. In other words, there is no dominance of one gender over another in delivering compliments. This result is contrary to Holmes' (1988) and Lakoff's (1975) theories, which state that women's tendency to maintain politeness in conversation is what drives them to use more compliments than men (Holmes, 1988; Lakoff, 1975). The results obtained by the researcher do not show a significant difference in the number between the two genders.

a. **Direct Compliment Strategy**

Of the 42 compliments uttered in Indonesian in the first qualifying round of IGT 2023, 39 of them used a direct strategy. Of the 39 direct compliments, 19 were uttered by female judges and the remaining 20 were uttered by male judges. Based on the categorization of compliment structure patterns by Manes and Wolfson (1981), the direct compliment structure by female and male judges is classified into:

Table 5. syntax structure of Indonesian compliment

No	Structure of compliment (Manes & Wolfson, 1981)	Male	Female
1	NP (is/look) (really) ADJ	7	3
2	I (really) (like/love) NP	3	3
3	PRO is (really) (a) ADJ NP	4	5
4	You V (a) (really) ADJ NP	-	-
5	You V (NP) (really) ADV	-	-
6	You have (a) (really) ADJ NP	-	-
7	What (a) ADJ NP!	-	-
8	ADJ NP!	6	8
9	Isn't NP ADJ?	-	-

Based on the table. Compliments in Indonesian, spoken by both female and male judges, employ only four patterns, namely structure patterns 1, 2, 3, and 8. Compliments spoken by male judges mostly use pattern 1 (NP (is/look) (really) ADJ), followed by pattern 8 (ADJ NP!). In contrast, compliments spoken by female judges were dominated by structure pattern 8, followed by structure pattern 3 (PRO is (really) (a) ADJ NP).

Of the four structural patterns used by female and male judges, only structural pattern two is included in personal compliments. This personal compliment is marked by the use of the personal pronoun "I" or "*aku*" in Indonesian. In total, there are only 6 utterances, 3 from women and 3 from men, that use this pattern. Here are some utterances with this pattern by women and men:

*(M) "...**aku** suka konsistensi dan tema yang kalian jaga…"*
*(F) "...**aku** suka konsepnya ya, pas banget…"*

In contrast to structural pattern 2, structural patterns 1, 3, and 8 are all included in non-personal compliments. The marker of this non-personal compliment is the use of the third-person pronoun or not using the personal pronoun as the subject in the sentence. Here are some examples of compliments with this structure:

M) "penampilan yang indah…" (structure 1)
(F) "yang tadi tampil keren-keren banget…" (structure 3)
(M) "...mulus banget keren banget…" (structure 8)
(F) "woww keren banget" (structure 8)

In total, there were 17 compliments by male judges and 16 compliments by female judges that used this non-personal form of compliment. In other words, both female and male judges tend to use non-personal forms in delivering their compliments.

b. Indirect Compliments Startegy

Of the 42 compliments in Indonesian at the first qualifying event of IGT 2023, researchers only found 3 compliments that were delivered indirectly. Female judges delivered all of the indirect compliments. The following are the indirect compliments:

1) *"...aku jujur sih pengen liat lagi."*
2) *"...tepuk tangan sekali lagi untuk BARATA…"*
3) *"...versi kualifikasi udah kaya gini kita ngga kebayang nanti kalau kamu lanjut gemana…"*

Compliments 1 and 2 use the request sentence form, while Compliment 3 uses the statement form. In compliments 1 and 2, although the purpose of the utterance is clearly to ask for something from both the contestant (compliment 1) and the audience (compliment 2), there is an implied meaning behind it. Both utterances imply that the female judge is very satisfied and likes the performance brought by the contestant; therefore, in utterance 1, the judge shows her desire to watch the performance once again, and in utterance 2, the female judge asks the audience to applaud to give more appreciation for the contestant's performance. For the complimentary utterance 3, the utterance contains an implied meaning where the female judge who delivers it shows her admiration and surprise at the development of one of the contestants' talents. The judge expressed his admiration by stating his thoughts that he could not imagine what kind of development the contestant would show.

2) Functions of Compliments in Indonesia

From all the compliments uttered by female and male judges at IGT 2023, the following are the functions that the researcher found

Table 6. Functions of Compliments in Indonesia

No	Functions of Compliments	Female	Male
1	increase solidarity	-	-
2	express admiration for others	11	14
3	replace greetings, gratitude, apologies, or congratulations	-	-
4	initiate conversations	6	5

5	Refined the FTA	3	-
6	Influence someone to maintain a certain action	2	1
	TOTAL	31	22

Table 6 shows that the functions of compliments given by female judges are more varied than compliments given by male judges. Compliments from female judges have 4 functions, while compliments from male judges only have 3 functions. However, both female and male judges more often use their compliments purely as an expression of their admiration for their interlocutors. The most visible difference in this study regarding the function of compliments is in the function of refining FTA, which is only used by female judges. Some utterances that use this function include:

*"aku suka konsepnya **tapi aku pengen sesuatu yang lebih besar lagi, yang lebih bagus…"***

*"aku seneng banget ya dengan performance kalian satu-persatu, tapi untuk vokalis, buat kamu tuh **kamu masih banyak yang harus dibenerin"***

Although both statements contain compliments, they are used to soften the criticism that follows the compliment. Both statements show dissatisfaction from one of the female judges with the contestant's performance. Both statements indicate that the judge believes the contestant's performance still needs improvement and further development. However, the judge still wants to appreciate their performance by including a compliment before delivering her criticism.

DISCUSSION

1) Comparison of Compliment Startegies

The comparative analysis of gender dynamics in compliment strategies between English and Indonesian is divided into strategies, syntactic structures, and the focus of the compliments. Regarding the compliment strategies, the case-oriented or text-by-text comparison revealed that English male and female judges employed more diverse strategies, with female judges preferring indirect strategies more often. In contrast, male judges preferred to use a direct strategy. On the other hand, Indonesian male and female judges predominantly use a direct strategy. From the variable-oriented or point-by-point comparison, the indirect compliment strategy showed a significant difference between English and Indonesian, where in English, it is used rather equivalently between male and female judges. In contrast, only female judges utilized it in Indonesia, and only in limited numbers. In the case of the direct compliment strategy, both genders from both languages showed more preference for using it compared to the indirect compliment strategy. The result of English gender-based compliments in this study is in line with previous studies that also focused on English-based compliments (Fortunasari et al., 2019; Hanifah & Marlina, 2022; Monjezi, 2015). Not only do females give compliments more often than men, but the tendency to use indirect compliments as the primary strategy found in this study is similar to the results in Fortunasari's (2019) and Monjezi's (2015) studies. Furthermore, this study also supports the result of Alosaimi and Alenizi's (2024) study that outside the English language, the

norm of using compliments does not show a significant difference in frequency between females and males; both parties tend to deliver compliments in equal numbers. Alosaimi and Alenizi's (2024) study with Hijazi people in Saudi Arabia showed a similar number of compliments uttered by both males and females, similar to the Indonesian people in this study, which does not show dominance from either gender (Alosaimi & Alenizi, 2024).

Regarding the syntax structure comparative analysis (only in direct compliments), a case-oriented (text-by-text) comparison showed that compliments uttered by men in English are more varied (5 different structural patterns) compared to those in Indonesian (4 different structural patterns). Compliments uttered by women in English and Indonesian only use four different structure patterns. Further variable-oriented comparison showed that structure pattern 2 [I (really) (like/love) NP] and 3 [PRO is (really) (a) ADJ NP] is more favored by all gender in English, while structure 1 [NP (is/look) (really) ADJ] and 8 [ADJ NP!] is more favored by all gender in Indonesian. The last feature is the focus on compliments, and a case-oriented (text-by-text) comparison showed that in English, males' compliments focus more on non-personal aspects. In contrast, females' compliments focus on the personal. In Indonesian, compliments by men and women are equally non-personal.

2) Comparison of Compliment Functions

The variable-oriented (point-by-point) comparison of the gender dynamic in compliment functions between English and Indonesian showed that, out of the six functions of compliment analyzed in this study, there are three functions used by both female and male judges in both English and Indonesian. The three functions are to express admiration, to initiate a conversation, and to encourage the interlocutor to maintain a positive action. The expressing admiration function is the dominant function of female and male compliments in both languages. Further analysis of the case-oriented (text-by-text) comparison revealed that male judges in English used compliments to refine FTA, whereas in Indonesian, it was only used by female judges. The findings in English are in accordance with the study put forward by Holmes (1988) and Lakoff (1975), where the high use of politeness in women's speech prevents them from using any form of FTA in their speech, even though it has been refined with compliments (Holmes, 1988; Lakoff, 1975). While Indonesian female judges exhibit the opposite use of this function, where females tend to use it more than males, it does not mean that the study put forward by Holmes and Lakoff is incorrect. However, it has been proven that sometimes these linguistic "rules" change based on their users

CONCLUSION

The gender dynamic on compliments found in this study reveals significant differences between the compliments in English and Indonesian spoken by judges in America's Got Talent 2023 and Indonesia's Got Talent 2023. The first difference is in the frequency of compliment offers. In English, female judges offer more compliments than male judges, while in Indonesian, there is a balance in the number of compliments between female and male judges. The second is regarding the compliment strategies. All genders in English and Indonesian exhibit a preference for the direct compliment strategy compared to the indirect compliment strategy. However, the indirect

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compliment strategy is only used by female judges in Indonesian, while in English, both genders utilize this strategy. Concerning the direct compliment strategy, the syntax structure and the focus of the direct compliment also showed significant differences in English and Indonesian. In English, both genders prefer personal pronouns, such as I, she, he, or they, in their compliment structure, though the male judges focused more on non-personal compliments, opposite to the female judges. In Indonesian, both genders avoid using personal pronouns and instead use noun phrases that refer directly to the subject of their compliment. Additionally, both genders prefer to employ a non-personal focus in their compliments. Lastly, regarding the function of compliments, female and male judges in both languages use the same three functions: expressing admiration, initiating a conversation, and maintaining an action. The function of expressing admiration is the most dominant. The main difference lies in the use of the FTA softening function, which in English is typically used by male judges, while in Indonesian, it is typically used by female judges.

The results of this study could contribute to improving the understanding of how gender and culture influence the expression of compliments, especially in the context of contrastive analysis between languages. Furthermore, the researcher also hoped that this study would inspire future researchers to conduct cross-cultural studies on speech act behavior between languages in Indonesia, thereby broadening sociopragmatic studies on cultures in Indonesia. This study can also serve as a reference for future research on speech acts and their relationship to gender.

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