

4. FINDINGS AND DISCUSSIONS

In this chapter, the writer discusses about the finding through the analysis of the data that had been collected. The writer counts the occurrences of refusal strategies that had been classified (from appendix 4) and put them in the table 4.1 to table 4.4 in numbers and percentages. Through the number, the writer discusses about the type of refusal strategies used by both characters how they address the refusal strategies toward different addressee. In addition, the tendency of Greek and American male main characters in uttering refusal is also discussed in this chapter (that can be seen from the percentages). After all, the writer discusses and does further analysis about the differences of both characters in refusal strategies.

4.1. Findings

4.1.1. Refusal strategies used by Greek and American male main characters

Table 4.1. The occurrences of refusal strategies used by Greek and American male main characters toward requests

Addresser Refusal Strategies	Greek Male		American Male	
	Σ	$\Sigma\%$	Σ	$\Sigma\%$
Direct				
non performative statement	1	10%	2	20%
TOTAL	1	10%	2	20%
Indirect				
excuse, reason, explanation	-		3	30%
attempt to dissuade interlocutor	1	10%	1	10%
avoidance	1	10%	1	10%
TOTAL	2	20%	5	50%

Table 4.2. The occurrences of refusal strategies used by Greek and American male main characters toward offers

Addresser Refusal Strategies	Greek Male		American Male	
	Σ	$\Sigma\%$	Σ	$\Sigma\%$
Direct				
non performative statement	-	-	1	20%
TOTAL	0	0%	1	20%
Indirect				
excuse, reason, explanation	-	-	3	60%
acceptance as functions as a refusal	1	20%	-	-
TOTAL	1	20%	3	60%

Table 4.3. The occurrences of refusal strategies used by Greek and American male main characters toward suggestions

Addresser Refusal Strategies	Greek Male		American Male	
	Σ	$\Sigma\%$	Σ	$\Sigma\%$
Indirect				
statement of regret	-	-	1	6.7%
excuse, reason, explanation	3	20%	4	26.7%
statement of alternative	1	6.7%	-	-
attempt to dissuade interlocutor	-	-	2	13.3%
acceptance as functions as a refusal	1	6.7%	-	-
avoidance	1	6.7%	2	13.3%
TOTAL	6	40%	9	60%

Table 4.4. The occurrences of refusal strategies used by Greek and American male main characters toward invitations

Refusal Strategies \ Addresser	Greek Male		American Male	
	Σ	$\Sigma\%$	Σ	$\Sigma\%$
Direct	-	-	-	-
TOTAL	0	0%	0	0%
Indirect	-	-	-	-
TOTAL	0	0%	0	0%

The general occurrences of refusal strategies used by both Greek and American male main characters toward requests, offers, suggestions are mostly indirect that are: “statement of regret”: 6.7% for American in refusing suggestion; “excuse, reason, explanation”: 30% in refusing request 60% in refusing offer 26.7% in refusing suggestion for American, 20% for Greek in refusing suggestion; “statement of alternative”: 6.7% for Greek in refusing suggestion; “attempt to dissuade interlocutor”: 10% in refusing request for Greek, 10% in refusing request 13.3% in refusing suggestion for American; “acceptance that functions as a refusal”: 20% in refusing offer 6.7% in refusing suggestion for Greek; and “avoidance”: 10% in refusing request 6.7% in refusing suggestion for Greek, 10% in refusing request 13.3% in refusing suggestion for American while the direct refusal are in a small frequency that is “non performative statement”: 10% Greek uses for refusing request and 20% for each request and offer used by American.

From the general finding, both of the characters mostly use indirect refusal that belong to excuse, reason, and explanation. The writer also finds that there is no occurrence of the type: “acceptance that functions” as refusal used by the American. Unfortunately, the writer does not find the result of refusal strategy toward invitation because there is no refusal of Greek and American male main characters toward invitation occurs in this particular movie.

4.1.2. Refusal strategies used by Greek male main character

From the finding in table 4.1 to table 4.4, Greek male main character tends to use indirect refusal strategies, even though there is an occurrence of direct refusal strategy that belongs to “non performative statement” in amount of 10% from refusing request. There are five types of indirect refusal strategy, used by Greek male main character towards different addressees, occur in this particular movie. Those are “excuse, reason, explanation” that is 20% in refusing suggestion; “statement of alternative” that is 6.7% in refusing suggestion; “attempt to dissuade interlocutor” that is 10% in refusing request; “acceptance that functions as refusal” that are 20% in refusing offer and 6.7% in refusing suggestion; and “avoidance” that are 10% in refusing request and 6.7% in refusing suggestion.

The writer also finds that in uttering refusal this character not only uses one strategy but also gives an additional strategy to emphasize and strengthened his refusal to the addressee why he cannot accept the addressee wants. For further understanding the writer discusses and explains the utterances in a conversation that occur in this particular movie used by Greek male main character one by one as mention above that the utterances belong to five types of refusal.

4.1.2.1. Refusal strategies used by Greek male main character in responding requests

The types that are used by Greek male character in addressing refusal towards request are: “attempt to dissuade interlocutor,” direct-“non performative statement,” and “avoidance.” These types used by the addresser towards different addressees.

The first occurrence of refusal strategy towards request in this particular movie is indirect that is “attempt to dissuade interlocutor.” It occurs when Gus refuses Toula’s request. In this case, indirectly Toula requests to her father to let her go on with her wants to take a course in a college for a better change of her life. It can be seen in the following conversation.

Toula : I’m not leaving you. Don’t you want me to do something with my life?

Gus : Yes! Get married! Make babies! You look so old!

In this situation, it seems that Gus is given this strategy “attempt to dissuade interlocutor” in addressing refusal toward someone who is subordinate than him and is intimate to him (as father to daughter). It may also be because Gus has strong willingness that her daughter has to be married in the age of thirty. It concludes as “attempt to dissuade interlocutor” because the utterance shows that the addresser, Gus, is criticizing the requester and stating his negative feeling and then leads to insult.

The second type of refusal strategy used by Gus is direct refusal that belongs to “non performative statement.” Gus is addressing this refusal towards Ian (his daughter’s lover), who is subordinate than him and is distant to him, as follows:

Ian : Okay, may I please date your daughter?

Gus : No.

Ian is requesting to date Gus’ daughter, but Gus is refusing because he has a principle that Greek has to marry Greek. Therefore, Gus might be given this direct refusal “No” that belongs to “non performative statement” (using the word “No”).

The last occurrence of refusal strategy used by Greek towards request is “avoidance.” It is shown when Gus refuses Mrs. White (his neighbor). As Mrs. White who is subordinate than Gus (as male to female) and is distant to Gus is requesting to remain her mother not to disturb her house, Gus is given “avoidance” strategy that can be seen in the following conversation

Mrs. White : Oh-for-Gods-sakes I KNOW! Now listen, keep your mother off my lawn, out of my basement and away from my roof.

Gus : Mrs. White, come on. Give me a word, any word and I’ll show you that the root of that word...is Greek.

It is considered as “avoidance” because Gus indirectly refuses it by switching the topic. Gus is given this type of strategy because he wants to keep the feeling of the requester considering that he is not closely in relation and is because his mother was doing something wrong that is disturbing people.

From those three results, Gus utters in different ways of strategies towards different addressees who have different status and different distance in

relation to the addresser. Not only to the different addressees but also in the different situations, Gus utters different strategy to each request. For the next part, the writer analyzes and discusses refusal strategy towards offer.

4.1.2.2. Refusal strategies used by Greek male main character in responding offers

For the result of refusal strategy by Greek male main character towards offer, the writer only found an occurrence of this refusal that is “acceptance that functions as refusal.” It is found in the conversation between Gus and Toula as the subordinate addressee and intimate to the addresser. The situation given when Toula offering herself to go to the college to get something new in order to improve herself and then bring benefit to her father’s business.

Toula : Uh, Dad, I’ve been going through our inventory and I’ve noticed that we’ve been doing a lot of unnecessary ordering so, um, I’ve been thinking that maybe we should update our system. Like, we could get a computer. I don’t know if you remember, but I got all A’s in computers, but there’s a lot of new stuff to learn now..., so...if you want, I could go to college
(hands him the brochure)
and take a few courses.

Gus : Why? Why you want to leave me?

In this case, Gus is given the strategy “acceptance that functions as refusal” that is shown from the utterance which shows indefinite reply and lack of enthusiasm. Gus is replying by the utterance is may be because he is really does not like his daughter to go to college and then gets a bad influence from the outside environment. Besides, he wants Toula to get married.

4.1.2.3. Refusal strategies used by Greek male main character in responding suggestions

In this particular movie, refusal strategy towards suggestions has found in a bigger number compare to request and offer. There are six occurrences of refusal strategies toward suggestion found in Gus character. There are four types of refusal strategies used by this character: excuse, reason, explanation;

avoidance; acceptance that functions as a refusal; and statement of alternative. “Excuse, reason, explanation” often occurs in this refusal than the other types. Interestingly, in this refusal the writer notices that the addresser not only use a strategy in one refusal but more than one strategies, meaning that there is an additional strategy that is used by the character after he utters the first strategy. For further explanation the writer discusses in this part one by one, in the following paragraph, the occurrences of refusal strategies of suggestions.

The first occurrence is found in the conversation between Gus and Uncle Taki (equal and intimate to the addresser) that is “avoidance” the utterance is shown in this conversation

Uncle Taki : To me, she looks okay.

Gus : Okay? What okay? Nokay.

Uncle Taki is trying to convincing Gus to think that it is true, Toula is fine with her condition now on. However, Gus refuses Uncle Taki by using the type “avoidance” that is repeating the part of the suggestion. Gus is also trying to defense and strengthen his thought that Toula is too old and seems does not want to get married.

The second type of refusal strategy towards suggestion is “excuse, reason, explanation.” This type occurred twice in the conversation which is Gus involve in. The first occurrence is between Ian (his daughter’s lover) and Gus. The situation is given when Gus is refusing Ian’s idea that he does not need to get permission for dating his daughter concerning that Toula is mature enough. The refusal strategy toward people who is subordinate than the addresser and is distant to the addresser is given below

1. Ian : I’m sorry, but to ASK you if I “can date your daughter”?? Sir, she’s 30 years old!

Gus : I’m the head of this house!

Gus is refusing Ian’s idea by giving the reason that he is the head of the house, it means that even though Toula is mature enough still he has to ask permission to the father who is the head of the house. It may be because Gus’ culture that every man who wants to date his daughter have to see the father and get permission first.

The second usage of type “excuse, reason, explanation” is given when Gus is giving reasons and explanations in refusing Toula, who is subordinate than him and intimate to him, in suggesting to keep her wedding small.

2. Toula : Dad, the thing is that we just want to keep it small. It’s like you’d rather go bankrupt than insult anyone from the church.

Gus : Toula...I come to this country with \$8 in my pocket...to make all this for you.

And...who knows how long I’m going to be alive?

In that strategy Gus is trying to strengthen his refusal to Toula by giving reason and explanation why he wants to invite many people in Toula’s wedding.

The next occurrence is “acceptance that functions as a refusal.” This strategy occurs within Gus and Maria conversation in debating Toula’s relationship with American guy. Gus uttering this strategy toward person who is subordinate than him and intimate to him

Maria : *Kosta*. They love each other. It’s done.

Gus : How? How can she do this to me?

It seems that Gus’ utterance is lack of enthusiasm and expresses indefinite reply when he does not agree with Maria’s thought especially in the word “How.” It obviously that he cannot accept and can think no more about his daughter relationship, so he is given that strategy.

The last type that occurs in refusal towards suggestion is “excuse, reason, explanation” added with “statement of alternative” within Gus and Maria (subordinate and intimate), still in debating Toula’s relationship. In this case, Gus is given more than one strategies that are “excuse, reason, explanation” as the initial strategy added with “statement of alternative” as the additional strategy in order to strengthen his refusal towards Maria’s suggestion. The strategies can be seen in this conversation

Maria : She didn’t do this to you or to me. They fell in love. It happens.

Gus : Is he a good boy? I don’t know. Is he from a good family? I don’t know. Is he respectful? I don’t know, I don’t know because nobody talks to me about nothing no more. A respectful boy would come here and ask for my permission.

My daughter engaged to a *xeno*. I always think she's going to be married in the Greek Orthodox Church. Why is she doing this to me?

The utterance of "Is he a good boy....I always think she's going to be married in the Greek Orthodox Church." becomes the type of "excuse, reason, explanation." Gus is giving reasons and explanations to Maria why he cannot accept Maria's suggestion indirectly to let her daughter keep on going to that relationship. As the additional strategy Gus is given the utterance "Why is she doing this to me?" that belongs to "statement of alternative." In this explanation the utterance belongs to the above type because it intended to the meaning that showing alternative why is she engage with a *xeno* (stranger) rather than doing something that make him happy such as engage with a Greek. Gus is trying to express his feeling that he is really depress to hear that his daughter will marry a stranger (shown in Maria's idea) by uttering two strategies to strengthen his refusal.

Taken as a whole from those refusal strategies toward requests, offers, and suggestions, the writer concludes that Greek character tends to use "excuse, request, explanation" in refusing suggestion. It is also used when this character utters more than one strategy. This type is used as the initial strategy then followed by other strategy.

4.1.3. Refusal strategies used by American male main character

From the analysis, the writer finds that the occurrences of American male main character's refusal are mostly direct refusals that are: "statement of regret" that is 6.7% in refusing suggestion; "reason, excuse, explanation" that are 30% in refusing request 60% in refusing offer 26.7% in refusing suggestion; "attempt to dissuade interlocutor" that are 10% in refusing request 13.3% in refusing suggestion; and "avoidance" that are 10% in refusing request 13.3% in refusing suggestion. Those four types occur in refusing toward different addressees. As the same as Greek male main character, the writer notices that American also uses more than one strategy to be the initial and additional strategy in order to emphasize his refusal. Besides, it is also found that the character mix more than one strategy in his refusal. It is different to initial and additional

strategies, it means that in this strategy the sequence is not continuing as initial followed by additional strategy. Not only indirect refusals that are used by this character but also direct refusal that belongs to “non performative statement” in a little occurrences than the indirect one that are 20% in refusing request 20% in refusing offer. Over all, the most frequently occurs in the conversation of refusal is the type “excuse, reason, explanation.” For the further explanation the writer discusses in the following paragraph.

4.1.3.1. Refusal strategies used by American male main character in responding requests

The occurrence of refusal strategies used by American male main character towards request to different addressees is found in a big number rather than towards offers. The types are direct in a smaller number that “is non performative statement” and indirect that are excuse, reason, explanation; attempt to dissuade interlocutor; and avoidance. The writer also find that Ian, the American male main character, mix more than one strategy in refusing Toula that is “excuse, reason, explanation” and “attempt to dissuade interlocutor.” In the following paragraph, the writer discusses all the types that occur in requests.

The first occurrence is refusing towards his friend, Mike, which has equal status with him and intimate to him in social distance. The type is given to Ian is “excuse, reason, explanation.” This is used by the character in situation when his friend asks him to leave the restaurant together. But, Ian refuses it by using this utterance

Mike : All right, let’s go.

Ian : What do you mean? I just got here.

Ian still wants to stay, so he indirectly refuses Mike by explaining the reason that he just comes to the restaurant. Second occurrence of this type is between Toula (his lover) who is intimate to him and subordinate to him as a female and Ian in refusing Toula’s request. She wants Ian to leave her office, but indirectly Ian refuses her by giving the reason why he does not want to go. From the conversation Ian wants to kiss Toula before he leaves Toula’s office.

Toula : You’ve got to get out of here.

Ian : Just one more kiss, then I'll go.

The second occurrence is the direct one that is “non performative statement.” It occurs twice in the conversation between Toula and Ian in the same situation when Toula asks to leave Ian's car when Ian takes her home.

1. Toula : Okay, Goodnight.

Ian : What?

No, don't go.

2. Toula : Goodnight.

Ian : Don't go.

The two utterances above are similar, Ian is willing Toula to stay for a while. So, when Toula is saying goodnight Ian does not permit her to leave by saying “Don't go” as direct refusal that shows negative willingness.

The third type occurs in refusal towards request is “avoidance.” It is again between Ian and Toula. That is

Toula : Okay, let's go. Come on.

Ian : Come here. What's the matter?

In the conversation above, Toula asks Ian to go with her since their relationship is not allowed by Toula's father. Ian is obviously rejecting Toula's request indirectly by using “avoidance” strategy. Ian is trying to postpone and hedging Toula decision by uttering “Come here” and then asking her the reason.

The last type that occurs in this refusal is the mixing of “excuse, reason, explanation” and “attempt to dissuade interlocutor.” In this case, it is different to initial and additional strategies because the sequence here is not clear enough. We can see the form from this conversation between Ian and Toula when Ian is rejecting Toula decision to go somewhere concerning to their relationship is forbidden.

Toula : I just feel like we can't get married. Not like this. It's like...when I'm with you I'm so happy but My family is so ...unhappy and our wedding should be this joyous thing. But, it won't be for them because it can't be in our Church. So, let's just go somewhere. Please, let's just go.

Ian : Hey, I love you.

- Toula : Why? Why do you love me?
- Ian : Because I came alive when I met you.
- Toula : But my family...
- Ian : You're a part of your family and I'll do anything...whatever it takes to get them to accept me because you're my whole life now. We're not going to skulk off and get married..as if we're ashamed of ourselves. Okay?

The utterance of “You're a part of your family” shown that Ian is trying to explain why he does not accept Toula's decision so it belongs to “excuse, reason, explanation.” After that utterance, “I'll do anything...whatever it takes to get them to accept me” occurs in order to show self defense that Ian can guarantee that he can do the best thing without following Toula's want. This belongs to “attempt to dissuade interlocutor.” Still in this sentence that is followed by the utterance “because you're my whole life now.” again, Ian seemed to give reason to Toula (excuse, reason, explanation). The last sentence “We're not going to skulk off and get married..as if we're ashamed of ourselves. Okay?” belongs to “attempt to dissuade interlocutor” because Ian is trying to let the interlocutor guiltless with the relationship that leads Toula wants to run away from her family.

From the occurrences of refusal strategies towards request, the writer notices that the American character mostly uses “excuse, reason, explanation” towards the addressees who are intimate to him. Besides, this strategy is also used in the mix strategy of refusal in responding requests between the character and the intimate addressee.

4.1.3.2. Refusal strategies used by American male main character in responding offers

Refusal strategies used by the character towards offers are found in two types that are direct “non performative statement” and indirect “excuse, reason, explanation.” In these occurrences the direct one becomes the initial strategy and then followed by “excuse, reason, explanation.” The indirect mostly occurs in this refusal. In this refusal Ian is addressing to three different addresses.

The first refusal occurs in the conversation between Ian and Mike who is equal and intimate to him is “excuse, reason, explanation.” Ian is refusing Mike’s offer in set him up with Mike’s girl friend.

Mike : Well maybe. So, you want me to set you up?

Ian : They’re all the same, Mike.

Ian is refusing indirectly by giving the reason that he is ever introduced with other Mike’s girl friend which is according to him, Mike’s girl friends are similar.

The second occurrence of “excuse, reason, explanation” is found in the conversation between Ian and Harriet (Ian’s mother) who is intimate in social distance, superior to Ian, as she is a mother of Ian. The situation is given when Harriet is offering to call a Club to be the place of Ian’s wedding. Ian is refusing in this way

Harriet : Wonderful. I’ll call the Club and see what’s open.

Ian : We’re going to get married in Toula’s church because we’re not very religious and her family is.

Ian is giving reason and explanation why he rejects his mother’s offer. He explains that he cannot accept that offer because he and Toula have planned that the wedding will take place in Toula’s church.

The second occurrence of refusal strategy towards offers is direct refusal “non performative statement” added with “reason, excuse, explanation”. It is shown in the following conversation

Maria : Okay Nikko, Ian are you hungry?

Ian : Uh, No, I already ate.

Ian is refusing Maria (his mother’s lover), who is superior and distant to him, when Maria is offering Ian some food. Firstly, Ian is directly refuse to it by uttering “No” and then he comes up with other strategy “excuse, reason, explanation” by giving reason that he has already eat.

From the finding of refusal strategies towards offers, the occurrences in this particular movie is in a small number than others. It is found both in Greek and American male main characters.

4.1.3.3. Refusal strategies used by American male main character in responding suggestions

The types of refusal strategies toward suggestions that are used in this particular movie are all in indirect refusal that are statement of regret; reason, excuse, explanation; attempt to dissuade interlocutor; and avoidance. In this case, the writer also notices the character is given more than one strategy in one refusal as the initial and additional refusal strategies.

The first occurrence in refusal towards suggestions is the type “attempt to dissuade interlocutor.” The refusal appears within Ian and Mike conversation, when Mike suggests that Ian could be with his girl friend if Ian came to the party. Refusing that suggestion Ian is addressing this utterance

Mike : You missed a hell of a party the other night.

(points to a photo)

Look. Look at that. That could have been you with that arm around her.

Ian : You set me up with her already.

In the conversation above Ian is trying to defense that he has recognized the girl so it does not matter if there is another guy beside the girl, so that Mike’s idea is not completely right. It belongs to “attempt to dissuade interlocutor” since Ian is showing self defense to the addressee.

The second occurrence is “excuse, reason, explanation.” It occurs in refusal between Ian and Nick (Toula’s younger brother). Nick is equal to Ian as they are male and distant in social distance. Ian is given this type in refusing Nick’s suggestion when Nick suggests Ian to say to everybody to come in Toula’s house in Greek. Whereas Nick is lying to Ian and Ian is realizing that, so he refuses Nick with this utterance

Nick : Hey, Ian, good to see you man. Listen, I really think you should say, “Eho tria arhidia.” It means, “Everyone, come in the house.” Everyone will really like it.

Ian : I’m not falling for that again.

Ian says “I’m not falling for that again” to refuse it because Nick ever lies to him in the same case. Thus, Ian does not trust Nick and refuses to say that by giving reason as indirect strategy.

The next strategy is still in “excuse, reason, explanation” but, this type becomes the additional strategies after the initial strategy occurs. In this particular movie, the writer notices that there are three occurrences of this type as additional strategy. The first type occurs as initial strategy is “attempt to dissuade interlocutor”; when Ian refuses Toula’s idea which considers she is a frump girl.

Toula : I was kind of going through a phase...up until now. And...I was Frump Girl.

Ian : I don’t remember Frump Girl, but I remember you.

Ian is given an utterance “I don’t remember Frump Girl” as the type of “attempt to dissuade interlocutor.” Ian is trying to refuse the statement of Toula’s opinion of herself. To strengthen the strategy, Ian is given “excuse, reason, explanation.” Ian is continuing his refusal by giving excuse that he is remember Toula not as a frump girl “but I remember you.”

The second occurrence of the type of this strategy that becomes additional strategy is again within the conversation of Ian and Toula. The initial strategy that comes first is “avoidance.” The situation is when Ian refuses Toula’s opinion that their relationship is not going to work out considering that Toula’s family supposed date and dated by Greek.

Toula : No one in my family has ever gone out with a non-Greek before.
No one.

And you’re...you’re...

God, you’re just, you know, wonderful. But I just don’t see how this is going to work out. So...

Ian : Work out? What’s to work out? We’re not different species. Yes, we come from different backgrounds, and hey, here’s some news about my life, to this point. It’s boring. Then I met you and...you’re interesting and you’re beautiful and fun. And you’ve got a weird family. Who doesn’t?

I just want to spend some time with you. I just want to spend a little time with you.

Ian is given “avoidance” by repeating Toula’s statement “Work out? What’s to work out?” to refuse Toula. As additional strategy, “excuse, reason, explanation” followed the “avoidance” to emphasize the refusal. Ian is trying to give reason and explanation that Toula’s opinion is totally wrong.

The most interesting part of this refusal towards suggestions is when the writer notices that this character is given more than two strategies that are three strategies; again “excuse, reason, explanation” still in the function as the additional strategy. The initial strategy that occurs is “statement of regret.” Other strategy that occurs after “statement of regret” is “avoidance.” These strategies are given to Ian when he is refusing Gus’ suggestion (Gus is superior and distant to Ian) to ask him permission in dating Toula.

Gus : You sneak around all over Chicago...but you never come here to ask me, can you date my daughter-

Ian : -I’m sorry, but to ASK you if I “can date your daughter”?? Sir, she’s 30 years old!

Ian is hesitating that he is okay in dating Toula without permission to her father first. Thus, Ian is uttering three strategies to emphasize his refusal. Firstly, he says “I’m sorry” as “statement of regret” and then “ASK you if I “can date your daughter”??” as “avoidance” by repeating Gus statement. Finally it is followed by giving reason “Sir, she’s 30 years old!” as the third strategy. So, the sequence is “statement of regret,” “avoidance,” and finally “excuse, reason, explanation.”

Over all, from the refusal towards suggestion, the writer concludes that the occurrence of “excuse, reason, explanation” is the most frequently used both as a single strategy in a refusal or as additional strategy in a refusal (it never becomes as an initial strategy.)

4.2. Discussions

4.2.1. The differences of refusal strategies used by Greek and American male

From the finding above, the writer observes the differences in using refusal strategies between Greek and American male main characters regarding

the types they use towards request, offers, and suggestion and the types concerning to the addressee. The first differences occur in the usage of the types of refusal strategies is that the American uses “excuse, reason, explanation” in refusing requests, offers, and suggestions while the Greek uses it only in refusing suggestions. It is assumed that the American character likes to give a clarification to some problems to the addressees so they get the point why the character is refusing the addressees. According to Felix-Brasdefer (2002), “Excuse, reason, explanation” are commonly used by American as refusal strategy (as cited in “American Refusals,” n.d.). As for Greek, it is shown that in refusing requests and offers he never uses “Excuse, reason, explanation” because he refuses people who are subordinate to him, so he does not need to give any reasons but he uses another strategies to convince the addressees instead. The Greek uses “excuse, reason, explanation” to refuse suggestions because if he does not agree or cannot accept those ideas it will be important for the character to give reasons and explanations.

Another differences is American never uses “acceptance that functions as a refusal” for requests, offers, or suggestions while Greek uses it in offers and suggestions. It is assumed that American prefers giving clear explanations in his refusal to refusing in unspecific reply as the Greek character does. This finding is supported by Tannen’s theory (1990) that Greek-American is beat around the bush.

Investigating from the types of directness and indirectness refusal used by those characters, the writer notices that the American male main character uses direct refusal more frequently than the Greek male main character even both of them tend to use indirect refusal. Still, there is a significant difference between Greek and American in the way they utter their indirect refusal. Greek’s utterances of indirect refusal do not strict to the point and less of clear explanations than American has. As according to Tannen (1990), when she interviewed a Greek-American man for her studied of indirectness in conversation, she found from the man’s confession that the man always beat around the bush instead of coming out and saying what was on his mind (p. 206). Through the example of the type “excuse, reason, explanation,” the writer

compares, discusses, and underlines that Greek is beat around the bush than American. The first example is taken from Gus conversation for Greek character when Gus rejecting Maria's suggestion to accept Toula's relationship with an American guy,

Maria : She didn't do this to you or to me. They fell in love. It happens.

Gus : Is he a good boy? I don't know. Is he from a good family? I don't know. Is he respectful? I don't know, I don't know because nobody talks to me about nothing no more. A respectful boy would come here and ask for my permission.

My daughter engaged to a *xeno*. I always think she's going to be married in the Greek Orthodox Church. Why is she doing this to me?

From the utterances of Gus conversation, it intends that Gus assumes Ian is not a good boy and respectful since he has not ask permission to Gus to date his daughter. The following conversation is Ian's refusal towards Toula's suggestion. It is served in order to be a comparison of Gus utterance,

Toula : No one in my family has ever gone out with a non-Greek before. No one.

And you're...you're...

God, you're just, you know, wonderful. But I just don't see how this is going to work out. So...

Ian : Work out? What's to work out? We're not different species. Yes, we come from different backgrounds, and hey, here's some news about my life, to this point. It's boring. Then I met you and...you're interesting and you're beautiful and fun. And you've got a weird family. Who doesn't?

I just want to spend some time with you. I just want to spend a little time with you.

In Ian's conversation, it seems that he is trying to give a clear explanation to Toula, the reasons why he does not accept Toual's idea.

Another examples also occur when Ian is refusing Toula's request to avoid any problems by asking Ian to go somewhere with her,

Toula : I just feel like we can't get married. Not like this. It's like...when I'm with you I'm so happy but

(MORE)

My family is so ...unhappy and our wedding should be this joyous thing. But, it won't be for them because it can't be in our Church. So, let's just go somewhere. Please, let's just go.

Ian : Hey, I love you.

Toula : Why? Why do you love me?

Ian : Because I came alive when I met you.

Toula : But my family...

Ian : You're a part of your family and I'll do anything...whatever it takes to get them to accept me because you're my whole life now. We're not going to skulk off and get married..as if we're ashamed of ourselves. Okay?

The following conversation is about Gus's refusal towards Toula's suggestion to keep the party as small as possible,

Toula : Dad, the thing is that we just want to keep it small. It's like you'd rather go bankrupt than insult anyone from the church.

Gus : Toula...I come to this country with \$8 in my pocket...to make all this for you.

And...who knows how long I'm going to be alive?

Compared to Gus' utterances, Ian's explanation to refuse Toula is clearer. Besides, it is easier to understand what Ian's intend that he will try to make Toula's family accept their relationship than Gus utterance which is not clear enough to be understood. Gus' utterance is difficult to interpret, it might be clearer if he says that he wants to satisfy his children (in this context is Toula) during his life.

From those examples above, it is obviously seen that the two utterances of Gus and Ian are in the same length explanations. But, after the writer analyzed more the writer notices that Gus is more unclear than Ian. Therefore, the writer interprets that Greek does not say what on his mind but going around and gives

unclearness reasons and explanations than American character. It might be because the cultural background is influencing the way they speech.

Getting the result of refusal strategies towards various addressees, the writer assumes that the types of topic influence the addressers more in choosing the strategies than social status and social distance. It because a particular type is used by the characters to refuse various addressees, for example, taken from American character, Ian uses “excuse, reason, explanation” to equal-intimate, subordinate-intimate, superior-distant, superior-intimate, and equal-distant except to subordinate-distant (the writer had concluded all the addressees according their social status and social distance with the addresser). For example, toward the equal-intimate

Mike : All right, let’s go.

Ian : What do you mean? I just got here.

Ian uses this type towards equal-distant addressees

Nick : Hey, Ian, good to see you man. Listen, I really think you should say, “Eho tria arhidia.” It means, “Everyone, come in the house.” Everyone will really like it.

Ian : I’m not falling for that again.

For those examples, American character uses “excuse, reason, explanation” to different addressees. It might be because the topic of the conversation is influencing the character to choose the strategy of “excuse, reason, explanation.” The choice of refusal strategies used by Greek or American are not based on social status or social distance of the addressees. Thus, the writer did not find the differences from the perspective of the addressees.

All of the discussions above had answered all the curiosity of the writer about the differences between Greek and American characters since ethnicity influence people’s speech. As the conclusion, the writer assumes that there are two differences of Greek and American male main characters. The first difference concerns with the different types used by Greek and American toward requests, offers, and suggestions that are American never uses “acceptance that functions as a refusal” while Greek uses it and Greek uses “excuse, reason, explanation” only toward suggestions whereas American uses it toward requests, offers, and

suggestions. The second difference is that Greek's speech is not as direct as American's speech.