



**AN ANALYSIS OF IMPLICATURE IN FAST FURIOUS MOVIE  
BASED ON RELEVANCE THEORY**

**A THESIS**

**In Partial Fulfillment of the Requirements for  
The Bachelor Degree Majoring Linguistics in English Department  
Faculty of Humanities Diponegoro University**

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SEMARANG  
2015**

## **PRONOUNCEMENT**

The writer states truthfully that she compiles this thesis by herself and without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, October 2015

Zahro Laila Nur

## MOTTO AND DEDICATION

*“The only courage that matters is the kind that gets you from one moment to the next.”*

- **Mignon McLaughlin** -

*“A room without book is like a body without soul.”*

- **Marcus Tullius Cicero** -

*This paper is dedicated to  
Linguistic enthusiasts*



## **VALIDATION**

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## ACKNOWLEDGMENT

Praise be to God Almighty, who has given strength and true spirit someone thesis on “An Analysis of Implicature in Fast Furious Movie Based on Relevance Theory” came to a completion. On this occasion, I would like to thank all those people who have contributed to the completion of this research report.

The deepest gratitude and appreciation are extended to Dr. Deli Nirmala – my advisor – who has given her continuous guidance, helpful correction, moral support, advice, and suggestion, without which it is doubtful that this thesis came into completion.

My deepest thank also goes to the following:

1. Dr. Redyanto M. Noor, M.Hum, as the Dean of Faculty of Humanities c
2. Sukarni Suryaningsih, S.S., M.Hum., as the Head of English Department Diponegoro University Semarang
3. Dr. Deli Nirmala, M.Hum., as my academic advisor.
4. All lecturers of English Department. Thanks for the knowledge and experience.
5. The writer’s super dad and mom who always pray and support endlessly for their daughter.
6. The writer’s beloved brother, Royyan.
7. The writer’s super mates, Azzahra, Zee, Vera, Nina, Aldeana and Yohan.
8. The writer’s KKN mates, Dian and Venti.
9. The writer’s classmate, Sasing Class E.
10. The writer’s senior high school mates, Annisa, Aris, Bibeh, and Arfi.

The writer realizes that this thesis is not perfect. Therefore she will be glad to receive any criticism and comment in order to make this thesis better.

Finally, the writer expects that this thesis will be useful to the reader who wishes to learn something about individual psychology in the case of the practice in the society.

Semarang, October 2015

The writer

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## Abstrak

Percakapan merupakan komunikasi verbal antara penutur dan mitra tutur dalam rangka bertukar informasi. Dalam percakapan, seringkali makna yang hendak disampaikan penutur melalui tuturannya terasa lebih banyak dari apa yang diucapkan. Dalam ranah pragmatik, hal ini disebut dengan implikatur. Penulisan skripsi ini bertujuan untuk mengungkap maksud yang terkandung dalam percakapan antar pemain di film *Fast Furious*. Untuk menemukan maksud-maksud dari implikatur tersebut, ada beberapa strategi yang ditempuh yakni melalui *disambiguation, reference solution, and enrichment process*. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Metode yang digunakan dalam menganalisis data dalam penelitian ini adalah metode padan dengan tehnik *referential, pragmatic, dan reflective and introspective*. Dari hasil analisis, ada maksud yang terkandung dalam tuturan pemain di film yakni meyakinkan, mengancam, menolak, merendahkan, memuji, mengejek, memperingati, membuat cemburu, dan merasa terpuji. Dalam prosentase, maksud untuk meyakinkan memiliki prosentase paling tinggi dimana maksud tersebut sering terjadi dalam percakapan di film *Fast Furious*.

**Kata kunci:** *implicature, disambiguation, reference solution, enrichment process.*

## CHAPTER I

### INTRODUCTION

The writer presented this final assignment in a systematic writing. This chapter contains background of study, research questions, purpose of the study, scope of the study, previous studies, and organization of the writing. Here is the following explanation.

#### 1.1. Background of the study

Human, as a social creature, can not avoid communication. As living organisms, they have to socialize each other to fulfill their needs. In everything they have, they must be able to share to other people. For example, for someone who has a current feeling to his opposite gender, must say it to her by giving words that can persuade her. Finally people can know their feelings each other and live side by side. There are still more people's necessities which must be fulfilled through communication. Communication works between one and other people if they use or give any signs or languages to others. However, the need for communication itself is united in human's cognition, body, and other part of their lives.

Pragmatics is a branch of linguistic studies which deals with the relation between signs or linguistic expressions and their users (human).

According to Yule (2003), pragmatics is the study of speakers' meaning inside a given context which leads to more being communicated than actually said. This study will show the intended meaning of speakers' utterances through relevance theory. In this research, the writer took one of pragmatic branch which is called Relevance Theory.

Relevance theory proposed by Sperber and Wilson is the theory in pragmatics about how hearer interprets speaker's meaning by describing the utterance in relevant ways. However, people are communicating something because they have a communicative intention to their hearers. In finding what speaker intends, the hearer must be able to reconstruct the meaning of the utterance. In this research, the writer analyzes the data using theory of Explicature and Implicature.

Explicature and Implicature are two main parts in relevance theory. In this research, the writer focuses on how the implicature can function as many things because sometimes people often imply their saying for aiming something. It could be easier for them to say implicitly rather than they have to directly say what they intend.

Such a cognitive approach to pragmatics, it then can be applicable to movie language. The utterances that are spoken by the characters in the movie are texts. It also explains and helps viewers to reconstruct the communicative meaning intended by the director of the movie. In this research, the writer

used Fast Furious movie as her data to help viewers catch the intended message of the character's utterances using relevance theory. The writer chose the conversation which contains the implicit meaning inside the utterances. The writer chose this movie because Fast Furious is one of legend movie in this era. Many people are always waiting for the next sequel of the movie. However, the writer sometimes finds interesting conversations in characters' utterances that invite her to analyze the conversation. The writer hopes this research can help viewers to clearly understand what the intended message proposed by the director through the character's utterances.

#### 1.2. Research Question

In this research, the writer proposed two research questions as a foundation in conducting this research.

- a. What are the speaker meanings implied by the characters in Fast Furious movie?
- b. What are the strategies used to find the speaker meanings implied by the characters in Fast Furious movie?

#### 1.3. Objective of the Study

After making the research questions, the writer also makes the objective of the study as follows.

- a. Describing the speaker meanings implied by the characters in Fast Furious movie

- b. Presenting the strategies used in finding the speaker meanings implied by the characters in Fast Furious movie.

#### 1.4. Scope of the Study

In order to make this research accurate and effective, it should have a clear limitation. The writer limits the research in finding the aims using three main theories, Relevance theory, Implicature and Explicature. The theory that the writer used is proposed by Sperber and Wilson. The implicature that the writer tried to find out is a distinct different with the implicature proposed by Grice.

In this research, the writer tried to analyze the conversation between the characters in Fast Furious movie. The writer limits the data by eliminating the utterances and picking up which contain the implicit meanings or implicature. There are actually seven sequels of the movie, but the writer only took one of them.

#### 1.5. Previous Studies

To support this research, the writer takes five relevant research for the previous studies. These five research have several similarities and differences with the writers' which could engage the quality of the research itself. The first is Implicature analysis on Comic Strip "Kartun Benny dan Mice" Published on Sunday Edition of Kompas Daily proposed by Rianti Andargini S. in 2006. She tried to figure out the implicatures that are found in the comic.

In one side, her research has the same topic as the writer's which is about implicature. However, she used different theories to analyze the implicature. Rianti used theory of cooperative principle and speech act to find out the implicature of conversation. The writer chooses this research as her previous study because she wants to give evidence that implicature is not a result of breaking the rules of cooperative principle, but it comes from people's maximization of relevance in conversation. Hence the writer uses relevance theory as a foundation to conduct this research. The way she explains the method of collecting and analyzing data is clear enough. She uses documentation technique to collect the data and uses heuristic analysis to analyze the data. The result of her research is she finds several maxim violations and applied speech act theory to support her finding the implicature.

The second is "Violating Relation Maxim for Realizing Politeness Principles by The First Grade Students of SD Negeri Cacaban 3 Magelang" proposed by Citra Permanasari in 2014. The same theory, implicature, is used to help her finding politeness principle in the conversation. Firstly, she identifies the violation relation maxim in the utterance then figures out the implicature which guides her finding to the politeness principle. The object of the research is a conversation of elementary students. Citra's object of the research is the same as the writer's which is a conversation. She used a

descriptive qualitative technique to collect and analyze the data. The result of her result is she finds twelve conversations which are violating relation maxim for realizing politeness principle done by the students. The violation mostly happen because they say implicitly what they intend to communicate. Then, she also finds realization of the six politeness maxim in the conversation.

The third is An Analysis of Woody Allen's Mighty Aphrodite By Means Of Relevance Theory. This research is proposed by Ibsen Boff in 2007. This research aims to find out the implicature conversation. It also uses relevance theory as the basic theory in finding the implicature. It is explained through presenting the explicature in the beginning then describing the implicature of the conversation. It does not mention the method used in collecting and also analyzing data. The difference between Boff's research with this research is in the purpose. The writer tries to complete the previous studies by finding the speaker meanings implied by the character. The writer uses the strategies that are still rarely used by another researchers. The writer tries to complete the research by giving all information necessary in conducting research. Because Boff's research is not complete yet, the writer would like to complete the previous research.

The fourth is Conversational Implicature Analysis on Same Dawson's Utterance in I Am Sam Movie. This research is proposed by Dwi Ratih



Nolaputri in 2012. This research aims to find which Sam's utterances are containing conversational implicature, understanding the real meaning of Sam Dawson's utterances which contain conversational implicature, and figuring out whether there is any relation between Sam Dawson's character and the way he speaks. The type of research is same as the writer's which is a descriptive qualitative research. The method and technique used in collecting and analyzing the data are also the same which are SBLC technique. However Nolaputri did not mention the technique to analyze the data. The difference between Nolaputri's research with the writer's is in the aims. The writer tried to make a development by finding the function of implicature. The theory used is different whereas the writer uses Sperber and Wilson theory and Nolaputri uses Grice's theory.

The fifth is Interpretation of Utterances based on Relevance Theory: Toward the Formalization of Implicature with the Maximal Relevance. It is proposed by Sayaka Minewaki in 2004. This research aims to formalize the interpretation with the maximal relevance. This study also uses relevance theory proposed by Sperber and Wilson. The lack of this research is the writer did not explain clear enough what the population or sample she used in conducting the research. The technique used is distributional technique. However, this research is different with the writer because the writer also

describes the strategies used in finding the implicature in the data or conversation.

#### 1.6. Organization of the Writing

To make the writing process systematic, the writer has to arrange the outline of the research. The following is the outline for this research.

Chapter I is introduction. It consists of background of the study, research question, purpose of the study, scope of the study, previous study, and organization of the writing.

Chapter II is literature review. In this chapter, the writer presented the theories that support her research. Those theories are Relevance theory, Explicature and Implicature.

Chapter III is research method. It describes type of the research, data, population and sample, method and technique of collecting data, and method and technique of analyzing data.

Chapter IV is data analysis. The writer presented the data and analyzed them in this chapter. The writer identified each utterances using relevance theory then finally found the speaker meanings implied by the characters in Fast Furious movie.

Chapter V is the last chapter which brings the writer into the conclusion.

## CHAPTER II

### LITERATURE REVIEW

In this chapter, the writer presents the theories which are necessary for this final project. There are three main theories as a foundation to conduct this research. The first is Relevance Theory by Sperber and Wilson. Using this theory, the writer presents the analysis by proving that the speaker's contribution has given relevant codes to make the hearer catches the implication of what the speaker intends or means. The second is Explicature. This theory helps the writer to construct the explicit assumption before finding the implicature. The last is Implicature. It is used to find the speaker's intended meaning through the explicature and the context of utterance.

#### 2.1. Relevance Theory

The relevance theory that is proposed by Sperber and Wilson is basically based on Grice's theory of language use. Grice describes the theory as Cooperative Principle and divides it into four maxims; Maxim of Quality, Maxim of Quantity, Maxim of Relevance and Maxim of Manner. Grice stated that someone has to make his contribution as required (four maxims) in order to make a good conversation in which he is engaged. However, Sperber and Wilson stated, "One of Grice's main contribution to pragmatics was to show how, in the event of such an apparent violation of the cooperative principle,

and hearers are expected to make any additional assumptions needed to dispose the violation” (Sperber and Wilson, 1983:35). They do not agree with Grice’s theory about language use because according to them, the basic principle of relevance theory is about an utterance that is precise and predictable enough to deliver the hearer toward the speaker’s meaning. The aim is to describe in realistic terms what these expectations mean and how people may give an empirically contribution of conversation (Horn, 2004:607-608).

This theory has developed in several stages. According to relevance theory, someone who has relevant implications or expectations is not just because he is expected to obey cooperative principle. However the search of relevance is actually the basic of human cognition itself. People may accept some thoughts or stimulus if they are relevant for them. When an utterance is relevant to an individual, it means the process in a context of conversation gives a positive contextual effect.

When hearer is receiving a stimulus from speaker, he may not receive the entire stimulus. He may pick out which the stimulus are more relevant for him in a conversation. According to relevance theory, the greater contextual effect in the context achieved, an assumption is more relevant to an individual. What makes an assumption is more or less relevant is not just a contextual effect but also the processing effort of the implication in the

context. Thus, Sperber and Wilson (1986:125) illustrated the degree of relevance as follows:

- Relevance

Extend condition 1: An assumption is relevant in a context to the extent that its contextual effects in the context are large.

Extend condition 2: An assumption is relevant in a context to the extent that the effort required to process it in the context is small.

Within this framework, humans will maximize the relevance of the inputs they receive to make the process of making arguments more efficient. Horn (2004:610) claims that “Humans do have an automatic tendency to maximize relevance, not because we have a choice in the matter – but because of the basic way our cognitive system has evolved”. The tendency to maximize relevance makes it possible to attract the hearer’s mental state or attention. The speaker attracts the hearer’s attention by the stimulus and it shows that the speaker wants to communicate something. This stimulus is an ostensive stimulus. In this part, relevance theory calls it as Ostensive – Inferential Communication.

Sperber and Wilson (1986:155) described the definition of ostensive – inferential communication as

The communicator produces a stimulus which makes it mutually manifest to communicator and audience that the communicator intends, by means of this stimulus to make manifest or more manifest to the audience a set of assumptions.

It means that when someone is trying to build an ostensive communication, he will maximize the relevance of the utterance by attracting hearer's attention by giving something that most relevant. Besides making manifest to an audience about someone's intention, Ostensive – inferential communication also aims to make relevant a basic layer of information. It is described in term informative and communicative intention. Informative intention is the intention which informs an audience about something while communicative intention is the intention which informs an audience about someone's informative intention. When a hearer has understood what speaker intended, it means the communicative intention has fulfilled – and the hearer recognized the informative intention (Horn, 2004-611). Relevance theory deals with ostensive communication.

## 2.2. The Principle of Relevance

An act of ostension must attract the hearer's attention to be a succeed communication. In other words, an ostensive communication can not succeed unless the audience pays attention to the ostensive stimulus. It is clear that people will pay attention to a phenomenon which is most relevant for them. Sperber and Wilson proposed two principles of relevance as follows

- a. Cognitive Principle of Relevance:  
Human cognition tends to be geared to the maximization of relevance
- b. Communicative Principle of Relevance:  
Every act of ostensive communication communicates the presumption of its own optimal relevance.

Relevance is a potential property not only of utterances and phenomena, but also thought, memories and conclusion of inferences. Cognitive Principle of Relevance describes that human's cognitive tends to process the inputs which are the most relevant for them. Communicative Principle of Relevance describes that an ostensive communication convey the presumption of optimal relevance. Sperber and Wilson defined the presumption of optimal relevance as follows:

Presumption of relevance:

- a. It is relevant enough when the speaker wants to make a set of assumption to be worth the hearer's processing effort.
- b. The ostensive stimulus is the most relevant way to communicate.

According to those principles, the hearer expects presumption of optimal relevance after receiving the speaker's ostensive stimulus. Then, the hearer starts inferring in order to get the interpretation of the utterance.

Relevance is a matter of degree. Relevance is derived from terms of cognitive effect and processing effort. The maximal relevance has a high contextual effect with a low processing effort. Sperber and Wilson introduced the concepts of contextual effect as; contextual implication, strengthening existing assumption, and contradiction and elimination of false assumptions (Sperber and Wilson, 1986:114)



The first concept of contextual effect is a contextual implication. They defined the contextual implication as new information or conclusion which deduced from the input received and the context of utterance. The second concept is strengthening existing assumptions by giving further evidence to the utterance. The last is contradiction and elimination of false assumptions. If the existing assumption and new information are contradictive, the weak one has to be eliminated.

### 2.3. The Meaning of Utterance

The concepts of contextual effects, as mentioned before, are necessary for the description of the comprehension process. Horn (2006:613) stated that if the hearer wants to make his implication of utterance as his relevant expectation, he has to follow the path in knowing the cognitive effects (implicature, disambiguations, and etc) and stop doing it when his relevant expectations are fulfilled. Those descriptions can be divided into three numbers of explanations:

- a. Constructing the explicit content (Explicature).
- b. Constructing the implicit intended assumption (Implicated Premise).
- c. Constructing the intended contextual implication (Implicated Conclusion).

Before presenting the ways for the hearer finding his relevant expectations, the writer will discuss about kinds of utterance's meaning based

of relevance theory. Sperber and Wilson (1998:182) divided the utterance meaning into two parts; explicature and implicature.

#### 2.4. Explicature

Sperber and Wilson stated that explicature is an assumption which is explicitly communicated. The assumption can be explicit if it is a development of logical form that is encoded by the speaker.

#### 2.5. Implicature

Implicature is an assumption which is not explicitly communicated by the speaker. It is implicitly communicated. Then, implicature is divided into two kinds; implicated premises and implicated conclusions, to complete the comprehension process.

To prove the comprehension process above, here are the following examples:

(1) (a) Ana: Would you drive a Ferrari?

(b) John: I wouldn't drive any sport car.

We assume that (1b) is an ordinary answer and we have to take attention to this because this propositional form does not directly answer the question (1a). However, it gives John immediate access to retrieve information about sport cars which includes:

(2) Ferrari is a sport car.

The comprehension process which contains assumptions (2) and (1b) will bring us to a contextual implication (3):

(3) John would not drive a Ferrari.

Looking at this situation, John in producing (1b) has not directly answered Ana's question. Hence normally he can not expect his answer is relevant for Ana unless he made his contribution manifest. Thus he implied those manifest contributions in his answer which is an implicature of his utterance. An implicature is a contextual assumption or implication which a speaker intended to make manifest to the hearer. Then, we will distinguish two kinds of implicatures: (2) as an implicated premise of (1b) and (3) as an implicated conclusion.

Implicated premises must be supplied in hearer's memory either they have to retrieve those informations in their memory or construct them by developing assumptions which are retrieved from their memory. It is possible to identify because they lead to an interpretation consistent to the principle of relevance and they are the most manifest premise to construct. Implicated conclusion is derived or deduced from the explicature of the conversation and also the context. It is possible to identify such conclusions as implicatures because the speaker must expect the hearer to derive those conclusions that he intends his utterance is fully manifest and relevant to his hearer. Thus, implicated premise and implicated conclusion are both identifiable as part of interpretations consistent with the principle of relevance.

Implicature is also different from connotative meaning. Connotative meaning refers to what is communicated by virtue of what language refers to. It may vary according to culture, background or society. It depends very much on how an individual or society perceives word.

## CHAPTER III

### RESEARCH METHOD

In this chapter, the writer presented the process of collecting and analyzing the data. This chapter contains four sub-chapters. The first sub-chapter is the type of research that used in conducting the study. The second is data source. The third sub-chapter describes the population and sample of data. Method of collecting data will be in fourth. And the last one describes a method of analyzing data.

#### 3.1. Types of Research

The type of the research the writer conducted is a descriptive qualitative because it explains systematically a situation or area of interest factually and accurately by providing the facts that support the analysis. This is a detailed description of specific situation using interview, observation or document review. It depends on the person involved and his surrounding through his language. By using this descriptive qualitative method, the writer will present the speaker meanings implied by the characters in Fast Furious movie. This also describes that the writer takes the conclusion of the findings through the collected data explained before.

#### 3.2. Data Source

The most important thing in conducting research is the accuracy of collecting the data. According to how the data are collected, there are two kinds of data. The

first is a primary data which is collected directly from the source of the object. The second is a secondary data which is collected from another source of information or another researcher (previous studies).

The data used in this research is a primary data. It is the whole utterance of the characters in the movie. The writer collected the script transcription of the movie by downloading them from [www.subscene.com](http://www.subscene.com). The writer also rechecked the accuracy of the script transcription by watching directly the movie.

### 3.3. Population and Sample

Population is the whole objects of the research. Arikunto (2002:108) stated that population is all the elements which are the object of the research. When a researcher conducts a research, he has to determine the population. Population is also defined as a group of people or items about which information is being collected (Hadi, 1980:56).

According to the statement above, the population of this research is the utterances of all characters in Fast Furious movie that contain implicature which are derived from how they (the propositional form of the utterance) are developed. Total of the population is the utterances.

Sample is a part of population that will be analyzed. The writer uses all character's utterances in Fast Furious movie which contain implicature.

### 3.4. Method of Collecting Data

In this research, the writer used *Metode Simak* in collecting data. Sudaryanto (1993:133) stated that *metode simak* is a method used by the researcher by paying a good attention to the use of language the researcher conducted. According to that, the writer paid a good attention to the use language by the characters in Fast Furious movie.

The technique used by the writer in *Metode Simak* is *Tehnik Simak Bebas Libat Cakap (SBLC)*. The SBLC technique means the writer does not involve in the conversation, conservation, or dialog in which the writer collect the data of the research. The writer does not act as a speaker who faces her interlocutor in the dialog. The writer only acts as an observer with a good attention in the conversation she took as her data. In SBLC technique, the writer is not involved directly in data formation because she only acts as an observer (Sudaryanto, 1993:134).

### 3.5. Method of Analyzing Data

The writer used identity method to analyze the data. This method is used to identify the aspects that are investigated. It requires the equivalence of the non-linguistic aspect studied (Sudaryanto, 1993:13).

The writer also used referential, pragmatic identity, and reflective and introspective method as sub method from identity method. The writer used referential identity method to identify words that refer to something or some identities in the

conversation. Pragmatic identity method is used for analyzing the data that contains pragmatic concern like implicature. The last, the writer use all of her linguistic experiences to identify the data. To be able to know, describe and identify the data, the writer should utilize the writer's role as a speaker of the language optimally without being involved directly to the conversation. That is why reflective introspective method is necessary.



## CHAPTER IV

### ANALYSIS

In this chapter, the writer presented the result of analysis. After analyzing the utterance of the characters in Fast Furious movie, the writer found that there are 21 utterances that contain implicit meaning or implicature. In each utterance, the characters of the movie tend to communicate a set of assumption that the writer concluded them into eight kinds of speaker meaning. Those kinds of speaker meaning which are implied by the characters of the movie are for rejecting, threatening, convincing, feeling sad, making jealous, praising, giving a satire, and underestimating someone. However, the most frequently happened in the utterance is the characters of the movie who tried to convince someone else by saying the utterance implicitly.

To show the implicature, the writer identifies the utterance through disambiguation, reference solution and enrichment process. The writer presents the explanation of those three developments of logical form of the utterance based on the relevance theory by Sperber and Wilson. Disambiguation is achieved by decoding and evaluating the ambiguous words inferentially. Reference solution is a strategy of how a listener can find the possible referent of each word in speaker's utterance that is consistent with the principle of relevance. The last is enrichment process. The schema and context of the utterance might be enriched if the terms in a conversation are semantically incomplete.

Based on the strategy taken, the writer found the speaker meanings implied by the characters and the frequency in Fast Furious movie. See the following table:

Table 1: Percentage of speaker meanings implied in Fast Furious movie

<b>Number</b>	<b>Implicature</b>	<b>Frequency</b>	<b>Percentage (%)</b>
1.	Convincing	5	27.8
2.	Threatening	2	11.1
3.	Rejecting	2	11.1
4.	Underestimating	3	16.7
5.	Praising	2	11.1
6.	Satirizing	2	11.1
8.	Making jealous	1	5.6
9.	Feeling sad	1	5.6
<b>Total</b>		18	100

From table 1 above, it can be inferred that in this movie the characters more often convince other people by saying it implicitly. Convincing got the highest frequency from another speaker meanings found in the data. The writer presents the utterances that are identified as in table 1 in the appendix.

Fast Furious is a kind of movie which takes a friendship and love value more than another value in its story. The characters of the movie convince their friends and their boy/girlfriend to believe that they really care and love them. In friendship, convincing is necessary to make two people are getting better after fighting each other. Another friend has to convince them in order to believe on their friendship. It also occurs in love value. Convincing is very necessary for someone who wants to make his girlfriend believe on his feeling. Because friendship and love are the most things valued which exist in the movie, the possibility of convincing is higher than other meanings. See the following example.

196) Dom : There was a time when I didn't know you.

197) Vince : **That was in the third grade!**

The context of the utterance is when Dom and friends are doing an illegal street race in city town. Police came when they had finished the race. Each of them was saving themselves in order not to get caught by the police. Dom as a police fugitive almost gets caught by the officer and he run away. However O'Conner known as his new friend saved him. Dom gets mad to Vince because they left him and said that utterance.

After knowing the context, the writer identified the utterance using the several strategies. Disambiguation and enrichment process can be applied in finding speaker meaning implied by the characters in this utterance. We take a look at (197) "That was in the third grade!" It must be clear what the words "that was" means.

Disambiguation is achieved by decoding and evaluating the ambiguous word inferentially. “That” linguistically means determiners pointing to things, situation, people and etc. In this part, “that” means the situation where Dom and Vince begin their friendship. The word “was” is in the form past of be. It means that it has been a long time ago they begin their friendship.

Enrichment process also can be applied in finding the speaker meaning. Vince by saying “That was in the third grade!” tried to communicate a set of assumption to Dom behind the explicature of the utterance.

Explicature: Vince says that it all begins in the third grade of elementary school.

The schema of the utterance should be enriched which means it has been a long time since the third grade they were together. From “the third grade” the writer enriched the schema to a new interpretation which is obtained from the relation between the context and the semantic interpretation solution. Vince tries to convince and reminds Dom about when their friendship began and last long. It is not a short time but a long time. It also implies that there is something in the third grade. According to the movie, it has been a long time that Vince is considered as “unknown”. When he was young, he could not be a matured man. He is till childish when he was with Dom in that time. In the other hand, Vince is mature and responsible man now. Vince tried to convince Dom about the difference of his

behavior between in the third grade and now. However, Dom really knows him from they were in the third grade.

Implicature: Vince is trying to convince Dom by comparing his behavior from the third grade until now that he has been a mature and responsible man.

It seems not relevant what Vince responded to Dom's saying. However, based on relevance theory, the speaker will maximize the optimal relevance in his utterance to make his utterance manifest to his listener. It is what Vince did in his utterance by saying it implicitly to convince Dom.

To elaborate the speaker meanings implied by the characters in Fast Furious movie's conversation, the writer found that there are three strategies which will be explained in the table as follows.

Table 2: Types of Strategies for Finding Speaker Meanings Implied by the Characters in Fast Furious Movie

<b>Number</b>	<b>Development of Logical Form</b>	<b>Frequency</b>	<b>Percentage (%)</b>
1.	Disambiguation	6	33,3
2.	Reference solution	6	33,3
3.	Enrichment process	6	33,3
Total		18	100

From table 2, the result of analysis shows that the frequency of each strategy used in finding speaker meaning is equal. From the result, the writer may infer that in finding the speaker meanings, we can use those three strategies directly. One sentence can be identified through disambiguation only, disambiguation and referene solution or the three strategies simultaneously. The three strategies can be used interchangeable in finding them.

The complete explanation of the strategies used by the writer will be presented in the next subchapter.

#### **4.1. Speaker Meanings Implied by the Characters in Fast Furious Movie**

The writer found that there are speaker meanings implied by the characters in Fast Furious movie. In this part, the writer presented the explanation of each kind of speaker meanings found in the utterance as follows.

##### **4.1.1. Convincing**

In this movie, the characters more often say what they intend implicitly to convince someone else. Convincing is an action of someone to make her listener more believe what they say. The writer finds there are four utterances showing that they use this kind of strategy to convince others. We take a look at this example of how they say implicitly to convince others in conversation of Fast Furious movie.

409) Brian : All right. How did the team come to be?

410) Mia : Well, that's a whole lot of history.

411) Brian : **I've got time.**

The context of the utterance is when Brian and Mia are having a date in the café. They are trying to know each other by telling their own life stories. Brian begins with a question about how the team, Dom and friends are gathered. Mia answered that is a long story to tell and Brian responded by saying (1c)

To find the implicature of (1), the writer used disambiguation strategy. “I’ve got time” sounds ambiguous whether Brian got the time to waste or for another reason. In order not be confused by the words, the writer presents the explanation by relating to the context of the utterance. Mia said that it is a long story and Brian said that he got time. First, the writer explained that “Time” in (1c) refers to the present time that Brian has when he is there with Mia. Second, he gets time means he has time to hear the story from Mia.

Explicature: Brian tells Mia that he still has a time to hear the story

However, based what Mia stated, she is unsure to tell the whole story because it is a very long journey to tell for her. In addition, Brian is a stranger for her and her family (Dom and friends). That is why Mia stated that this is kind of long story. By saying “I’ve got time”, Brian wants to convince Mia that he can be a close person whom she can share the story with. Finally it can be inferred that:

Implicature: Brian tries to convince Mia that he wants to be a close person to her by giving a freedom to Mia telling the story.

This meaning also happens in another utterance in the movie. Because it has a highest percentage based on the analysis, it often appears in the conversation. See the following example.

196) Dom : There was a time when I didn't know you.

197) Vince : **That was in the third grade!**

The context of the utterance is when Dom and friends are doing an illegal street race in city town. Police came when they had finished the race. Each of them was saving themselves in order not to get caught by the police. Dom as a police fugitive almost gets caught by the officer and he run away. However O'Conner known as his new friend saved him. Dom gets mad to Vince because they left him and said that utterance.

After knowing the context, the writer identified the utterance using the strategies explained in the previous chapter. Disambiguation and enrichment process can be applied in finding implicature in this utterance. We take a look at (197) "That was in the third grade!" It must be clear what the words "that was" means. Disambiguation is achieved by decoding and evaluating the ambiguous word inferentially. "That" linguistically means determiners pointing to things, situation, people and etc. In this part, "that" means the situation where Dom and Vince begin their friendship. The word "was" is in the form past of be. It means that it has been a long time ago they begin their friendship.



Enrichment process also can be applied in finding the implicature. Vince by saying “That was in the third grade!” tried to communicate a set of assumption to Dom behind the explicature of the utterance.

Explicature: Vince says that it all begins in the third grade of elementary school.

The schema of the utterance should be enriched which means it has been a long time since the third grade they were together. From “the third grade” the writer enriched the schema to a new interpretation which is obtained from the relation between the context and the semantic interpretation solution. Vince tried to convince and remind Dom about when their friendship began and last long. It is not a short time but a long time. It also implies that there is something in the third grade. According to the movie, it has been a long time that Vince is considered as “unknown”. When he was young, he could not be a matured man. He is till childish when he was with Dom in that time. In the other hand, Vince is mature and responsible man now. Vince tried to convince Dom about the difference of his behavior between in the third grade and now. However, Dom really knows him from they were in the third grade.

Implicature: Vince is trying to convince Dom by comparing his behavior from the third grade until now that he has been a mature and responsible man.

It seems not relevant what Vince responded to Dom’s saying. Based on relevance theory, the speaker will maximize the optimal relevance in his utterance to

make his utterance manifest to his listener. It is what Vince did in his utterance. The implicature that found in this utterance is Vince said that their friendship has begun from the third grade in elementary school. It is used by Vince to convince Dom about their kinship.

#### 4.1.2. Threatening

The second speaker meaning that is found is how the character of the movie threatens someone else. Threatening is an action to make someone afraid of him (the speaker) or forbid not to do something he says. The writer found there are three utterances in the conversation showing that the characters of the movie are threatening other people in their surrounding. Here is the example of how the character is threatening his listener by saying what he wants implicitly.

388) Dom : You got big plans tonight?

389) Brian : Yeah. We're going out to dinner.

390) Dom : **You break her heart, I'll break your neck.**

391) Brian : That's not gonna happen.

The context of the utterance is Dom asks Brian whether he has a plan to go out or not with his sister, Mia. In fact, Brian planned to have a dinner that night with Mia. It is surprising for Dom and he said the utterance in (1c).

The writer used enrichment process to find the implicature of the utterance. Using enrichment process, the writer enriched the schema of the utterance. From “You break her heart” the writer enriched the schema to a new interpretation which is obtained from the relation between the context and the semantic interpretation solution.

Explicature: Dom will make Brian sick if Brian breaks Mia’s heart.

From the context of the movie, a man who invites a woman to go out for dinner it means that he has a current feeling for the woman. It is what makes Dom surprised knowing Brian invites his sister to have a dinner together. In addition, Brian is a stranger for Dom and friends. Dom has not known yet about Brian life’s background. That is why Dom still does not believe on Brian to go out with Mia.

Because Dom does not trust Brian yet, he tries to threaten Brian by saying the utterance. It means that Brian should not break Mia’s heart. Based on shared knowledge, breaking heart means make someone sad, angry, disappointed and etc. “I’ll break your neck” should be enriched to Dom will make Brian die because he will break his neck.

Implicature: Brian should not do anything stupid or break Mia’s heart because he is a stranger for Dom’s family.

From the new interpretation, it can be inferred that Dom is watching over Brian about what he will do to his sister. It could be assumed that implicature implied by Dom is for threatening Brian.

### 4.1.3 Rejecting

People are saying what they intend using their own ways. Sometimes they hide the meaning of the words by using implicature in their speaking and sometimes they directly say what they intend. Rejecting means refusing someone's invitation, feeling, application, or anything that other people offer. In this movie, there are utterances that the character showed by using implicature to reject someone else's invitation. The reason why the characters using implicature for rejecting is it could be a soft way to refuse without hurting others. Look at the example of this kind of speaker meaning:

303) Brian : I think we should go out sometime.

304) Mia : **No, I don't date my brother's friends.**

This conversation takes place when Brian and Mia are in the kitchen having a nice talk. Brian tries to invite Mia to date with him because he tried to convince Mia that he likes her and wants to be her boyfriend.

For this speaker meaning, the writer used enrichment process and also reference solution to identify it. Reference solution is necessary to find the implicit meaning of the utterance. The words "my brother's friend" refer to a group of people who have a certain relationship with Dom (Mia's brother) and Brian is one of those people involved as Dom's friends. It is clear whom the people Mia refer to in her explanation.

The second strategy used is enrichment process. If we just see the sentence “No, I don’t date my brother’s friends” we could not understand the background of the conversation it self. That is why we have to enrich the schema of the utterance.

Explicature: Mia says that she never go dating with Dom’s friend.

From the words “No, I don’t date my brother’s friends” the writer enriched the schema to a new interpretation which is obtained from the relation between the context and the semantic interpretation solution which shows some functions. We have to relate the context of the utterance with the condition where the conversation takes place. Mia said that she does not date with her brother’s friend is not true because in the movie Mia ever dates with one of Dom’s friend. That is just for Mia’s reason to reject Brian’s invitation. It can be inferred that:

Implicature: Mia has not trusted Brian yet to go out together. She needs to know more about him.

Another example of rejecting as the function of implicature, also can be seen in this following finding.

278) Dom : Vince, get over here and give us a hand.

279) Vince : **Looks like you got all the help you need, brother.**

Conversation 3 takes place when Dom, Mia, Brian and all their family gathered to have a barbeque party in Dom’s house except Vince. Suddenly, Vince comes and sees Brian help to serve the barbeque with a nasty eye. The background is

Vince dislike Brian because he likes Mia either. Knowing that Vince comes, Dom asking for a help to Vince and he says those words (279)

In this part, the writer used reference and enrichment process to find the implicature. First, the writer identified the utterance using reference solution. To show the right referent of the word in (279), the writer related it to the context and shared knowledge among the characters in the movie. Vince said “you got all the help” which means there is other people helping him to serve the barbeque. Vince thinks Dom does not need his help anymore.

After finding the right referent of (279), the writer should enrich the schema of the utterance itself. From “You got all the help you need” the writer enriched the schema to a new interpretation which is obtained from the relation between the context and the semantic interpretation solution. It should be “you do not need my help anymore”. However, because Vince dislike Brian, he does not want Brian to be in the party. The implicature is Vince does not want to join the party because Brian is there and he does not want to give Dom a help. This implicature has a function as rejecting someone’s ask.

#### **4.1.4 Underestimating**

Underestimating means to guess that something is worth less or is smaller than it really is. It explains that usually someone underestimate someone else because he feels that he is stronger, bigger, taller, smarter than others and etc. This is one of the reasons why the character of the movie tends to implicate his saying or using

implicature. It is smoother to say it implicitly than to say it directly. The writer takes one of the examples from the conversation in the movie as follows.

429) Cop : Yeah. Father bailed them out. **Is this the kind of intelligence I can expect from you, O'Conner?**

430) Brian : You're gonna put this on me?

The context of utterance is Brian as a police got an assignment to be a spy in a certain criminal group. But the information that Brian gave to the cop is false. However the criminals are out of the jail because their bailed them out.

To find the speaker meaning from this utterance, the writer uses reference solution strategy. To find the implicit meaning, we have to be sure what is the right referent of the words mentioned by the speaker. It also depends on the context of the utterance. We take a look at sentence “Is this the kind of intelligence I can expect from you, O’Conner?” There is the word “intelligence” which means ability to learn, understand and think based on encyclopedic or lexical entries.

Explicature: The boss wonders is that the kind of ability that O’Conner can give while he is doing his job. The speaker refers to O’Connor’s ability as a cop to search information about the criminal he has to find. However, the boss is disappointed by him and said those words because it is not frequently happen that O’Conner gives false information. Every time O’Conner is obligated to be a spy, he always can manage the job carefully. The information he gets are always true and the

boss is satisfied with him. This happens because O'Conner is starting to fall in love with Mia, Dom's sister who is O'conner's target. In doing the job, sometimes O'Conner defends Dom instead of blames him in front of his boss. Caused by this situation, the boss underestimates O'Conner because he could not be professional in managing the job.

Implicature: the boss orders O'Conner to be professional in doing the job without include self emotion/life.

By finding the right reference for each word of the sentence, we can find the implicature. The utterance (279) implies that the boss does not satisfy with his employee. Disappointment that he feels pulls him to underestimate Brian by saying those words implicitly.

#### 4.1.5 Praising

In this part, the character of the movie showed that they use implicature to praise others. Praising is giving an admiration or approval and when someone is on the receiving end it, he or she feels great.

328) Brian : When do you need this stuff by?

329) Hector : Tomorrow, today, now.

330) Brian : Right.

33) Hector : **White boys work fast, don't they?**



We should know the context of the utterance before finding the speaker meaning. The conversation takes place when Hector came to Brian's shop ordering car equipments. After giving the list of the luggage Hector wants to buy, Brian asks when Hector wants those equipments are ready. Suddenly, Hector answered the question by saying those words.

The implicature can be found if the listener knows well the context of the conversation he/she involved.

Explicature: Hector said that white people can do the job faster.

To find the speaker meaning in this utterance, the writer applied reference solution strategy. Using reference solution strategy, the writer searched for the right referent for each word in the utterance. Take a look at "White boys work fast, don't they?" Whom the words "white boys" refer to? If we as a reader are not really sure about the meaning of the words, we should use this strategy. Based on the situation of each speaker, Brian is categorized as a white skin. From that, Hector calls him as a white man and said those words.

Implicature: Hector praises Brian because Brian is known as a hard worker in that shop and he is categorized as a white people.

It means that Hector praised Brian (a white man) because he can do the job faster.

#### 4.1.6 Satirizing

In this movie, the speaker meaning of satirizing is also found. People sometimes use humor, irony, or ridicule to expose or criticize someone else. Sometimes people satirize others by laughing or giving a serious face. To see how people in the movie use implicature for satirizing others, see the following example.

220) Brian : Damn! Muse, will you take these things off? Shit. You put them on so tight.

221) Muse : **I like realism.** You never know who's watching, Brian.

The context of utterance 6 is Brian as a faked police is intercepted by his boss, a chief of police in the middle of street. Brian is assigned to be a spy in a criminal groups and that is the time when Brian has to report his job. Pretending to catch Brian, the police handcuff him and put him in the car. Still being handcuffed, Brian arrived at police office and said (220). That is (221) as a response for Brian's complaining.

We focused on utterance (221). The writer used reference solution to solve the problem of implicature found in the conversation. Using reference solution strategy, the writer searched for the right referent for each word in the utterance.

Explicature: Mue said that he likes a realism in undercover because he will not let others know what he is doing.

Take a look at “realism” What does the word refer to? If we as a reader are not really sure about the meaning of the words, we should use this strategy. To find

the right referent, the writer relates the utterance with the context of the utterance. Based on the context, Brian is a police who masquerades as a common people. And the time he is handcuffed is he has to report his job to his boss. It means police has to be realistic with the surrounding if someone got suspicious. When Brian said that the boss put the things (the handcuff) so tight, the boss said “I like realism” refers to it must look like very real in the street. That is done in order not to make people get suspicious with them because Brian is a police too.

Implicature: Muse satirizes Brian that what must be done in doing undercover job is he can not do whatever he wants because he must obey the rule of his boss.

After knowing the right referent of the word, the implicature can be known that the boss has to be realistic even Brian is one of his employee. The boss tried to satirize Brian using implicature in his utterance.

#### **4.1.7 Making Jealous**

In love story, there are so many sequels that show some characters trying to make jealous their couples. It caused by many reasons. In fast furious movie, it happens also that some characters are trying to get an attention from their couple by making another people jealous on their relation. Making jealous is an action done by someone to get an attention from someone else or also it can be a warning to other people not to take his/her couple away from him.

22) Mia : Vince!

23) Vince: What?

24) Mia : Can I get you anything?

25) Vince: **You look good.**

This conversation takes place when O’Conner came to Mia’s café delivering a sandwich. Both of them were having a nice conversation. It seems that O’Conner likes Mia so much that he often comes to her café. While they are having a talk, Vince and the others are coming too after having a street race. Vince was shocked seeing O’Conner and her were having a nice talk because he also likes Mia. Then, Vince sat down close to O’Conner and sees him with nasty eyes trying to make him uncomfortable and Mia said it to Vince.

It seems irrelevant for Vince to say “You look good”.

Explicature: Vince said that Mia looks good/beautiful.

It may be more clear I he say “Give me an orange juice” or “A tuna sandwich is good” or etc. In this part, enrichment process is necessary for finding the intended message of Vince’s utterance. If we take a look at the context of the conversation, Vince is trying to make the condition clear that he likes Mia too. In this scene, Vince said those words by smiling to Mia and also O’Conner. Vince was trying to make O’Conner jealous because he also wants to get Mia’s attention.

Implicature: Vince wants to make Brian jealous because he also likes Mia.

#### 4.1.8 Feeling Sad

The implicature also can express how someone feels sad. In this movie, the character prefers to imply his utterance to express his feeling. Here is the following example of it.

416) Mia : Dom's like.... He's like gravity. Everything just gets pulled to him.  
Even you.

419) Brian : The only thing that pulled me in was you. Being friends with your brother is just a bonus.

420) Mia : That's good. **It's nice to come first every once in a while.**

The context of the utterance is when Brian invites Mia to date with him and Mia accepts it. They are sitting on the corner of the cafe and having a nice talk. Brian likes Mia and he tries to seduce her by saying the utterance (9a).

To find the speaker meaning implied by Mia, the writer used enrichment process to identify the utterance. By using enrichment process, we can know the larger schema of the utterance. After knowing the context that Brian knows Mia because he is Dom's friend. Mia feels that every single person she used to know adore Dom's figure. And however, Brian tried to seduce Mia by saying "The only thing that pulled me in was you. Being friends with your brother is just a bonus" and Mia said (9c) implicitly. Mia has a tendency toward her utterance.

Explicature: She feels happy because she is put in number one by Brian

The sentence “It's nice to come first every once in a while” can be inferred that Mia never be in the first place. The first place means she is treated well and be the main attention in her family or surrounding. According to the context of the movie, sometimes Mia feels that everybody who knows her and her brother prefers to adore her bother instead of her self. It implies that she is sad in current time. She wants somebody who can make her feels like a queen.

Implicature: Mia is sad because nobody sees her as a prime one except Brian.

It implies that Mia feeling honored because Brian’s reason to get closer with her. Instead of saying, I’m honored because you..., Mia prefer to say it implicitly using implicature. That is how enrichment process can enrich the schema of the utterance in order to get the implicature.

#### **4.2. Strategies Used to Find the Speaker Meaning (Development of Logical Form)**

As stated in the previous subchapter, in this part the writer should reconfirm that there are three strategies used in finding the speaker meanings. They are disambiguation, reference solution, and enrichment process. Those three kinds strategies are called as development of logical form of the utterance. The explanation of each development will be presented as follows.

#### 4.2.1. Disambiguation

At every stage in disambiguation, reference solution, and enrichment process, the hearer should choose the solution involving the least interpretation consistent with the principle of relevance. The first identification of the utterance is through disambiguation. Disambiguation is achieved by decoding and evaluating the ambiguous words inferentially. In this research, disambiguation strategy is used in a sentence which contains the ambiguous word in speaker's utterance. The ambiguous word is a word that can be interpreted differently or it has two meanings. That is why we have to solve those problems using disambiguation strategy to find the speaker meaning implied by the characters. Here is the example.

49) Dom: You were just **fired**.

To find the implicature of the sentence (49) we have to identify each word of it. There is a word "fired" which is ambiguous or has two meanings based on lexical entries. The first meaning is someone who is shoot down and the second is someone who is fired from the job he works. This is kind of grammatical ambiguity. To know the whole meaning, the writer has to relate the utterance to the context of the utterance.

Based on the context of the utterance, Dom separates two people who are fighting each other; they are Vince and Brian. Dom is asking Jesse to look at Brian's wallet because he, the one who is stranger for Dom's group. Brian used to come to

Dom's café to meet Mia. Dom's sister. Vince, Dom's friend, dislikes Brian because he tries to seduce Mia. However, both of Vince and Brian fight each other.

Explicature: Dom said Brian was just fired.

We have to take a look at a complete conversation to know the real meaning of "fired". There is a sentence "You work for Harry?" which is said by Dom. However it is clear the meaning of "fired" here is fired from the job. But there is an implicit meaning behind the utterance. However, Dom is not the boss for Harry's company. He is not also the CEO or the owner of Harry's company. Dom is the one who buy the car equipment in a large order in Harry's car shop. Dom has been a very loyal buyer for Harry for a long time. Dom wants to show that he has a power to do with Harry's employee and Harry confesses it himself that he is afraid of Dom too. It comes to the implicature:

Implicature: Brian should not make any mistake with Dom and friends if he loves his job.

#### **4.2.2. Reference Solution**

The second strategy is reference solution. Reference solution is a strategy of how listener can find the possible referent of each word in speaker's utterance that is consistent with the principle of relevance. It is also combined with the sense of the sentence. In this research, reference solution strategy is used in a sentence which is still confusing in finding an adequate referent for each word in it. If the immediate context does not give an exact or right referent of the word, the writer might add to



the context the encyclopedic entries. The relevance of the resulting interpretation could be easily accepted.

75) Edwin : Shit. Better get in line. This yours?

76) Brian : **I'm standing next to it.**

This is a conversation between Edwin and Brian when they are in a street race. Brian comes as a newbie who wants to join the contest. To find the implicature of the conversation, the writer uses reference solution to solve the problem.

Based on the context of the utterance, Edwin is asking the car that is next to Brian and Brian answers that he is standing next to it. It seems not relevant to answer Edwin's question.

Explicature: Brian said that he is standing next to the car.

The writer tries to elaborate the implicature or the implicit meaning proposed by Brian. In the movie, everyone who wants to join the race has to bring their own cars before beginning the race. Based on the daily culture, people in the movie always stand next to their cars to show that they are the owner of the cars because sometimes other people is walking around asking the engine or the machines of other's cars. It implies that Brian says that he is the owner of the car next to him.

Implicature: Brian is the owner of the car next to him.

#### **4.2.3. Enrichment Process**

The last strategy the writer used to find the speaker meaning implied by the characters is through enrichment process. Enrichment process strategy used in

identifying the data because it has not been enough yet to find the implicit meanings of the utterance only using disambiguation or reference solution. However, sometimes semantic representations of a sentence must also be enriched. It means that the schema and context of the utterance might be enriched if the terms in a conversation are semantically incomplete. Here is the example:

(B) Mia : Can I get you anything?

Vince : **You look good.**

This conversation took place when O’Conner came to Mia’s café delivering a sandwich. Both of them were having a nice conversation. It seems that O’Conner so likes Mia that he often came to her café. While they were having a talk, Vince and the others were coming too after having a street race. It was shocked for Vince because he also likes Mia seeing O’Conner and her were having a nice talk. Then, Vince sat down close to O’Conner and saw him with nasty eyes trying to make him uncomfortable and Mia said it to Vince.

It seems irrelevant for Vince to say “You look good”. It might be more clear I he say “Give me an orange juice” or “A tuna sandwich is good” or etc. In this part, enrichment process is necessary for finding the intended message of Vince’s utterance. Vince by saying “You look good!” tried to communicate a set of assumption to Dom behind the explicature of the utterance. The schema of the utterance should be. From “you look good” the writer enriched the schema to a new interpretation which is obtained from the relation between the context and the

semantic interpretation solution. If we take a look at the context of the conversation, Vince was trying to make the condition clear that he likes Mia too. In this scene, Vince said those words by smiling to Mia and also O'Conner. Vince was trying to make O'Conner jealous because he also wants to get Mia's attention. It could be enriched to be "You look beautiful" or "I like your charm" and etc. because Vince also likes Mia, the function of implicature in Vince's utterance is for making Brian jealous.

## CHAPTER V

### CONCLUSION

In conversation, a speaker produces an utterance containing something more than it simply sounds, or to be precise, an implicature. Implicature is an expression that has more than the words of the expression mean. All of the completed analysis is based on relevance theory by Sperber and Wilson. The writer analyzed the movie script of Fast Furious and discovered there are speaker meanings implied by the character of the movie.

From the collected data, the writer classified the speaker meanings into nine, they are used for convincing, threatening, rejecting, underestimating, satirizing, praising, making jealous, feeling honored, and warning. To find those speaker meanings, the writer used several strategies; they are disambiguation, reference solution, and enrichment process strategy. Based on the table of analysis, convincing got the highest percentage.

The characters of the movie convince their friends and their boy/girlfriend to believe that they really care and love them. In friendship, convincing is necessary to make two people are getting better after fight each other. Another friend has to convince them in order to believe on their friendship. It also occurs in love value. Convincing is very necessary for someone wants to make his girlfriend believe on his

feeling. Because friendship and love are the most value exists in the movie, the possibility of convincing is higher than other speaker meanings.

The result of analysis shows that the frequency of each strategy used in finding the speaker meaning is equal. From the result, the writer may infer that in finding the speaker meanings, we can use those three strategies directly. One sentence can be identified through disambiguation only, disambiguation and reference solution or the three strategies simultaneously. The three strategies can be used interchangeably in finding the speaker meanings.

The writer also wishes that this research could be a good reference for another researcher to do better research.

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# **APPENDIX**



Appendix 1

The utterances are identified as the data of this research

<b>Number</b>	<b>Implicature</b>	<b>Number in Appendix 2</b>
1.	Convincing	a. 197 b. 411 c. 413 d. 302 e. 338
2.	Threatening	a. 390 b. 433
3.	Rejecting	a. 304 b. 279
4.	Underestimating	a. 429 b. 306 c. 439
5.	Praising	a. 331 b. 290
6.	Satirizing	a. 221 b. 382
8.	Making jealous	a. 25
9.	Feeling sad	a. 420

Appendix 2

Fast and Furious Movie Transcript

([www.subscene.com/fastfurious](http://www.subscene.com/fastfurious))

1. Officer: Just packed up a real money load, and it's coming your way. Look for "Rodgers" on the truck's side. Don't forget my share of the deal. Shit!
2. Mia : Tuna on white, no crust, right?
3. Brian : I don't know. How is it?
4. Mia : Every day, for the last three weeks, you've come here, asking how the tuna is. Now, it was crappy yesterday. It was crappy the day before. And guess what? It hasn't changed.
5. Brian : I'll have the tuna.
6. Mia : No crust?
7. Brian : No crust. Thank you.
8. Vince : Talk to me, Jesse.
9. Jesse : This ain't working, brother. It's your fuel map. It's got a nasty hole. That's why you're unloading in third. Told you. I lengthen the injector pulse a millisecond. Just tune the NOS timer, you'll run nines.
10. Vince : What's up with this fool?
11. Jesse : Is he sandwich-crazy?
12. Vince : No. He ain't here for the food, dog.

13. Letty : Chill out. He's slinging parts for Harry.
14. Vince : I know what he's slinging.
15. Jessee : He's trying to get in Mia's pants, dog.
16. Mia : What's up, guys?
17. Letty : How you doing, Mia?
18. Jesse : How you living, girl?
19. Dom : Hey!
20. Letty : Hey, Dom. You want something to drink?
21. Vince : He's beautiful. I like his haircut.
22. Mia : Vince!
23. Vince : What?
24. Mia : Can I get you anything?
25. Vince : You look good.
26. Brian : Thanks a lot, Mia. See you tomorrow.
27. Vine : Sure. Tomorrow?
28. Jesse : I love this part.
29. Vine : Try Fatburger from now on. Get yourself a Double Cheese with fries for \$2.95, faggot.
30. Brian : I like the tuna here.
31. Vine : Bullshit. No one likes the tuna here.

32. Brian : Yeah, well, I do.
33. Mia : Jesus Christ, Dom! Would you get out there? I'm sick of this shit.
34. Mia : I'm not kidding, Dom. Get out there!
35. Dom : What did you put in that sandwich?
36. Mia : That's funny.
37. Mia : Dom!
38. Dom : All right.
39. Brian : Hey, man. He was in my face.
40. Dom : I'm in your face.
41. Dom : Relax! Don't push it! You embarrass me! Get over there!
42. Dom : Jesse, give me the wallet. "Brian Earl Spilner." Sounds like a serial killer name.
43. Dom : Is that what you are?
44. Brian : No, man.
45. Dom : Don't come around here again.
46. Brian : Hey, man. This is bullshit.
47. Dom : You work for Harry, right?
48. Brian : Yeah. I just started.
49. Dom : You were just fired.

50. Harry : Hey, Dominic. I appreciate what you did, in a big way. Dominic, I owe you.
51. Harry : Brian, you're messing with my business. When Dominic drives, he's golden. Kids pour in. They want everything he has. Every performance part. They pay cash!
52. Brian : What did Dominic say?
53. Harry : You don't want to know.
54. Brian : What did Dominic say?
55. Harry : He wants you out of here.
56. Brian : He wants me out of here?
57. Harry : Yes.
58. Brian : And what did you say to Dom?
59. Harry : What do you think I said? I told him, "Good help is hard to find."
60. Brian : Relax. I need NOS.
61. Harry : No.
62. Brian : My car topped out at 140 miles per hour, this morning.
63. Harry : Amateurs don't use nitrous oxide. I've seen how you drive. You've a heavy foot. You'll blow yourself to pieces.
64. Brian : I need one of these. One of the big ones. Actually, let's make it two. And, Harry, I need it by tonight.

65. Hector : Hold up, hold up. Look at this snowman right here, man. Sweet ride. What you running under there, man? Going to make me find out the hard way?
66. Brian :Hell, yeah.
67. Hector : You brave. You brave. They call me Hector. I got a last name, too, but I can't pronounce it.
68. Brian : Brian Spilner.
69. Hector : Typical white-boy name. Know what I'm saying? See that over there? That's mine. My baby. I ain't cutting her loose tonight.
70. Brian : Why not?
71. Hector : I'm going legit, homey. Trying to get on the NIRA circuit. Heard about that?
72. Brian : Hell, yeah.
73. Hector : So, what's up with you, man?
74. Brian : I'm just waiting for Toretto.
75. Edwin : Shit. Better get in line. This yours?
76. Brian : I'm standing next to it.
77. Edwin : That's funny.
78. Hector : You know, Edwin happens to know a few things.
79. Edwin : And one of the things Edwin knows is: It's not how you stand by your car. It's how you race your car. You better learn that. Oh, shit. Here they come. It's on.

80. Marvin: Dom.
81. Dom : Marvin.
82. Camile: Hey, Dom. How you doing?
83. Dom : Hey, Camille. You been doing yoga?
84. Monica : You did? Of course you did. Monica.
85. Letty : I smell skanks. Why don't you girls pack it up, before I leave tread marks on your face?
86. Girls : Okay.
87. Dom : Letty, I was just talking.
88. Letty : Yeah. Whatever.
89. Dom : Okay, Hector.
90. Hector : Yeah? What's up, man?
91. Dom : Yo. What's up? Edwin. How we doing this tonight?
92. Edwin : One race.
93. Dom : \$2,000 buy-in. Winner takes all. Hector, you're going to hold the cash.
94. A man : Why Hector?
95. Edwin : Too slow to make away with the money.
96. Dom : Okay. Good luck, guys.

97. Brian : Hey, wait. Hold up. I don't have any cash. But I do have the pink slip to my car.
98. Jesse : You just can't climb in the ring with Ali 'cause you think you box.
99. Brian : He knows I can box. Check it out. It's like this. I lose, the winner takes my car. Clean and clear. But if I win, I take the cash, and I take the respect.
100. Dom : Respect.
101. Brian : To some people, that's more important.
102. Dom : That your car?
103. Jesse : I see a cool air intake. It's got a NOS fogger system and a T 4 turbo, Dominic. I see an AIC controller. It has direct port nitrous injection.
104. Dom : Yeah. And a stand-alone fuel management system. Not a bad way to spend \$10,000. You see that shit?
105. Edwin : He's got enough NOS in there to blow himself up. Period.
106. Brian : So, what do you say? Am I worthy?
107. Dom : We don't know yet. But you're in. Let's go.
108. Brian : All right.
109. Hector : Let's go!
110. A driver : What the hell is going on around here?
111. A man : Street's closed, pizza boy. Find another way home.



112. A driver : Goddamn street racers.
113. Monica : Edwin. This is yours, whether you win or lose. But if you win, you get her, too. Brian : You're going to win. I'm going to win.
114. A man : I've got a 187 in Glendale. Cops are all over it. We're good to roll.
115. Hector : All right.
116. Dom : Let's race!
117. A girl : Right. Go!
118. Edwin : Hell, yeah!
119. Edwin : Damn, that guy's fast. Let's go! M nage! No! Monica!
120. Monica : Shut up!
121. Letty : Well done, baby! Come on. Come on. Back up.
122. Heter : Here's what you won, right here. There you go. You were racing a bunch of skateboards. Know what I mean?
123. Dom : My sister holds the money. Count it. And you're my trophy (to letty).
124. Edwin : Hey, Monica. What's up, baby?
125. Monica : What's your problem? You didn't win.
126. Edwin : Fuck you then!

127. Jesse : Was that fun?
128. Dom : Got a problem there, buddy? What are you smiling about?
129. Brian : Dude. I almost had you.
130. Dom : You almost had me? You never had me. You never had your car. Granny-shifting. Not double-clutching, like you should.
131. Jesse : You're lucky that 100-shot of NOS didn't blow the welds on the intake.
132. Dom : Almost had me?
133. Men : You tell him, Dominic. Get out of here.
134. Dom : Now, me and the mad scientist got to rip apart the block and replace the piston rings you fried. Ask any racer. Any real racer. It don't matter if you win by an inch or a mile. Winning's winning. Yeah!
135. Cops : We have street-racing along Hawthorne.
136. Street keeper : Oh, shit! We got cops. Cops!
137. Dom : Go!
138. Hector : Cops! Get in the car! Go!
139. Cop : Toretto, stop right there! Toretto!
140. Brian : Get in!
141. Dom : You're the last person in the world I expected to show up.

142. Brian : I thought if I got in your good graces, you might let me keep my car.
143. Dom : You are in my good graces, but you ain't keeping your car. You drive like you've done this before. Are you a wheelman?
144. Brian : No.
145. Dom : You boost cars?
146. Brian : No. Never.
147. Dom : Ever done time?
148. Brin : Couple of overnights. No big deal.
149. Dom : What about the two years in juvie for boosting cars? Tucson, right? I had Jesse run a profile on you, Brian Earl Spilner. He'll find anything on the Web. Anything about anybody. So, why bullshit?
150. Brian : So, what about you?
151. Dom : Two years in Lompoc. I'll die before I go back. Oh, great.
152. Brian : What?
153. Dom : It's going to be a long-ass night.
154. Brian : That's what.
155. Johny : Follow us. I thought we had an agreement. You stay away. I stay away. Everybody stays happy.
156. Dom : We got lost. What do you want me to tell you?

157. Johnny: Who's "we"?
158. Dom : My new mechanic. Brian, meet Johnny Tran. The guy in the snakeskin pants. That's his cousin. Lance. So, when are you going to give me a shot at that Honda 2000 of yours?
159. Johnny: This your ride?
160. Brian : It was. It's his now.
161. Dom : No, it's not. I haven't taken delivery.
162. Johnny: Then, it's nobody's car. But somebody put in the wrench time. What do you think, Lance?
163. Lance : It's an amazing machine.
164. Johnny: Yes, indeed. Let's go. I'll see you in the desert next month. Be ready to have your ass handed to you.
165. Dom : You'll need more than that crotch rocket.
166. Johnny: I got something for you.
167. Brian : What the hell was that all about?
168. Dom : Long story. I'll tell you later. Let's get out of here. NOS!
169. Brian : So, what the hell was that all about?
170. Dom : It's a long story.
171. Brian : Well, we got a 20-mile hike. Humor me.
172. Dom : A business deal that went sour. Plus, I made the mistake of sleeping with his sister.

173. Brian : Take care.
174. Dom : Yo, Spilner. You want a beer?
175. Brian : Yeah, sure.
176. Jesse : Yo, Dom. We were just about to go looking for you, brother.
177. Dom : Where were you?
178. Vince : There were mass cops there. They came in from every direction. It was orchestrated.
179. Dom : This your beer?
180. Brian : Yeah, that's my beer.
181. Vince : Yo, Einstein. Take it upstairs.
182. Dom : You can't detail a car with the cover on. Can't even get that right.
183. Letty : You all right?
184. Dom : Am I all right?
185. Letty : It was just a question.
186. Vince : Yo, Dom. Why did you bring the buster here?
187. Dom : Cause he kept me out of handcuffs! He didn't just run back to the fort! The buster brought me back.
188. Dom : You can have any brew you want, as long as it's a Corona.

189. Brian : Thanks, man.
190. Dom : That's Vince's. So, enjoy it.
191. Vince : You.
192. Brian : Hey, bro. You got a bathroom?
193. Dom : Upstairs. First door on the right.
194. Vince : He's got no call being up in here. You don't know that fool for shit.
195. Leon : He's right, Dom.
196. Dom : There was a time when I didn't know you.
197. Vince : That was in the third grade!
198. Dom : Yeah. So, what girls are here?
199. Letty : You name it. You want mine?
200. Dom : You need to shut the....
201. Letty : You want two. You don't have anything? You look a bit tired. I think you should go upstairs and give me a massage. Look at all our guests.
202. Dom : Crazy lady. You know you owe me a 10-second car, right?
203. Letty : Oh, shit.
204. Vince : Did you wipe the seat?
205. Mia : Jesus Christ! Would you cut this shit! Come on! Come on. Let's go get me a drink.

206. Leon : We were just about to get along.
207. Brian : So, what do you want?
208. Mia : Anything, as long as it's cold. You know, my brother likes you. He usually doesn't like anybody.
209. Brian : He's a complicated guy.
210. Mia : Yeah? What about you?
211. Brian : I'm simpler.
212. Mia : You're a shitty liar.
213. Brian : Well, I'll take that as a compliment.
214. Mia : But there's a problem.
215. Brian : What's that?
216. Mia : You need to get some sleep and you definitely, definitely need a shower. Come on. I'll take you home.
217. Cop : Show me your hands. Very good. Now open the door. Put your hands on your head. Behind your head. Face the front of the vehicle, walk backwards towards the rear. Take two steps to your right. Stop right there.
218. Brian : What did I do?
219. Cop : Shut up. He's clean, Sarge.
220. Brian : Damn! Muse, will you take these things off? Shit. You put them on so tight.

221. Muse : I like realism. You never know who's watching, Brian.
222. Brian : Nice crib, Sergeant. It's a lot nicer than the last place you confiscated.
223. Muse : Ain't it? Eddie Fisher built this house for Elizabeth Taylor in the '50s. You see, even the cops are Hollywood in Hollywood.
224. Cop : Okay, here he is, fresh from Toretto's hot rod heaven. That was an \$80,000 vehicle, Officer.
225. Brian : You told him what happened?
226. Agent Bilkins : He knows.
227. Brian : Send the bill to Johnny Tran.
228. Cop : The kid's giving me attitude? It doesn't speak well for police/FBI relations, Tanner.
229. Brian : I walk in the door and the guy's already--
230. Agent Bilkins : All right, all right.
231. Brian : We'll talk, okay? Let's talk about it.
232. Agent Bilkins : Muse, why don't you make us four iced cappuccinos, please?
233. Muse : Regular or decaf, Sarge?
234. Agent Bilkins : Decaf, I think.
235. Cop : Four hijackings in two months, and we have nothing. The DVD players and digital cameras are worth \$1.2 million which brings the grand total to \$6 million plus.



236. Agent Bilkins : We're in the political crosshairs now, Brian. That's why you're undercover.
237. Cop : You want that detective badge fast, kid. And you want to know something? The FBI can help, if you come through for us.
238. Brian : What does the truckdriver say?
239. Agent Bilkins : He gave us the same M.O. Three Honda Civics, precision driving the same green neon glow from under the chassis. Lab says the skidmarks came back the same: Mashamoto ZX tires. So, we know it's somebody in the street-racing world.
240. Cop : If we don't make this case, the truckers will take matters into their own hands. I tell them we're close. Are you going to make me a liar?
241. Brian : Look, what do we know? We know this world revolves around Toretto, right? I'm not saying that he's the one that's popping these trucks but I can guarantee he knows who is. It's just a matter of time until I win..
242. Cop : You want time, buy the magazine. We don't have time. Just get me something I can use.
243. Agent Bilkins : Is Harry cooperating?
244. Brian : Like a guy that'll do time for receiving stolen property if he doesn't.
245. Agent Bilkins : What kind of vibe is he getting from Toretto?
246. Brian : He's scared of him, but he doesn't think he's jacking trucks. He's too controlled for that.

247. Agent Bilkins : Wait. Not that I want to contradict Harry's fine judge of character but Toretto did hard time for nearly beating a guy to death. He's got nitrous oxide in his blood and a gas tank for a brain. Do not turn your back on him.
248. Brian : Tanner, I'm gonna need another car.
249. Mia : What about parts and service?
250. Dom : Hold off on it.
251. Mia : Dom, I don't know what to do with it.
252. Dom : All right, what the hell is this? What do you got there?
253. Brian : This is your car.
254. Dom : My car? I said a 10-second car, not a 10-minute car.
255. Jesse : You could push this across the finish line, or tow it.
256. Dom : You couldn't even tow that across the finish line.
257. Brian : No faith.
258. Dom : I have faith in you, but this isn't a junkyard. This is a garage.
259. Brian : Pop the hood.
260. Dom : Pop the hood?
261. Brian : Pop the hood.
262. Jesse : 2JZ engine. No shit.
263. Brian : And what did I tell you?

264. Dom : I retract my previous statement.
265. Jesse : You know what? This will decimate all after you put about \$15,000 in it. Or more, if we have to overnight parts from Japan.
266. Dom : We'll put it on my tab at Harry's.
267. Jesse : Yes!
268. Dom : I gotta get you racing again so I can make some money off your ass. There's a show down in the desert called Race Wars. That's where you'll do it. When you're not working at Harry's, you're working here. If you can't find the right tool in this garage, Mr. Arizona, you don't belong near a car.
269. Mia : He owns you now.
270. Jesse : Tell me what you think about this. Koni adjustables. Gonna save us about 2 pounds. And they're gonna give us better traction for the hole shot. All right? This is your basic layout of the car. And that's pretty much what it could look like when it's finished. Red, green.
271. Brian : You should be going to MIT or something.
272. Jesse : Yeah, right. No, I got that.... What's it called? That attention disorder--
273. Brian : ADD?
274. Jesse : Yes, that shit. Yeah. You know, I was good in algebra and like math and shit. Everything else I failed. Dropped out of school. I don't know. It's just something about engines that calms me down, you know.

275. Vince : I'm outta here.
276. Leon : Come on, dog.
277. Vince : Yo, Dom.
278. Dom : Vince, get over here and give us a hand.
279. Vince : Looks like you got all the help you need, brother.
280. Dom : Mia! The chicken's dry.
281. Mia : All right. I'm coming out already.
282. Dom : Here you go. Hey, hold up. Because you were the first to reach in to get the chicken, you say grace.
283. Jesse : Dear heavenly....
284. Leon : Spirit.
285. Jesse : Spirit. Thank you. Thank you for providing us with a direct port nitrous injection four core intercoolers and ball-bearing turbos and titanium valve springs. Thank you.
286. Everyone : Amen.
287. Dom : Not bad. Amen.
288. Letty : He was praying to the car gods, man. He's not the best. What do you want?
289. Leon : Practice. Thank you, girl.
290. Jesse : Look who it is. "Old Coyotes 'R' Us."
291. Leon : I thought you weren't hungry, pumpkin.

292. Vince : You know, I gotta eat.
293. Letty : He's always hungry.
294. Dom : All right, sit down.
295. Vince : How you doing, Mia?
296. Dom : Here you go.
297. Letty : Jesse, hand me that chicken.
298. Jesse : Let's eat some grub, man.
299. Brian : Need a hand with anything else?
300. Mia : No, I'm good. You can go join the boys and watch the movie.
301. Brian : The cook doesn't clean where I come from.
302. Mia : I'd like to go there.
303. Brian : I think we should go out sometime.
304. Mia : No, I don't date my brother's friends.
305. Brian : That sucks. I'll have to kick his ass then.
306. Mia : I'd love to see that one. I would pay to see that one, actually.
307. Vince : Wash my car when you get done.
308. Mia : What was that?
309. Vince : No, Mia. I'm talking to the punk. Wear your favorite dress, 'cause when you're done. I'm putting you on the street where you belong, cutie. Is this thing broken? What's wrong with this thing?

310. Mia : What was that Cuban restaurant you wanted to take me to?
311. Vince : The one with the picadillo with red candles, wooden tables.  
The plantain, food all over the place.
312. Mia : What it's called?
313. Vince : Cha Cha Cha.
314. Mia : Yeah, that's it.
315. Vince : Yeah.
316. Mia : Well, you can take me there. Friday night at 10:00. Is that  
good for you?
317. Brian : Yeah, it's perfect.
318. Mia : Good.
319. Hector : Harry. What's up, dog?
320. Harry : Nice to see you. Excellent. Come on in, man. Check it. It's  
yours.
321. Hector : Damn. What do we got here?
322. Brian : Hired some new help?
323. Harry : Don't even think about it.
324. Brian : What's up?
325. Hector : What's up, Brian? How you feeling?

326. Brian : Pretty good. What do you need?
327. Hector : What's up, man? I need you to hook me up. Three of everything. I made a list. Why don't you look that over?
328. Brian : When do you need this stuff by?
329. Hector : Tomorrow, today, now.
330. Brian : Right.
331. Hector : White boys work fast, don't they?
332. Brian : That's right. You said you need three of each?
333. Hector : Yeah, three of everything.
334. Vince : What do you think about that? Check this out. He moans like a cop.
335. Dom : Brian, this is one of those times you need to be clear about what you say. Nod if you understand me.
336. Vince : Nod!
337. Dom : Sit up. Tell me what the hell you're doing down here.
338. Brian : Shit. What I'm doing? Dom. I owe you a 10-second car. And what this is about, this is about Race Wars. I just went in there, and Hector is gonna be running three Honda Civics with Spoon engines. And on top of that, he just came into Harry's and he ordered three T66 turbos, with NOS and a MoTeC system exhaust.
339. Dom : So, what are you saying? You're gonna check everybody's shit out, one garage after another?

340. Brian : Yeah. Because, Dom, you know I can't lose again.
341. Vince : He's a cop. He's a cop!
342. Dom : You a cop? Let's go for a little ride.
343. Vince : Walk!
344. Dom : Okay. You stand watch.
345. Vince : Yo, Dominic. There's no engines.
346. Dom : What are they planning on racing with, hopes and dreams?
347. Vince : I don't know, but they're sneaky as shit and they've got enough money to buy anything.
348. Brian : What?
349. Jesse : We got a wolf pack. It's Johnny Tran, and he's coming your way really fast.
350. Dom : All right, we got company. Spilner. Come on. Move!
351. Johnny: Let me ask you a question, Ted. Do you see anything wrong here?
352. Ted : No.
353. Johnny: We got no engines, do we?
354. Ted : No
355. Johnny: Do we?
356. Ted : No.



357. Johnny: A couple of Nissan SR20 motors will pull a premium one week before Race Wars, huh?
358. Ted : Yeah, probably.
359. Johnny: You're a smart fence, Ted. Maybe too smart. What are you feeling, Lance? 40-weight? 50-weight?
360. Lance : A 40-weight sounds nice.
361. Johnny: Where are they, Ted? Where are they?
362. Ted : Enough!
363. Johnny: Where are they?
364. Ted : They're in a warehouse. They're in a warehouse, man!
365. Johnny: Ted.
366. Johnny: Kiss my shoes? Let's go get our engines.
367. Cop : My superiors are flying in from D.C. in two days. I want something to show. We've got a fence with a lube hose in his mouth automatic weapons, priors on every one of these Asian punks a garage full of DVD players and generally psychotic behavior. Tell me why we shouldn't move on Tran now and figure it out later?
368. Brian : Because all we have is behavior. Let me get hard evidence, because what we have now is just what we have is probable cause.
369. Cop : And truckers arming themselves for some good old-fashioned vigilante mayhem.

370. Agent Bilkins : Tell us about Hector, Brian. Latinos with spear guns. Give me a break.
371. Brian : Hector's still working on the engines, but the tires don't match. Will somebody give me a cigarette?
372. Cop : Get him a cigarette.
373. Agent Bilkins : Don't give him one. I thought you quit.
374. Brian : I did. Just give me one.
375. Cop : Get him a cigarette.
376. Agent Bilkins : No!
377. Agent Bilkins : Tell me about Toretto.
378. Brian : I told you, I think he's too controlled for this. Going suicidal on semi-trucks? No way. Maybe Vince. But he's too dumb to do it.
379. Cop : I think the kid sister's blurring your vision.
380. Cop : I don't blame you. I'd get off on her surveillance photos, too.
381. Brian : Knock it off!
382. Agent Bilkins : What? Are you going native on me, Brian? Have you read Toretto's file lately?
383. Brian : Yeah. I memorized that file.
384. Agent Bilkins : Read it again. No, better still, take a look at these. Remember I told you about the guy he nearly beat to death? Toretto did this with a three-quarter-inch torque wrench. He's a model of self-control.

385. Brian : I need a few more days. I need a few more days.
386. Jesse : Got a TR7 here, with a ball-bearing upgrade. What it's going to do is, it's going to spool up really quick.
387. Leon : I got this set up for 24 psi. Got it.
388. Dom : You got big plans tonight?
389. Brian : Yeah. We're going out to dinner.
390. Dom : You break her heart, I'll break your neck.
391. Brian : That's not gonna happen.
392. Dom : I want to show you something. Me and my dad built her. Nine hundred horses of Detroit muscle.
393. Brian : It's a beast.
394. Dom : You know what she ran in Palmdale?
395. Brian : No. What?
396. Dom : Nine seconds flat.
397. Brian : God.
398. Dom : My dad was driving. So much torque, the chassis twisted coming off the line. Barely kept her on the track.
399. Brian : So, what's your best time?
400. Dom : I've never driven her.
401. Brian : Why not?

402. Dom : It scares the shit out of me. That's my dad. He was coming up in the pro stock-car circuit. Last race of the season. A guy named Kenny Linder came up from inside, in the final turn. He clipped his bumper and put him into the wall at 120. I watched my dad burn to death. I remembered hearing him scream. But the people that were there said he had died before the tanks blew. They said it was me who was screaming. I saw Linder about a week later. I had a wrench, and I hit him. And I didn't intend to keep hitting him, but when I finished, I couldn't lift my arm. He's a janitor at a high school. He has to take the bus to work every day. And they banned me from the tracks for life. I live my life a quarter-mile at a time. Nothing else matters. Not the mortgage, not the store not my team and all their bullshit. For those 10 seconds or less I'm free.
403. Brian : So, how is it, anyways, that the gang came to be?
404. Mia : What?
405. Brian : The gang.
406. Mia : The gang? No, they don't call themselves a gang.
407. Brian : What do they call themselves?
408. Mia : They're a team. They call themselves a team.
409. Brian : All right. How did the team come to be?
410. Mia : Well, that's a whole lot of history.
411. Brian : I've got time.
412. Mia : Okay. Vince grew up with my brother. Actually, he didn't ever actually grow up, as you can tell. But they were friends as kids.

And Letty, she just lived down the street. Always into cars, though. Ever since she was, like, 10 years old. So, naturally, you know, my brother always had her attention. And then she turned 16 and

413. Brian : Then she had Dom's attention.

414. Mia : Yeah. It's funny how that works, isn't it? Yeah.

415. Brian : How does Jesse fit into the whole thing?

416. Mia : Jesse. Well, Jesse and Leon just sort of showed up one night and never, ever left. It's just the way my brother is, you know. Dom's like.... He's like gravity. Everything just gets pulled to him. Even you.

417. Brian : No.

418. Mia : No.

419. Brian : The only thing that pulled me in was you. Being friends with your brother is just a bonus.

420. Mia : That's good. That's good. It's nice to come first every once in a while. Want to go for a drive?

421. Brian : Yeah?

422. Cop : The hijackers have hit again Bilkins has decided that we're gonna move on Johnny Tran and his guys at 17:00. Unless you say otherwise. If you agree, just say yes.

423. Brian : Yeah.

424. Mia : Who is that?

425. Brian : It's just a wrong number.

426. Brian : Yes, sir. Yeah, I know, but Yeah. Yes, sir.
427. Cop : Yeah. I got it. The DVD players were purchased legally. All we've got are a couple of low-rent weapons charges and some outstanding speeding tickets.
428. Agent Bilkins : So, they're out.
429. Cop : Yeah. Father bailed them out. Is this the kind of intelligence I can expect from you, O'Conner?
430. Brian : You're gonna put this on me?
431. Cop : I can put it on whoever I want to. Perks of the job.
432. Brian : No, you can't put this on me--
433. Cop : No, wait a minute. Let me tell you. I don't care if you have to aim at someone and blow your cover to smithereens. You've got 36 hours to crack this bastard or you might want to think about another career.
434. Agent Bilkins : It's Toretto, Brian. It always has been Toretto. Tran and Hector are they're just fumes. I know you've been lying to me. My question is this, have you been lying to yourself because you can't see past Mia?
435. Brian : He won't go back to prison.
436. Agent Bilkins : Well, that's a choice he's going to have to make. There's all kinds of family, Brian. And that's a choice you're gonna have to make.
437. Dom : You ready for this?

438. Brian : Nice car. What's the retail on one of those?
439. A man in street : More than you can afford, pal. Ferrari.
440. Dom : Smoke him. So,
441. Dom : What's wrong, Brian?
442. Brian : Nothing, man, I'm fine.
443. Dom : Come on. Obviously something's off.
444. Brian : Look, I have my good days and bad days just like anybody else.
445. Dom : Brian, don't lose that cool of yours. That's your meal ticket.
446. Brian : My meal ticket? I can't pay for my own shrimp?
447. Dom : I got the shrimp.
448. Brian : No, that's one thing about me you don't understand.
449. Dom : I don't take handouts. I earn my way, every step.
450. Brian : I need something extra on the side, like you.
451. Dom : What do you mean, like me? What's that supposed to mean?
452. Brian : That's what I mean.
453. Dom : What does that mean, like me?
454. Brian : I'm not stupid, all right? I know that there's no way you paid for all that shit you got under the hood. There's no way you paid for what's under the hood of those cars by doing tune-ups and selling

groceries. Whatever it is you're in on, I want in on it, too. Well, what is this?

455. Dom : Read it.

456. Brian : What is this for?

457. Dom : It's directions. To Race Wars. We'll see how you go. Then we'll talk.

458. The keeper : How's it going?

459. Brian : What's up?

460. The keeper : Welcome to Race Wars.

461. Brian : Great. Thanks a lot.

462. A man : Baby. Hey, baby. You should watch from the side. I wouldn't want to get exhaust on that pretty face

463. Letty : Put your money where your mouth is.

464. A man : I'll race you for that sweet little ass.

465. Letty : You want ass, why don't you hit Hollywood Boulevard? You want an adrenaline rush, it'll be two large. Right here. Right now. What's it gonna be?

466. A man : You got it.

467. Letty : "Another one bites the dust"

468. A man : Come on. What you got?

469. Letty : See ya.



470. Brian : What's up? Hey, what's up, Jesse? What's in your hand?
471. Jesse : Throwing down the pink slip, just like you.
472. Brian : The pink slip to what? The Jetta?
473. Jesse : Yeah.
474. Brian : You can't bet your dad's car.
475. Jesse : It's all right. I ain't losing. This fool is running a Honda 2000. I'll win. That way, me and my dad can roll when he gets out of prison. It's all good.
476. Brian : They're gonna throw him right back in prison after he kills you.
477. Leon : You visualize the win. Visualize the win, Jesse. I'm serious. You got to listen to me, man.
478. Brian : Who are you racing? Jesse, don't do it. I bet you he's got more than \$100,000 under the hood of that car.
479. Johnny: Too soon, junior.
480. Jesse : No! Shit! Oh, God!
481. Leon : Yo! Heads up, bro. We got problems.
482. Dom : What?
483. Leon : Jesse.
484. Dom : Where's Jesse going?
485. Leon : He just raced Tran for slips.

486. Dom : Oh, shit.
487. Johnny: Where's he going?
488. Dom : He went to the car wash.
489. Johnny: Whatever. Go fetch my car.
490. Dom : Go fetch your car? We're not on your block. You better watch who you talk to like that.
491. Johnny: Toretto! SWAT came into my house disrespected my whole family, because somebody narked me out. And you know what? It was you!
492. Security : Get off of him, man.
493. Vince : Dom, chill out, man. Come on!
494. Dom : I never narked on nobody! I never narked on nobody!
495. Brian : Mia.
496. Mia : I have respected you and I haven't said shit. Now I am asking you not to go.
497. Dom : I'm doing this for both of us.
498. Mia : Don't give me that crap. You're doing this for you. Why are you insisting on doing this? Dom, please, just don't.
499. Brian : Mia, what's going on?
500. Mia : What?
501. Brian : You know what I'm talking about.

502. Mia : No, I don't.
503. Brian : You always have tears in your eyes when Dom drives away?
504. Mia : What's the matter with you?
505. Brian : What's he racing off in the middle of the night for? You know about the trucks?
506. Mia : No, Brian! What trucks? Jesus Christ. What?
507. Brian : Listen to me. Mia, I'm a cop.
508. Mia : What are you talking about, Brian? What is this?
509. Brian : Ever since the first time I met you, I've been undercover. I'm a cop.
510. Mia : Oh, you bastard. You bastard.
511. Brian : Mia.
512. Mia : Get off of me, Brian!
513. Brian : Mia! Listen to me! Everything I ever said I felt about you was real. I swear to God. You have to believe me, Mia. But this isn't about you and me. Your brother's out there to pull a job. We're running out of time. Those truckers aren't laying down anymore. Maybe they'll make it through tonight, but every law enforcement agency is coming down on them. If you don't want anything to happen to them you have to get in that car with me right now and help me. Mia, you are the only person that can help me right now. Please, Mia. Please help me.
514. Mia : Civics are stashed somewhere outside of Thermal.

515. Brian : They wouldn't double back, and Highway 10 is too well patrolled.
516. Mia : So, what does that leave us with?
517. Brian : All this.
518. Brian : This is Officer Brian O'Conner. Serial number 34762. I need a cell phone trace.
519. Officer: Okay. What's the cell number?
520. Brian : Mia, what is it? Come on, Mia. She needs Dom's cell phone number now.
521. Mia : 323-555-6439.
522. Brian : Thank you. Yeah, you get that?
523. Dom : All right, we're one man short. Letty, I need you on the left side.
524. Leon : Your sister's right about this one. This don't feel good.
525. Dom : Don't do that.
526. Letty : Something's wrong.
527. Dom : Stop.
528. Letty : We shouldn't be doing this without Jesse.
529. Dom : This is the mother I ode. We've been on this for three months. After this, it's a long vacation for everyone. Let's go.
530. Leon : I hope so.

531. Dom : Listen, the other night I had a dream that you and I were on the beach in Mexico.
532. Letty : Really?
533. Dom : Really. Come on. Let's make this happen. Leon, keep on those scanners.
534. Leon : Copy that.
535. Dom : All right, let's go.
536. Officer: Okay, we traced the number to the northbound 86. Mile 114, outside Coachella. We'll keep the trace open, Officer.
537. Brian : Let me see this. I think we're about 40 miles away.
538. Mia : What are you gonna do? What are you gonna do?
539. Dom : Okay! Go time!
540. Leon : We're all good. I got nothing on the scanners.
541. Dom : Keep going. Vince! Vince, don't! Get back in! Vince! He's got a damn shotgun! Leon!
542. Leon : Back off! Get him off of there!
543. Dom : Oh, shit!
544. Vince : Get me off this thing! Pull up!
545. Dom : Unhook yourself. Do it! Do it!
546. Vince : I can't get--
547. Dom : You can do it! Come on, Vince!

548. Letty : Dom! I'm pulling up to distract him! Come on, boy! Shot doesn't get better than this. Son of a bitch!
549. Vince : Take me off here, or I'll have to unhook the wire!
550. Dom : Try it again. One, two, three! Unhook yourself!
551. Vince : I can't get my arm free!
552. Dom : Vince, grab my hand!
553. Vince : My arm!
554. Dom : Listen, give me your hand. I'm gonna pull you off the rig! Vince! Hold on! Give me your hand! Listen to me!
555. Vince : Dominic!
556. Dom : Shit!
557. Vince : Dominic!
558. Dom : Hang on!
559. Letty : Dom! Move out of the way. I'm coming to get him.
560. Dom : Letty! Leon! Pull back for Letty.
561. Leon : I'm on it! Go! I've got her! You get Vince off that truck. Letty! Come on, baby. You okay? Oh, shit. Come on, girl, you all right? Come on, let me look at you. Come on. We got to go. Let's go.
562. Brian : Vince! Take the wheel.
563. Mia : What do you mean?

564. Brian : Put your foot on the gas! I'm gonna get him. Put your foot on the gas!
565. Mia : Okay!
566. Brian : Come on. Keep it steady.
567. Mia : I got it!
568. Brian : All right, hold on, Vince. He's having a hard time holding on. Get me a little closer.
569. Mia : All right.
570. Brian : Closer. I'm moving in. Hold it right there! Go! You got to hang in here with me now! We'll get you off. Give me your arm! Vince, look at me! Don't let go! Come on, Vince! Throw this arm around me! Vince, don't let go! Come on, Mia. Get closer! Mia, get closer! Come on. Come on, Vince. Here we go!
571. Ma : Shit.
572. Dom : It's gonna be okay, Letty. I love you. Watch her.
573. Leon : I got her.
574. Dom : Come on, Vince! Hang in there! Come on!
575. Brian : If he doesn't get to an ambulance in 10 minutes, he's dead. Hold the pressure. Hold his arm up.
576. Dom : I got it.
577. Brian : Yeah. Yeah, this is Officer Brian O'Conner. I'm off-duty MAPD. I need a life flight roll out right away. My 20 is Highway 86,

mile marker 147. I got one trauma victim, about 24 years of age. Six-foot, maybe 200 pounds. He's got a deep laceration to his right arm with arterial bleeding. And he's got a shotgun wound close range to his left flank. Yeah, he's going into shock! Dom, put the gun down now!

578. Brian : Move your car.

579. Dom : No bullshit!

580. Brian : Put it down now! No more running!

581. Dom : I'm not running!

582. Brian : Where's Leon and Letty?

583. Dom : They're long gone! Then it's over.

584. Brian : I didn't call the police, but don't push me! Put the gun down. I swear to God!

585. Dom : You are the cop! You're a cop! Brian, I got to find Jesse before they do. I'm all the kid's got.

586. Brian : I'll call in the plates. PD will pick him up way before Johnny even gets near him.

587. Dom : Move your car.

588. Mia : Dom, stop it! It's over. Please.

589. Dom : Mia, stay out of it!

590. Jesse : Dominic, I am so sorry. I don't know what I'm doing, Dom. I'm so scared right now. I don't know what's going on.

591. Dom : What were you thinking, man?



592. Jesse : I don't know! I panicked! I'm sorry. I'm scared! I don't know what I'm doing! Will you please help me?
593. Mia : Dom!
594. Dom : Jesse!
595. Mia : No, Jesse! No, Dom, no!
596. Brian : Call 911. You call 911!
597. Dom : I used to drag here back in high school. That railroad crossing up there is exactly a quarter mile away from here. On green, I'm going for it. That's not what I had in mind.
598. Dom : You know what you're doing?
599. Brian : I owe you a 10-second car.