

**CONTEXTUAL MEANING ON THE IDIOMATIC EXPRESSION IN THE  
*FAST FIVE* FILM SCRIPT**

**SKRIPSI**

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## ABSTRACT

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This study deal with the analysis contextual meaning on the idiomatic expression in the *Fast Five* film script. The objectives of the study were to figure out types of contextual meaning and classifications of the idiomatic expression and to find out the dominant type of contextual meaning in the *Fast Five* film script. The data in this research was taken from *Fast Five* Film Script. The script consisted of 49 pages and all of pages were taken as the data. Descriptive qualitative method was applied to analyzed the data. Thus, in doing this research, library research was applied in analyzing the data. From the data obtained, there were one hundred ten (110) utterances found in the *Fast Five* film script. It was found that 15 Classifications of Idiomatic Expression in this research, there were idioms with prepositions 2 (1.81%), Noun phrases 2 (1.81%), Phrasal verb 49 (44.55%), Sentences 26 (23.65%), Idioms with key word from special categories (Number) 1 (0.90%), Idioms with adjectives and nouns 5 (4.55%), Idioms with noun and adjective 1 (0.90%), Verbal idiom 7 (6.40%), Idioms with key word from special categories (Time) 1 (0.90%), Key words with idiomatic uses (Adjective and Adverb) 2 (1.81%), Key words with idiomatic uses (Miscellaneous) 4 (3.65%), Idioms with key word from special categories (Animal) 3 (2.72%), Idiomatic pairs (Pairs of adjective) 1 (0.90%), Idiomatic pairs (Identical pairs) 1 (0.90%), Idioms with key word from special categories (parts of body) 5 (4.55%). It was found that four types of contextual meaning in this research, there were Local Context 3 (2.8%), Sentential Meaning 28 (25.45%), Topical Context 6 (5.45%), Global Context 73 (66.3%). Global context is most dominant type of contextual meaning in the *Fast Five* film script that was 66.3%.

**Keywords : Semantic, Contextual Meaning, Idiomatic Expression.**

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# CHAPTER I

## INTRODUCTION

### **A. The Background of the Study**

Semantics is the study of the meaning of words and sentences. Some definitions of semantics are stated by some linguists. Saeed (2003:3) states that semantics is the study of meaning communicated through language, while Yule in journal *Idiomatic Expressions used in Westlife's Song* (2006:112), states that semantics is the study of the meaning of words, phrases and sentences. In Yule semantic analysis, there are phrases or expressions consisting of more than one word or sentence, whose meaning cannot be inferred from the meanings of the individual words. For these expressions, the usual semantic rules for combining meanings do not apply.

In journal *Contextual Meaning Study of Translation of Children's Story "The Lion King"* from English into Indonesia that Contextual meaning is formed from the relationship with other words that are used in the text (Catford called as textual meaning) (Machali, 2000). Or there are times when the relationship (context) is found outside the text, namely the immediate context. Chaer (1994) in thesis *An Analysis of Contextual Meaning on the Idiomatic Expression in Parent Trap Film Script*, states that meaning can be distinguished based on several criteria and point of view. Based on the type of semantic, it can be distinguished into lexical meaning and grammatical meaning. Whether based on the other criteria or other point of view it can be mentioned that there are associative meaning, reflective meaning and idiomatic meaning. Idiomatic meaning is a unit of speech in which the

meaning is unpredictable from the meaning of its elements, both lexically and grammatically. Idiom is a phrase or a sentence whose meaning can not be literally translated. Idiom is one aspect of semantics that is sometimes difficult for people, especially students to understand.

In thesis *An Analysis of Contextual Meaning on the Idiomatic Expression in Parent Trap Film Script*, Cooper (1998) states that the meaning of idiomatic expression can be defined by two ways : lexically and contextually. From its lexical viewpoint, the meaning of idiomatic expression is the meaning that is conventionally assigned to the common use in dictionary. On the other hand, the meaning of idiomatic expression can be understood contextually. The reason why it can be understood contextually because some idioms have various meaning depending on the context . according to Lyons, in his book he stated, "contextual meaning is the meaning of word according to the situations in which they are used; different situation might give a sentence in the different meaning." (Lyons, 1984:143). In short, contextual meaning is the meaning according to the context. We can found idiomatic expression in many accesses like movie, magazine, talk show, song, and etc.

In this research, film becomes an object of the study. In our life, we are often watching film. Film is one of the literary works where the function is to entertain and gain information. As with books or other printed works, photographs, sound recording, painting or other artwork, film is a conductor of information to the society. The information presented in a film providing new knowledge to society. Whatever the genre or the theme, film always leaves a moral message to

people that can be absorbed easily. Also, understanding a film can be easier than reading a written text like a book. So, film is strategically used for communication tools for many people. In his book, Biran (2006:29) said that language in the film has very important role function. Without language, film will lose its 'strength' because language is an effective element in conveying the information. Moreover, film often applies an idiom in it, of course each idiom appears on the conversation have a certain meaning.

There are some problem in this research, based on the researcher experience in learning semantic in fifth semester, the students get difficulty in understanding the contextual meaning and the idiomatic expression. Students still confused how to interpret the meaning of the contextual meaning and idiomatic expression sentences, and how to find out the meaning.

Based on the explanation above, the researcher chose *The Fast Five* Film script by Christ Morgan to analyzed which is focus on the types of contextual meaning such as local context, sentential context, topical context and global context, and analyzed the classifications of the idiomatic expression. The researcher choose this film because it is a famous sequel blockbuster film and there are idiomatic expression in the film, so they need contextual explanation to interpret the meaning contained in it. The students supposed to understand contextual meaning and the idiomatic expression, the students know how to interpret the meaning of the contextual meaning and the idiomatic expression. Due to the reason above, this study is very significant and interesting to be

conducted. Therefore the researcher intended to conduct study entitled *Contextual Meaning on the Idiomatic Expression in The Fast Five film script*.

### **B. The Identification of the Problems**

The Problem of this research identified as follows:

1. the students in 7E-Morning class of English department got difficulty in contextual meaning and idiomatic expression.
2. the students in 7E-Morning class of English department confused to interpret the contextual meaning and understanding idiomatic expression.

### **C. The Scope and Limitation**

The scope of this research is semantics. And the limitation of this research is focuses on the *types of Contextual Meaning and classifications of Idiomatic Expression in The Fast Five film script*.

### **D. The Formulation of the Problems**

This study examined the following questions:

1. what the types of contextual meaning and the classifications of the idiomatic expression in the *Fast Five* film script?
2. what the dominant type of contextual meaning on the idiomatic expression in the *Fast Five* film script?

### **E. The Objectives of the Study**

The study examined the following questions:

1. to figure out types of contextual meaning and classifications of the idiomatic expression in *Fast Five* film script.
2. to find out the dominant type of contextual meaning of the idiomatic expression in *Fast Five* film script.

### **F. The Significance of the Study**

Finding of this study are expect to be useful and relevant theoretically and practically.

#### **a. Theoretically**

Theoretically, this research gives easier and interest way in understanding the types of contextual meaning on the idiomatic expression in the *Fast Five* film script.

#### **b. Practically**

1. For students to enlarge their knowledge about contextual meaning on the idiomatic expression.
2. For the teacher is to help them to make the new strategies in teaching semantic.
3. For other researcher, it can be reference to make the new research better than before.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. Theoretical Framework

The study analyze the contextual meaning on idiomatic expression in the *fast five* film script, it is necessary to review related theories to the problems of study.

#### 1. Semantic

Semantics is the technical term used to refer to the study of meaning, and, since meaning a part of language, semantics is a part of linguistic.unfortunately ‘meaning covers a variety of aspects of language, and there is no general agreement about nature of meaning, what aspect of it may properly be included in semantics, or the way in which it should be described.

According to Kreidler, Semantics is the systematic study of meanings, and Linguistic semantic is the study of how language organizes and express meanings (1998:3). In addition, semantics focuses on the meaning of words, phrases or sentences in the language. The meaning of phrases or sentences depends on the meaning of the words and the structure. Semantics is quite important not only for those who want to communicate but also for better communication in the society.

According to Geoffrey Leech (1981:I) in his book ‘Semantics- The Study of Meaning’ semantics(as the study of meaning) is a central to the study of communication; and as communication becomes more and more crucial factor in social organization, the need to understand it becomes more and more pressing.

Semantics is also at the centre of the study of human mind - thought processes, cognition, conceptualization – all these are intricately bound up with the way in which we classify and convey our experience of the world through language.

## **2. Types of Meaning**

A piece of language conveys its dictionary meaning, connotations beyond the dictionary meaning, information about the social context of language use, speaker's feelings and attitudes rubbing off of one meaning on the another meaning of the same word when it has two meanings and meaning because of habit occurrence. Broadly speaking, 'meaning' means the sum total of communicated through language. Words, phrases and sentences have meanings, which are studied in semantics.

Geoffrey Leech in his 'Semantic- A Study of Meaning' (1974) breaks down meaning into seven types or ingredients giving primacy to conceptual meaning. The seven types of meaning according to Leech are as follows.

### **a. Conceptual or Denotative Meaning**

Conceptual meaning is also called logical or cognitive meaning. It is the basic propositional meaning which corresponds to the primary dictionary definition. Such a meaning is stylistically neutral and objective as opposed to other kinds of associative meanings. Conceptual meanings are the essential or core meaning while other six types are the peripheral. It is peripheral in as sense that is non-essential. They are stylistically marked and subjective kind of meaning.



Leech gives primacy to conceptual meaning because it has sophisticated organization based on the principle of contrastiveness and hierarchical structure.

E.g.

/P/ can be described as-voiceless + bilabial + plosive.

Similarly Boy = + human + male-adult.

The hierarchical structure of 'Boy' = + Human + Male-Adult

Or "Boy" = Human – Male/Female-adult in a rough way.

#### b. Connotative Meaning

Connotative meaning is the communicate value of an expression over and above its purely conceptual content. It is something that goes beyond mere referent of a word and hints at its attributes in the real world. It is something more than the dictionary meaning. Thus purely conceptual content of 'woman' is + human + female + adult but the psychosocial connotations could be 'gregarious', 'having maternal instinct' or typical (rather than invariable) attributes of womanhood such as 'babbling', 'experienced in cookery', 'skirt or dress wearing' etc. Still further connotative meaning can embrace putative properties of a referent due to viewpoint adopted by individual, group, and society as a whole. So in the past woman was supposed to have attributes like frail, prone to tears, emotional, irritable, inconstant, cowardly etc. As well as more positive qualities such gentle, sensitive, compassionate, hardworking etc. Connotations vary age to age and society to society.

E.g. Old age 'Woman' - 'Non-trouser wearing or sari wearing' in Indian context must have seemed definite connotation in the past.

Present 'Woman'---- Salwar/T-shirt/Jeans wearing.

Some times connotation varies from person to person also

. E.g. connotations of the word 'woman' for misogynist and a person of feminist vary.

The boundary between conceptual and connotative seems to be analogous. Connotative meaning is regarded as incidental, comparatively unstable, in determinant, open ended, variable according to age, culture and individual, whereas conceptual meaning is not like that . It can be codified in terms of limited symbols.

### c. Social Meaning

The meaning conveyed by the piece of language about the social context of its use is called the social meaning. The decoding of a text is dependent on our knowledge of stylistics and other variations of language. We recognize some words or pronunciation as being dialectical i.e. as telling us something about the regional or social origin of the speaker. Social meaning is related to the situation in which an utterance is used. It is concerned with the social circumstances of the use of a linguistic expression. For example, some dialectic words inform us about the regional and social background of the speaker. In the same way, some stylistic usages let us know something of the social relationship between the speaker and the hearer

E.g. "I ain't done nothing"

The line tells us about the speaker and that is the speaker is probably a black American, underprivileged and uneducated.

#### d. Affective or Emotive Meaning

For some linguists it refers to emotive association or effects of words evoked in the reader, listener. It is what is conveyed about the personal feelings or attitude towards the listener.

E.g. 'home' for a sailor/soldier or expatriate

and 'mother' for a motherless child, a married woman (esp. in Indian context) will have special effective, emotive quality. In affective meaning, language is used to express personal feelings or attitude to the listener or to the subject matter of his discourse.

For Leech affective meaning refers to what is convey about the feeling and attitude of the speak through use of language (attitude to listener as well as attitude to what he is saying). Affective meaning is often conveyed through conceptual, connotative content of the words used

E.g. "you are a vicious tyrant and a villainous reprobation and I hate you"

Or "I hate you, you idiot".

We are left with a little doubt about the speaker's feelings towards the listener. Here speaker seems to have a very negative attitude towards his listener. This is called affective meaning.

#### e. Reflected Meaning

Reflected meaning and collocative meaning involve interconnection. At the lexical level of language, Reflected meaning arises when a word has more than one conceptual meaning or multiple conceptual meaning. In such cases while responding to one sense of the word we partly respond to another sense of the

word too. Leech says that in church service ‘the comforter and the Holy Ghost’ refer to the third in Trinity. They are religious words. But unconsciously there is a response to their non-religious meanings too. Thus the ‘comforter’ sounds warm and comforting while the ‘Ghost’ sounds ‘awesome’ or even ‘dreadful’. One sense of the word seems to rub off on another especially through relative frequency and familiarity (e.g. a ghost is more frequent and familiar in no religious sense.).

In poetry too we have reflected meaning as in the following lines from ‘Futility’

‘Are limbs so dear achieved, are sides,  
Full nerved still warm-too hard to stir’

Owen here uses ‘dear’ in the sense of expensiveness. - But the sense of beloved is also eluded.

E.g. Daffodils

“The could not but be gay  
In such jocund company”

The word ‘gay’ was frequently used in the time of William Wordsworth but the word now is used for ‘homosexuality’.

#### f. Collocative Meaning

Collocative meaning is the meaning which a word acquires in the company of certain words. Words collocate or co-occur with certain words only e.g. Big business not large or great. Collocative meaning refers to associations of a word because of its usual or habitual co-occurrence with certain types of words. ‘Pretty’

and 'handsome' indicate 'good looking'. However, they slightly differ from each other because of collocation or co-occurrence. The word 'pretty' collocates with – girls, woman, village, gardens, flowers, etc.

On the other hand, the word 'handsome' collocates with – 'boys' men, etc. so 'pretty woman' and 'handsome man'. While different kinds of attractiveness, hence 'handsome woman' may mean attractive but in a mannish way.

#### g. Thematic Meaning

It refers to what is communicated by the way in which a speaker or a writer organizes the message in terms of ordering focus and emphasis. Thus active is different from passive though its conceptual meaning is the same. Various parts of the sentence also can be used as subject, object or complement to show prominence. It is done through focus, theme (topic) or emotive emphasis. Thematic meaning helps us to understand the message and its implications properly. For example, the following statements in active and passive voice have same conceptual meaning but different communicative values.

e.g.

- 1) Mrs. Smith donated the first prize
- 2) The first prize was donated by Mrs. Smith.

In the first sentence "who gave away the prize" is more important, but in the second sentence "what did Mrs. Smith gave is important". Thus the change of focus change the meaning also.

### 3. Contextual Meaning

In thesis *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expression Found in Jallaluddin Rumi's Poems* that Contextual meaning is the meaning of words according to the situations in which they are used (Lyons: 1984:143). Different situations give different meaning. In short, it can be said that contextual meaning is the meaning according to the context. For example: "Bill is *an old hand* in the store". This means that Bill has a lot of experience in the store. An "old hand" refers to a person with experience. On the other hand, in the particular situations the sentences will be equal in meaning. In addition, contextual meaning also defined as the information signaled about the kind of use a linguistic unit has in its social context (Crystal, 1991: 79).

Simon and Schuster (1982: 10) state that context is the interrelated condition in which something exists or occurs. Longman says that "context means the part of speech of words and the things denote (1992: 275)". It can be said that contextual meaning have or according to the text. It involves the function of word in sentence formation since different arrangement of the same word can convey different context. So, we can conclude that the contextual meaning is the meaning of the words according to the situation in which they are used. Different situation may give different meaning in a sentence.

For example;

hair on my grandfather's *head* is white

As *head* officer, she has to be on time.

In thesis *An Analysis of Contextual Meaning of Songs by Shane Filan* that Contextual meaning could be regarded to the situation, where the time, the language usage environment. According to *Pateda* in his book (2010:116)

“Semantik Leksikal (Edisi Kedua)”, said:

Makna kontekstual atau makna situasional muncul sebagai akibat hubungan antara ujaran dan konteks. Sudah diketahui bahwa konteks itu berwujud dalam banyak hal. Koteks yang dimaksud di sini, yakni: (i) konteks orangan, termasuk di sini hal yang berkaitan dengan jenis kelamin, kedudukan pembicara, usia pembicara/pendengar, latar belakang sosial ekonomi pembicara/pendengar; (ii) konteks situasi, misalnya situasi aman, situasi ribut; (iii) konteks tujuan, misalnya meminta, mengharapkan sesuatu; (iv) konteks formal/tidaknya pembicaraan; (v) konteks suasana hati pembicara/pendengar, misalnya takut, gembira, jengkel; (vi) konteks waktu, misalnya malam, setelah magrib; (vii) konteks tempat, apakah tempatnya di sekolah, di pasar, di depan bioskop; (viii) konteks objek, maksudnya apa yang menjadi fokus pembicaraan; (ix) konteks alat kelengkapan bicara/dengar pada pembicara/pendengar; (x) konteks kebahasaan, maksudnya apakah memenuhi kaidah bahasa yang digunakan oleh kedua belah pihak; dan (xi) konteks bahasa, yakni bahasa yang digunakan. (2010: 116)

From quote above, contextual meaning or situational meaning have eleven context points. There are context of organs, context of situation, context of purpose, formal or informal context in conversation, mood context of speaker or listener, context of time, context of place, object context, context of completeness in speak or hear from speaker or listener, linguistic context, and context of language.

Context to refer to an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs. Since it is not always explicit, it

may be hidden within the neighboring members of a word used in a piece of text. If we cannot extract the information relevant to the meaning of a word from its immediate linguistic environment, we need to take into account the topic of discussion as a sphere of necessary information. Taking these factors into consideration, Miller and Leacock (2000) have classified context into two types: (a) local context, and (b) topical context. While the local context refers to one or two words immediately before and after the key word (KW) under investigation, the topical context refers to the topic of the text where the KW has been used. According to these scholars, reference to the two contexts is more or less sufficient in understanding the actual contextual meaning of the KW used in a text. The two contexts mentioned above are not enough for understanding the intended meaning of a word, as these contexts often fail to provide the necessary information required for the purpose. In certain readings, information acquired from the local context and the topical context may be sufficient, but these are not enough for understanding all possible meaning variations of a word. To acquire more information, argue to classify context (taking these two types into my consideration) into four broad types (Dash 2005a):

- a. Local Context,
- b. Sentential Context,
- c. Topical Context, and
- d. Global Context



The local context refers to the immediate circle of the KW, the sentential context refers to the next circle immediately beyond the local context, the topical context refers to the wider circle beyond the sentence level, while the global context refers

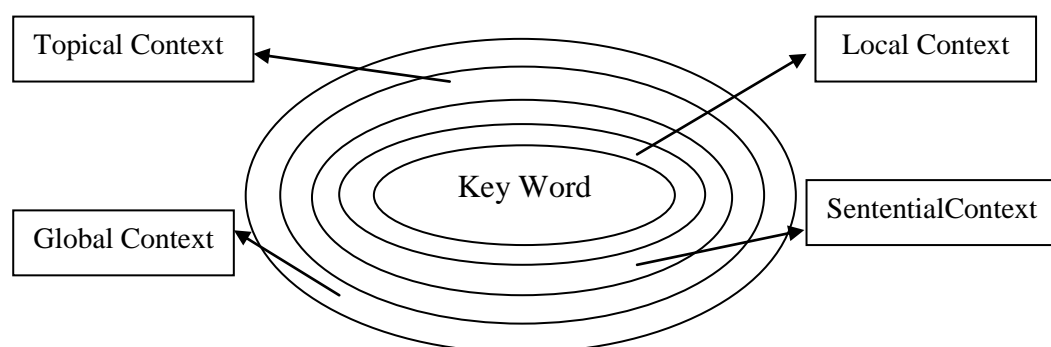


Figure 1 *Conceptual layering of contexts of a word in a piece of text*

to the world at large. Although such a stratified layering of the contexts is not always explicit in a piece of text, it helps us to visualize tentatively how the contexts should be interpreted for understanding the actual contextual meaning of a word. Moreover, the conceptual layering of the contexts will lead us to deal with the problem in a systematic manner and thereby reduce the amount of errors in interpretation and understanding the contextual meaning of words in a text.

In Figure 1 the KW is surrounded by four circles. The first circle is the local context, which is the centre of our attention as it can provide the most vital information regarding the contextual meaning of a word. Therefore, we refer to the local context first to obtain information from the neighboring words of the KW. But, in most cases, it is observed that the information acquired from the local context is not enough to capture the actual contextual meaning of the KW. In that

case, we need to refer to the sentential context for retrieving the information from the sentence where the KW has taken place. In a similar fashion, we need to

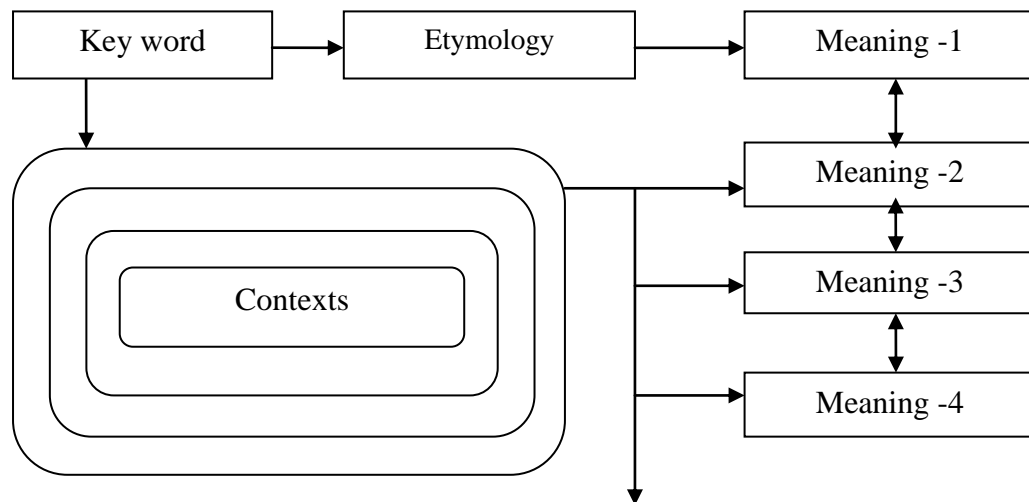


Figure 2 *Generation of new senses due to the variation of context*

explore the topical context to extract information from the topic of discussion if the local context and the sentential context fail to provide it. Finally, we consider the global context to acquire information from the extralinguistic world for deciphering the contextual meaning of the KW when we find that other contexts are not able to provide us necessary inputs for our purpose. The process of systematic extraction of information from different contexts is presented in Figure 2, which shows contributions of the contexts in understanding the meaning of words.

#### **4. Idiomatic Expression**

Knowing a language obviously means knowing the morphemes, simple words, compound words, and their meaning. But in addition there are fixed phrase, consisting of more than one word, with one meaning that can not be inferred by knowing the meanings of the individual word. These kinds of word expressions are called by idioms (Fromkin, 1987: 177) in thesis *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expression Found in Jallaluddin Rumi's Poems*. Idiomatic Expression is a sequence of words that operates as a single semantic unit, and like many multi word verbs of meaning of the whole cannot be deduced from an understanding of the parts. It can be said as a group of words with a meaning of its own that is different from the meanings of each individual word in the group.

Carter (1993: 65) in thesis *Analysis of Idiomatic Expression in Jason Mraz' Song* defines idioms as special combinations with restricted forms and meanings that cannot be deduced from the literal meanings of the words which make them up. Accordingly, an idiom is learned and used as a single unit. It should not be analyzed into its constituents; it is unchangeable and always carries figurative meaning. According to Jennifer Seidl and W.McMordie in their book fifth edition (1988:13) “ Idiom can defined as a number of words which, when taken together, have a different meaning from the individual meanings each word”. Furthermore, in thesis *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expression Found in Jallaluddin Rumi's Poems* that idiomatic expression is a combination of words that has a meaning that is different from the

meanings of the individual words themselves. It can be a literal meaning in one situation and a different idiomatic meaning in another situation (Cooper, 1998). Peaty in his book “Working with English idioms” (1983: 4), stated that an idiom is an expression, which cannot be understood from the literal meaning of words of which is composed. Some idioms have various meaning depending on the context.

For example;

- a. *“To sit on the fence”*, can literally mean that one is sitting on a fence.
- b. *“I sat on the fence and watch the game”*. In this sentence “I sat on the fence” means that one is not making a clear choice regarding some issues.
- c. *“The politician sat on the fence”*, means that they would not give their opinion about the tax issues.

Hornby (1987:421) stated that idiomatic expression is a phrase or sentence whose meaning is not obvious through knowledge of the individual meanings of the constituent words but must be learnt as a whole. It is sometimes also referred to the practice of using certain prepositions following some verbs, noun adjective.

For example:

- a. *To run around like a chicken with its head cut off”* The sentence above means that “to run around with what seems to be no purpose.
- b. *“I run around like a chicken with its head cut off”* This sentence means that I tried to prepare (my holidays, etc).

### Another Examples of Idiom

The following sentences contain idioms.

- a. *Ball* is in your *court*. This means it is up to you to make the next decision or step.
- b. She is *pulling* my *leg*. This means to tease them by telling them something untrue.
- c. I'll *drop* you *a line*. This means to send a message or start a telecommunicated conversation.
- d. Be glad to *see the back of*. This means to be happy when a person leaves.
- e. *Spill the beans*. This means to reveal a secret
- f. *Break a leg*. This means good luck in a performance and presentation.

### 5. Classifications of Idiom

According to Jennifer Seidl and W.McMordie (1988:5) they states that there are eight classification of idiom, they are:

#### 1) Idioms with nouns and adjectives

- a. Nouns phrases : *a drop in the ocean*
- b. Adjective + noun : *a close shave*

#### 2) Idiomatic pairs

- a. Pairs of adjectives : *cut and dried*
- b. Pairs of nouns : *wear and tear*
- c. Pairs of adverb : *more or less*
- d. Pairs of verbs : *hit and miss*
- e. Identical pairs : *bit by bit*

## 3) Idioms with preposition

e.g : *by, for, from*

## 4) Phrasal verbs

e.g : *act up, call something off, make something up to someone*

## 5) Verbal idioms

e.g : *blow one's own trumpet, call a spade, do a bunk*

## 6) Idioms with key words from special categories

- |                              |   |
|------------------------------|---|
| a. Colours                   | : <i>red, black, white, green, etc</i>                      |
| b. Animals                   | : <i>cat, bear, lion, tiger, mouse, bird,</i><br><i>etc</i> |
| c. Number, size, measurement | : <i>one, inch, mile, etc</i>                               |
| d. Parts of the body         | : <i>arm, finger, hand, head, etc</i>                       |
| e. Time                      | : <i>day, minute, night, etc</i>                            |

## 7) Key word with idiomatic uses

- |                           |                                |
|---------------------------|--------------------------------|
| a. Adjectives and adverbs | : <i>bad, good, long, etc</i>  |
| b. Nouns                  | : <i>and, line, thing, etc</i> |
| c. Miscellaneous          | : <i>all, how, too, atc</i>    |

## 8) Idioms with comparisons

- |                                      |                              |
|--------------------------------------|------------------------------|
| a. Comparisons with <i>as.....as</i> | : <i>as bold as brass</i>    |
| b. Comparison with <i>like</i>       | : <i>to go like the wind</i> |

## 6. Film

Film, also called a movie, motion picture, theatrical film or photoplay, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. The process of film making is both an art and an industry. A film is created by photographing actual scenes with a motion picture camera; by photographing drawings or miniature models using traditional animation techniques; by means of CGI and computer animation; or by a combination of some or all of these techniques and other visual effects. The word "**cinema**", short for cinematography, is often used to refer to the industry of films and filmmaking or to the art of filmmaking itself.

Films were originally recorded onto plastic film through a photochemical process, and then shown through a movie projector onto a large screen. The adoption of CGI-based special effects led to the use of digital intermediates. Most contemporary films are now fully digital through the entire process of production, distribution, and exhibition from start to finish. Films recorded in a photochemical form traditionally included an analogous optical soundtrack, which is a graphic recording of the spoken words, music and other sounds that accompany the images. Films are cultural artifacts created by specific cultures. They reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating—or indoctrinating—citizens.

## 7. Fast Five Film

*Fast Five* (alternatively known as *Fast & Furious 5* or *Fast & Furious 5: Rio Heist*) is a 2011 American action film directed by Justin Lin and written by Chris Morgan. It is the fifth installment in *The Fast and the Furious* franchise. It was released first in Australia on April 20, 2011, and then in the United States on April 29, 2011. *Fast Five* follows Dominic Toretto (Vin Diesel), Brian O'Conner (Paul Walker), and Mia Toretto (Jordana Brewster) as they plan a heist to steal \$100 million from corrupt businessman Hernan Reyes (Joaquim de Almeida) while being pursued for arrest by U.S. Diplomatic Security Service (DSS) agent Luke Hobbs (Dwayne Johnson).

When developing *Fast Five*, Universal Studios deliberately departed from the street racing theme prevalent in previous films in the series, to transform the franchise into a heist action series involving cars. By doing so, they hoped to attract wider audiences that might otherwise be put off by a heavy emphasis on cars and car culture. *Fast Five* is considered the transitional film in the series, featuring only one car race and giving more attention to action set pieces such as gun fights, brawls, and the heist of \$100 million. The production mounted a comprehensive marketing campaign, marketing the film through social media, virtual games, cinema chains, automobile manufacturers, and at NASCAR races. *Fast Five* achieved financial success, breaking box office records for the highest-grossing April opening weekend and the second-highest spring opening weekend, and surpassing *Fast & Furious* (2009) to become the highest-grossing film in the franchise. *Fast Five* has grossed over \$625 million worldwide, making it number



66 on the all-time worldwide list of highest-grossing films, in unadjusted dollars, and the seventh-highest-grossing film of 2011.

## **B. Previous Related Studies**

Studies on contextual meaning and idiomatic expressions have been carried out by a number of researchers before. The previous research about study of meaning, exactly on contextual meaning that had been conducted by Putri Destyanti Choerunnisa (2013). The researcher analyzed the contextual meaning on the idiomatic expression in the *Parent Trap*'s film script. The researcher interested in analyzing the contextual meaning on the idiomatic expression in the *Parent Trap*'s film script because there are many idioms can be found in the film script, both American and British Idioms, many cultural knowledge give an impact to the statement of conversations in the film, so they need contextual explanation to interpret the meaning contained in it. It is found that *The Parent Trap*'s film script contains various idiomatic expression. However, by using Hockett's theory, the researcher finds that there were five types of idiom found in the film. Those types were *anaphoric substitute*, *proper names*, *english phrasal compound*, *figure of speech*, and *slang*. The number of idiomatic expressions use in the film script is 97 with *anaphoric substitute*, which is appeared eight times, the *proper names* that is appeared 12 times, *english phrasal compound* which is the commonly used in the conversation of the film amounting to 31 out 97 idioms, then *figure of speech* is appeared 24 times, and last but no least *slang* is appeared 22 times in the film. Referring to the second problem of the study most of the idomatic expressions found in *The Parent Trap*'s film script are the meaning which are commonly

assigned in the dictionary of idiom. There are 44 out of 97 idioms in which the meaning based on the context, while the meaning based on the dictionary of idioms are 53 out of 97 in totally.

Maya Dewi Lestari (2016). The reseacher analyzed the contextual meaning on Shane Filan's songs. The researcher interested in analyzing the contextual meaning on Shane Filan's songs because song is one of literary works that is useful for expressing idea and tool for give some advice or positive message and the reseacher finds contextual meaning, which are able to confuse the readers. Maya Dewi Lestari reported that the Shane Filan's songs contain various contextual meaning. The reseacher found six types of context and seventeen contexts in ten songs of Shane Filan. Context of organs, context of situation, context of purpose, mood context of speaker or listener, context of time, and object context, they were types of context that found in ten songs of Shane Filan. The context found in those song were one in context of organs, three in context of situation, five in context of purpose, seven in mood context of speaker or listener, one in context of time, and one in object context.

From ten songs of Shane Filan, there were 17 words, phrases, or sentences found as the context. They were crime, world, hell, sound, picture, knee deep, you bring the thunder when you're mad, frozen eyes, counting cars, caught, fingerprints, racing, beautiful, footsteps, the moon, the bone, toes, and figure. From this research, the reseacher helped the listener to clearly understanding the song of Shane Filan. The reseacher got the positive message from those albums, because after a people read this research they could more appreciate to other

people or in their life, believe in their self, always energetic in any situation, and more grateful and loving what they had.

From the previous related studies above, we obtained the difference which is presented by this study. The difference between this study and previous research is from the object of the study. The object which is taken in previous studies is different from the object of the study in this research. In the previous study analyzed the contextual meaning on the idiomatic expression in the Parent Trap's film script by Putri Destyanti Choerunnisa (2013) and the contextual meaning on *Shane Filan's* songs (Maya Dewi Lestari,2016) , While, this study take *Fast Five* film script which applied idiomatic expressions as the object of study. The contribution of previous study for the researcher is help the researcher for easier to analyze contextual meaning and idiomatic expression.

### **C. Conceptual Framework**

In this research, the researcher will analyze the Contextual Meaning on the Idiomatic Expression in the Fast Five Film Script as the object of this research by using qualitative descriptive analysis method to identifying the types of contextual meaning on the idiomatic expression and then classifying the dominant type of contextual meaning on the idiomatic expression. Perhaps, it is very interesting by the learners of English who does research because analyzing the film from the beginning until the end just to find out the contextual meaning on the idiomatic expression that are used by the actors or actress in the Fast Five Film. This film classified into the action-comedy film.

## **CHAPTER III**

### **METHOD OF RESEARCH**

This chapter deals with the research methods of the study. It consists of research approach, data and data source, techniques of data collection, and techniques of data analysis.

#### **A. Research Design**

This research was conducted by using qualitative design. According to J.Moleong (2016:6) Qualitative research is the used to understand the phenomenon of what experienced is by the subject for example behaviours, perceptions, motivations, actions, etc. However, the use of research design is aimed to help the researcher make a better analysis. By using this method, the data was collected in order to find the types of contextual meaning on the idiomatic expression which are found in the fast five film script.

#### **B. Source of Data**

The sources of the data were taken from the script of *Fast Five* film which directed by Justin Lin and produced by Neal H.Moritz. The data was the idiomatic expression on the utterances. In this case, the researcher taken the data from the website of ([http://www.springfieldspringfield.co.uk/movie\\_script.php? Movie =fast-five](http://www.springfieldspringfield.co.uk/movie_script.php?Movie=fast-five)).

### **C. The Techniques for Collecting the Data**

The data of the research focussed by following steps:

1. Watching the movie.
2. Reading the script of the film.
3. Identifying the idiomatic expression.

### **D. The Techniques for Analyzing the Data**

In analyzing the data, the researcher used descriptive qualitative method as the following steps :

1. Classifying the contextual meaning on the idiomatic expression into its classification and type.
2. Finding the percentage of the contextual meaning of idiomatic expression.
3. Finding out the most dominant type of contextual meaning on the idiomatic expression .

## CHAPTER IV

### DATA ANALYSIS AND FINDINGS

#### A. Data Collection

The data of this research were collected from the focuses contextual meaning on the idiomatic expression which are found in *Fast Five* film script. The script of the film was derived from website of ([www.springfieldspringfield.co.uk](http://www.springfieldspringfield.co.uk)). The researcher collected total 110 Idiomatic Expression in *Fast Five* film script.

#### B. Data Analysis

After collecting data, the data were analyzed based on classifications of Idiomatic Expression and based on types of Contextual Meaning. But this analysis was done to answered some Classifications of Idiomatic Expression they are, (1) Idioms with nouns and adjectives, (2) Idiomatic pairs, (3) Idioms with preposition, (4) Phrasal verbs, (5) Verbal idioms, (6) Idioms with the key words from special categories, (7) Key word with idiomatic uses, (8) Idioms with Comparisons. Types of Contextual Meaning they are implied, (A) Local context, (B) Sentential context, (C) Topical context, (D) Global context. And the most dominant types of Contextual Meaning Meaning found in the "*Fast Five Film Script*" by Christ Morgan. The data were collected or taken from the script of "*Fast Five*" film. The research analyzed all the classifications of Idiomatic Expression and all the types of Contextual Meaning which found out in the script of "*Fast Five*" film. Shown in the following table.

Table 4.1  
Classifications of Idiomatic Expression in the *Fast Five* Film Script

No	Idiomatic Expression	Classifications of Idiomatic Expression	Meaning
1.	This is all the aftermath of a daring, daylight <i>break out</i>	Phrasal verb	Toretto escape from the prison
2.	But despite every eye in the country <i>looking for</i> them where Toretto and O'conner are now is anyone's guess	Phrasal verb	Everyone in the country tries to find Torreto and O'conner
3.	Let's <i>get out</i> of here	Phrasal verb	Brian want to leave that place
4.	<i>Easy friends, she's with me</i>	Sentence	This girl is Vince's friend
5.	<i>To be on the other side of a wanted poster</i>	Sentence	Brian To be a fugitive
6.	He'll <i>show up</i>	Phrasal verb	Hope toretto arrive in this place
7.	Time for bed <i>little one</i>	Idiom with key word from special category (number)	Little one means her Vince's son but still baby
8.	You mean after you <i>screwed everything up</i> in LA?	Phrasal verb	Brian stir up trouble in LA
9.	There is a job <i>coming up</i>	Phrasal verb	New job for Mia and Brian
10.	It's a <i>good gig</i>	Idiom with adjective and noun	Easy job for Vince
11.	It's <i>easy money</i>	Idiom with adjective and noun	It's much money
12.	<i>And from where I'm sitting, it looks like you both could use the payday</i>	Sentence	Vince look if Mia and Brian need money
13.	Look, who <i>showed up</i>	Phrasal verb	Toretto is coming
14.	I thought I told you to <i>lay low</i>	Verbal idiom	Toretto asked Brian to hidden
15.	<i>Been running on fumes</i>	Sentence	They don't have money anymore
16.	Had to <i>make a call</i>	Verbal idiom	They must make a decision
17.	We only got the <i>two-minute</i>	Idiom with key	Be available to do

	<i>window</i>	word from special category (Time)	something
18.	<i>Shitty call, O'conner</i>	Idiom with adjective and noun	Bad decision, O'conner
19.	<i>Because it goes both ways</i>	Sentence	They think so
20.	We got to <i>get out</i> of here	Phrasal verb	Want to leave this place
21.	They like speed and are guaranteed to <i>go down</i> the hardest possible way so make sure you got your funderwear on	Verbal idiom	Torreto and his friends is hardest to arrest
22.	Been in <i>deep cover</i> for five years	Idiom with adjective and noun	Brian is expert in undercover
23.	Stay the <i>fuck out</i> of my way	Phrasal verb	Go away from Hobbs's way
24.	That is such <i>horseshit</i>	Idiom with the key word from special category (Animal)	Bullshit
25.	Go <i>walk it off</i>	Phrasal verb	Dominic ask to brian go out from that room
26.	You <i>set up</i> the deal	Phrasal verb	Make the deal
27.	You should've <i>come clean</i>	Verbal idiom	Admith the truth
28.	<i>What's going on out here?</i>	miscellaneous	What happen in here?
29.	Your husband was an officer who was <i>gunned down</i> in the Favela	Verbal idiom	Her husband was died because shot by someone
30.	<i>I figure you're the only one in Rio who can't be bought</i>	Sentence	Hobbs choose Neves because she is the only police officer who can not be bribed.
31.	<i>I like my dessert first</i>	Sentence	Hobbs want to hear good news first
32.	<i>Pretty and easy</i> in this scrub	Idiomatic pairs (Adjective)	Is very easy to track
33.	<i>Give me the damn veggies</i>	Sentence	Hobbs want to hear bad news
34.	It was <i>washed out</i> by a storm	Phrasal verb	This place is destroy by storm



35.	We'll <i>pick up</i> their track there	Phrasal verb	Neves can see their track
36.	<i>You come prepared</i>	Sentence	Neves is trained
37.	That's how he <i>keeps it off</i> the grid	Phrasal verb	It's because can't detection
38.	Just <i>laid out</i> on a chip	Phrasal verb	Reyes save the data in a chip
39.	<i>I got Toretto</i>	Sentence	Neves catch Toretto
40.	They're going to be <i>looking for</i> the three of us together now	Phrasal verb	Hobbs and all the officer tries to find Toretto, Brian, and Mia
41.	We need to <i>split up</i>	Phrasal verb	They need to scatter
42.	I'll <i>lead</i> them away	Phrasal verb	Dominic shift the police away
43.	I am not going <i>through that again</i>	Identical pairs	Mia not want to lost their family
44.	Something doesn't <i>add up</i>	Phrasal verb	Something doesn't nonsense
45.	They <i>come up</i> , we take them down	Phrasal verb	Hobbs want to arrest them when they turn up
46.	<i>Let's put all this mess back together</i>	Sentence	Hobbs want to finished this disorder
47.	New lives with no more <i>looking over our shoulder</i>	Idiom with key word from special category (part of the body)	They want to new live without someone tries to find or pursue them
48.	Someone who can bullshit their <i>way out</i> of anything	Phrasal verb	They want to find someone who can talking about anything
49.	Someone who ain't afraid to <i>throw down</i>	Verbal idiom	Want to find someone that can't afraid to lost
50.	Someone to <i>back up</i> every position	Phrasal verb	Want to find someone that can occupy every position
51.	I see they really scraped the <i>bottom of</i> the barrel, huh?	Phrasal verb	Tej thought if dominic and his friends are really

			scraped the cornered
52.	I told you the <i>skinny chick had balls</i>	Idiom with key word from special category (Animal)	Tego told if skinny girl is brave
53.	I thought <i>cockfights</i> were illegal in Brazil	Idiom with key word from special category (Animal)	Han thought if homosexual is illegal in brazil
54.	<i>What's up?</i>	Miscellaneous	How are you?
55.	Yo, <i>check this out</i>	Phrasal verb	Yo, come here
56.	<i>Sounds like a whole lot of vaginal activity to me</i>	Sentence	He can get many girl with this money
57.	She's running on all eight, <i>checks out</i> fine	Phrasal verb	Investigation is finished
58.	<i>I got eyes on five</i>	Idiom with key word from special category (part of body)	Tej oversee car on number five
59.	He's got some serious <i>brass in his pocket</i>	Phrasal verb	He has a serious relation with the police
60.	<i>I got this</i>	Sentence	I can handle this one
61.	We'll need to <i>get eyes</i> in there	Idiom with key word from special category (part of body)	They need spy in police office
62.	Because you got the <i>biggest mouth</i>	Key word with idiomatic uses (adjective and adverb)	Someone who can boast anything
63.	Come on, man. Hooked a <i>brother up</i> , please?	Phrasal verb	Please my brother
64.	Swear to god, if you were on the other <i>side of</i> that glass I'd bust your dame face in	Phrasal verb	If roman in that room he want to smash th officer's face
65.	I'm going to need you to <i>shut up</i> right now	Phrasal verb	I hope you silent
66.	I'm not going to <i>shut up</i>	Phrasal verb	He can't silent
67.	She's going to <i>start off playing</i> hard to get	Phrasal verb	She try hard to get
68.	She still ain't going to <i>give up</i> that ass	Phrasal verb	Lose interest and admit defeat

69.	You better <i>hurry up</i>	Phrasal verb	Tego better faster
70.	You guys <i>mock up</i> a track	Phrasal verb	Dominic asked his friend to imitate a track
71.	<i>Home sweet home</i>	Sentence	This house is comfortable
72.	Word on the street is a lot of people <i>looking for</i> you two	Phrasal verb	The rumours on the street if people tries to find you two
73.	No, we're <i>kind of counting</i> on it	Phrasal verb	We expect on it
74.	But that monster has never seen a <i>set of</i> tail lights	Phrasal verb	That car can't lose
75.	<i>I was milking the hell out of that thing, too</i>	Sentence	Brian was gave his ability
76.	That's the <i>piggy bank</i> you ordered	Idiom with key word from special category (Animal)	This is vault you order
77.	<i>Well, this is a bust</i>	Sentence	We are fail
78.	<i>Call in a couple of extra guys</i>	Sentence	Han need more friends
79.	<i>Hold on</i> one second	Phrasal verb	Wait a minute
80.	<i>This guys is old testament</i>	Sentence	The man is great
81.	Dom, we got to <i>move up</i> our timeline	Phrasal verb	They must accelerate their plan
82.	<i>I don't give a shit</i>	Sentence	I don't care
83.	I <i>look forward</i> to it, cop	Key word with idiomatic uses (adjective and adverb)	I will waiting
84.	Dom, <i>the window is too small</i> , man	Idiom with noun and adjective	The time is not enough
85.	Do you know how long I've been <i>waiting for</i> that shit	Phrasal verb	Brian look forward this win from dominic
86.	He <i>let off</i> the throttle at the line	Phrasal verb	Dominic nou used throttle
87.	No, that's <i>messed up</i>	Phrasal verb	No relationship
88.	<i>I'm all set</i>	Sentence	Roman is ready
89.	<i>We're not going to get a better window</i>	Sentence	This is the best chance of us
90.	Dom, I <i>got eyes</i> on Mia	Idiom with key word from special	Vince watch over on Mia

		category (part of body)	
91.	<i>You're going down</i>	Verbal idiom	Toretto you're under arrest
92.	<i>Stand back, I got this</i>	Sentence	Go back, I can handle this one
93.	<i>Pull off</i>	Phrasal verb	Stop it
94.	<i>Cut us loose</i>	Sentence	Let us go
95.	<i>You've got my word</i>	Sentence	I promise
96.	I got eyes on Nico now	Idiom with key word from special category (part of body)	Dominic watch over on Nico
97.	<i>Call it out, Mia</i>	Phrasal verb	How about the condition
98.	There's an alley <i>coming up</i> on your left	Phrasal verb	There is an new alley on your side
99.	You're all <i>clear on the left</i>	Idiom with noun and adjective (noun phrase)	Safe on the left
100.	We're <i>clear on the right</i>	Idiom with noun and adjective (noun phrase)	We are safe on the right
101.	You guys just <i>carved out</i> a 10-second window, make it count	Phrasal verb	Dominic and his friends just have 10 second
102.	They can't <i>out run</i> us on the bridge	Idiom with preposition	Reyes said if dominic can't hazy from him
103.	<i>Get out</i> of there	Phrasal verb	Want to leave this place
104.	I thought I told you to <i>go on</i>	Phrasal verb	Dominic asked Brian to hidden
105.	It's a <i>hell of</i> a mess	Phrasal verb	In here is disorder
106.	<i>The way I see it</i>	Sentence	Hobbs will make sure
107.	<i>Don't be mean</i>	Sentence	Don't be rude
108.	<i>What's going on?</i>	Miscellaneous	How are you?
109.	What's your <i>smart ass</i> got to say now?	Idiom with adjective and noun	What you gonna say now?
110.	I want <i>another shot</i>	Idiom with preposition	I want to the race again

Based on the data above, the sentences related with idiomatic expression were found in *fast five* film script. The sentences above distinguish each classifications of idiomatic expression. To establish which sentence that related the idiomatic expression the researcher translated the sentences from subtitle of the *fast five* film to found the literal meaning and determine from each classifications of idiomatic expression. For example:

#### 1. Phrasal verb

There were 49 data found in the script *fast five*, they are :

- a. He'll *show up*, this is phrasal verb. Because it consist verb and preposition. Literal meaning of "He'll *show up*" means hope someone arrive in that place.
- b. Let's *get out* of here, this is phrasal verb. Because it consist verb and preposition. Literal meaning of "Let's *get out* of here" means someone want to leave that place.
- c. It was *washed out* by a storm, this is phrasal verb. Because it consist verb and preposition. Literal meaning of "It was *washed out* by a storm" means place that destroy by storm.
- d. We'll *pick up* their track there, this is phrasal verb. Because it consist verb and preposition. Literal meaning of "We'll *pick up* their track there" means someone can see their track.
- e. They're going to be *looking for* the three of us together now, this is phrasal verb. Because it consist verb and preposition. Literal meaning of

“They’re going to be *looking for* the three of us together now” means someone tries to find something lost.

- f. Someone who can bullshit their *way out* of anything. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “Someone who can bullshit their *way out* of anything” means they want to find someone who can talking about anything.
- g. Just *laid out* on a chip. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “ Just *laid out* on a chip” means save the data on a chip.
- h. We need to *split up*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “We need to *split up*” means they need to scatter.
- i. They *come up*, we take them down. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “They *come up*, we take them down” means he want to arrest them when they turn up.
- j. Something doesn’t *add up*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “something doesn’t *add up*” means something doesn’t nonsense.
- k. This is all the aftermath of a daring, daylight *break out*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “This is all the aftermath of a daring, daylight *break out*” means he escape from the prison.

- l. There is a job *coming up*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “there is a job *coming up*” means new job for someone.
- m. Look, who *showed up*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “Look, who *showed up*” means someone is coming.
- n. Go *walk it off*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “go *walk it off*” means he ask to someone to go out from that room.
- o. You *set up* the deal. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “ you *set up* the deal” means you make the deal.
- p. Someone to *back up* every position. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “Someone to *back up* every position” means want to find someone that can occupy every position.
- q. I see they really scraped the *bottom of* barrel, huh?. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “I see they really scraped the *bottom of* barrel, huh?” means he thought if someone are really scraped the cornered.
- r. Yo, *check this out*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “Yo, *check this out*” means yo, come here.

- s. Come on, man. Hooked a *brother up*, please?. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “Come on, man. Hooked a *brother up*, please?” means please, my brother.
- t. I’m not going to *shut up*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “I’m not going to *shut up*” means I can’t silent.
- u. You guys *mock up* a track. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “You guys *mock up* a track” means he asked his friend to imitate a track.
- v. You better *hurry up*. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “You better *hurry up*” means you better faster.
- w. Words on the street is a lot of people *looking for* you two. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “Words on the street is a lot of people *looking for* you two” means the rumours on the street if people tries to find you two.
- x. Dom, we got to *move up* our timeline. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “Dom, we got to *move up* our timeline” means they must accelerate their plan.
- y. *Hold on* one second. This is phrasal verb. Because it consist verb and preposition. Literal meaning of “*Hold on* one second” means wait a minute.



## 2. Sentence

There were 26 data found in the script *fast five*, they are :

- a. *Easy friends, she's with me*, this is idiomatic sentence. From literal meaning it means "*calm down friends, this girl is my friend*".
- b. *To be on the other side of wanted poster*, this is idiomatic sentence. From literal meaning it means "*someone to be a fugitive*".
- c. *Been running on fumes*, this is idiomatic sentence. From literal meaning it means "*they don't have money anymore*".
- d. *Because it goes both ways*, this is idiomatic sentence. From literal meaning it means "*they have same think*".
- e. *I like my desert first*, this is idiomatic sentence. From literal meaning it means "*someone want to hear good news first*".
- f. *I figure you're the only one in Rio who can be bought*. This is idiomatic sentence. From literal meaning it means *he choose her because she is the only police officer who can not be bribed*.
- g. *Gime me the damn veggies*. This is idiomatic sentence. From literal meaning it means *he want to hear bad news*.
- h. *You come prepared*. This is idiomatic sentence. From literal meaning it means *she is trained*.
- i. *I got Toretto*. This is idiomatic sentence. From literal meaning it means *she catch Toretto*.
- j. *Let's put all this mess back together*. This is idiomatic sentence. From literal meaning it means *he want to finished this disorder*.

k. *Sound like a whole lot of vaginal activity to me.* This is idiomatic sentence. From literal meaning it means *he can get many girls with this money.*

l. *I got this.* This is idiomatic sentence. From literal meaning it means *I can handle this one.*

m. *Home sweet home.* This is idiomatic sentence. From literal meaning it means *this place is comfortable.*

### 3. Key word with idiomatic uses

There were 6 data found in the script *fast five*, they are :

- a. Because you got the *biggest mouth*, this is key words with idiomatic uses. Because it consist adjective and from literal meaning of “*biggest mouth*” which means someone who can boast anything.
- b. *I look forward* to it, cop. This is key words with idiomatic uses. Because it consist adjective and adverb from literal meaning of “*I look forward to it, cop*” means he will waiting.
- c. *What’s going out here?*, this is key words with idiomatic uses. Because it consist miscellaneous and from literal meaning of “*What’s going out here?*” means what happen in here?.

### 4. Idioms with noun and adjective

There were 8 data found in the script *fast five*, they are:

- a. Dom, *the window is too small* man, this is idiom with noun and adjective. Because it consist noun and adjective. Literal meaning of “*the window is too small*” means the time is not enough.

- b. It's *easy money*. This is idiom with noun and adjective. Because it consist adjective and noun. Literal meaning of "It's *easy money*" means it's much money.
- c. You're all *clear on the left*. This is idiom with noun and adjective, because it consist noun phrase and from literal meaning of "You're all *clear on the left*" means safe on the left.
- d. We're *clear on the right*. This is idiom with noun and adjective, because it consist noun phrase and from literal meaning of "we're *clear on the right*" means we are safe on the right.

#### 5. Idiomatic pairs

There were 2 data found in the script *fast five*, they are:

- a. *Pretty and easy* in this scrub, this is idiomatic pairs of adjective. Because it consist adjective and adjective. Literal meaning of "*pretty and easy in this scrub*" means is very easy to track.
- b. I am not going *through that again*, this is idiomatic pairs. Because it consist identical pairs. Literal meaning of "I am not going *through that again*, " means she not want to lost their family.

#### 6. Idioms with prepositions

There were 2 data found in the script *fast five*, they are:

- a. They can't *out run* us on the bridge. This idioms with prepositions because out is preposition. Literal meaning of "They can't *out run* us on the bridge" means they can't hazy from him.

- b. I want *another shot*. This idiom with prepositions because it consist preposition. Literal meaning of “I want *another shot*” means I want to race again.

#### 7. Verbal idiom

There were 7 data found in the script *fast five*, they are:

- a. You should've *come clean*. This is verbal idiom because it consist verb. From literal meaning of “You should've *come clean*” means admith the truth.
- b. Had to *make a call*. This is verbal idiom because it consist verb. From literal meaning of “Had to *make a call*” means they must make a decision.
- c. Your husband was an officer who was *gunned down* in the Favela. This is verbal idiom because it consist verb. From literal meaning of “Your husband was an officer who was *gunned down* in the Favela” means her husband was died because shot by someone.
- d. You're *going down*. This is verbal idiom because it consist verb. From literal meaning of “You're *going down*” means you're under arrest.

#### 8. Idiom with the key words from special categories

There were 10 data found in the script *fast five*, they are:

- a. Time for bed *little one*. This is idioms with the key words from special categories because it consist number. Literal meaning of “Time for bed *little one*” means time to sleep son.

- b. I thought *cockfights* were illegal in Brazil, this is idiom with key word from special categories (animal). Because cock is animal and the literal meaning of “*cockfights*” is homosexual.
- c. That is such *horseshit*. this is idiom with key word from special categories (animal). Because horse is animal and the literal meaning of “*horseshit*” is bullshit.
- d. We’ll need to *get eyes* in there, this is idiom with key word from special categories (part of body). Because eyes is part of body and the literal meaning of “*get eyes*” is spy.
- e. We only got the *two-minute window*. This is idiom with key word from special categories because it consist time. Literal meaning of “We only got the *two-minute window*” means be available to do something.

Table 4.2  
Types of Contextual Meaning on the Idiomatic Expression in the *Fast Five* film script

No	Idiomatic Expression	Types of Contextual Meaning			
		Local context	Sentential context	Topical context	Global context
1.	This is all the aftermath of a daring, daylight <i>break out</i>				✓
2.	But despite every eye in the country <i>looking for</i> them where Toretto and O’conner are now is anyone’s guess				✓
3.	Let’s <i>get out</i> of here				✓
4.	Easy <i>friends, she’s with me</i>			✓	
5.	To be on the other side of a <i>wanted poster</i>	✓			
6.	He’ll <i>show up</i>				✓
7.	Time for bed <i>little one</i>		✓		
8.	You mean after you <i>screwed</i>				✓

	<i>everything up in LA?</i>				
9.	There is a job <i>coming up</i>				✓
10.	It's a <i>good gig</i>		✓		
11.	It's <i>easy money</i>		✓		
12.	And from where I'm sitting, it looks like you both could <i>use the payday</i>			✓	
13.	Look, who <i>showed up</i>				✓
14.	I thought I told you to <i>lay low</i>		✓		
15.	<i>Been running on fumes</i>		✓		
16.	Had to <i>make a call</i>			✓	
17.	We only got the <i>two-minute window</i>				✓
18.	<i>Shitty call, O'conner</i>	✓			
19.	<i>Because it goes both ways</i>		✓		
20.	We got to <i>get out</i> of here				✓
21.	They like speed and are guaranteed to <i>go down</i> the hardest possible way so make sure you got your funderwear on				✓
22.	Been in <i>deep cover</i> for five years				✓
23.	Stay the <i>fuck out</i> of my way				✓
24.	That is such <i>horseshit</i>		✓		
25.	Go <i>walk it off</i>				✓
26.	You <i>set up</i> the deal				✓
27.	You should've <i>come clean</i>		✓		
28.	<i>What's going on out here?</i>				✓
29.	Your husband was an officer who was <i>gunned down</i> in the Favela				✓
30.	<i>I figure you're the only one in Rio who can't be bought</i>			✓	
31.	<i>I like my dessert first</i>		✓		
32.	<i>Pretty and easy</i> in this scrub				✓
33.	Give me <i>the damn veggies</i>		✓		
34.	It was <i>washed out</i> by a storm				✓
35.	We'll <i>pick up</i> their track there				✓
36.	You <i>come prepared</i>		✓		
37.	That's how he <i>keeps it off</i> the grid				✓

38.	Just <i>laid out</i> on a chip				✓
39.	<i>I got Toretto</i>				✓
40.	They're going to be <i>looking for</i> the three of us together now				✓
41.	We need to <i>split up</i>				✓
42.	I'll <i>lead</i> them away				✓
43.	I am not going <i>through that again</i>				✓
44.	Something doesn't <i>add up</i>				✓
45.	They <i>come up</i> , we take them down				✓
46.	Let's <i>put all</i> this mess back together				✓
47.	New lives with no more <i>looking over our shoulder</i>				✓
48.	Someone who can bullshit their <i>way out</i> of anything				✓
49.	Someone who ain't afraid to <i>throw down</i>				✓
50.	Someone to <i>back up</i> every position				✓
51.	I see they really scraped the <i>bottom of</i> the barrel, huh?				✓
52.	I told you the <i>skinny chick had balls</i>		✓		
53.	I thought <i>cockfights</i> were illegal in Brazil		✓		
54.	<i>What's up?</i>				✓
55.	Yo, <i>check this out</i>				✓
56.	<i>Sounds like a whole lot of vaginal activity to me</i>		✓		
57.	She's running on all eight, <i>checks out</i> fine				✓
58.	<i>I got eyes on five</i>		✓		
59.	He's got some serious <i>brass in his pocket</i>				✓
60.	<i>I got this</i>				✓
61.	We'll need to <i>get eyes in</i> there		✓		
62.	Because you got the <i>biggest mouth</i>		✓		
63.	Come on, man. Hooked a <i>brother up</i> , please?				✓
64.	Swear to god, if you were				✓

	on the other <i>side of</i> that glass I'd bust your dame face in				
65.	I'm going to need you to <i>shut up</i> right now				✓
66.	I'm not going to <i>shut up</i>				✓
67.	She's going to <i>start off playing</i> hard to get				✓
68.	She still ain't going to <i>give up</i> that ass				✓
69.	You better <i>hurry up</i>				✓
70.	You guys <i>mock up</i> a track				✓
71.	<i>Home sweet home</i>			✓	
72.	Word on the street is a lot of people <i>looking for</i> you two				✓
73.	No, we're <i>kind of counting</i> on it				✓
74.	But that monster has never seen a <i>set of</i> tail lights				✓
75.	I was milking the <i>hell out of</i> that thing, too				✓
76.	That's the <i>piggy bank</i> you ordered		✓		
77.	<i>Well, this is a bust</i>		✓		
78.	Call in a <i>couple of</i> extra guys				✓
79.	<i>Hold on</i> one second				✓
80.	This guys is <i>old testament</i>		✓		
81.	Dom, we got to <i>move up</i> our timeline				✓
82.	<i>I don't give a shit</i>		✓		
83.	I <i>look forward</i> to it, cop				✓
84.	Dom, <i>the window is too small,</i> man			✓	
85.	Do you know how long I've been <i>waiting for</i> that shit				✓
86.	He <i>let off</i> the throttle at the line				✓
87.	No, that's <i>messed up</i>				✓
88.	I'm <i>all set</i>		✓		
89.	We're not going to get a <i>better window</i>	✓			
90.	Dom, I <i>got eyes</i> on Mia		✓		
91.	You're <i>going down</i>				✓
92.	Stand back, <i>I got this</i>				✓



93.	<i>Pull off</i>				✓
94.	<i>Cut us loose</i>		✓		
95.	<i>You've got my word</i>		✓		
96.	<i>I got eyes on Nico now</i>		✓		
97.	<i>Call it out, Mia</i>				✓
98.	<i>There's an alley coming up on your left</i>				✓
99.	<i>You're all clear on the left</i>				✓
100.	<i>We're clear on the right</i>				✓
101.	<i>You guys just carved out a 10-second window, make it count</i>				✓
102.	<i>They can't out run us on the bridge</i>				✓
103.	<i>Get out of there</i>				✓
104.	<i>I thought I told you to go on</i>				✓
105.	<i>It's a hell of a mess</i>				✓
106.	<i>The way I see it</i>		✓		
107.	<i>Don't be mean</i>		✓		
108.	<i>What's going on?</i>				✓
109.	<i>What's your smart ass got to say now?</i>				✓
110.	<i>I want another shot</i>				✓
	NUMBER	3	28	6	73
	TOTAL NUMBER		110		
	PERCENTAGE %	2,8%	25,45%	5,45%	66,3%
	TOTAL PERCENTAGE		100%		

The following were types of contextual meaning which were found in *Fast Five* film script. The sentences which contained with contextual meaning were as follow. The rest of them were presented on the appendixes.

#### 1. Local Context

The local context refers to the environment of the key word in a sentence where is occurred, encompassing immediately preceding and succeeding words. There were 3 data found as local context, they are:

- a. In the script *fast five* the sentence “To be on the other side of a *wanted poster*”, it could be local context because the words “*wanted poster*”, wanted (KW) succeeding the poster (RW). So that the sentence included local context.
- b. In the script *fast five* the sentence “*Shitty call*, O’conner”, it could be local context because the words “*shitty call*”, call preceding the shitty. Call is the key word (KW) and shitty is left word (LW) So that the sentence included local context.
- c. In the script *fast five* the sentence “ we’re not going to get a *better window*”, it could be local context because the words “*better window*” better (LW) preceding the window (KW).

## 2. Sentential Context

The sentential context refers to a sentence where the key word has occurred. It supplies syntactic information to know if the key word has any explicit or implicit syntactic relation with the other words used in sentence. There were 28 data found as sentential context, they are:

- a. In the script *fast five* the sentence "Because you got the *biggest mouth*",it could be sentential context because the words “*biggest mouth*” has implicit meaning, the implicit meaning is someone who can boast anything.
- b. In the script *fast five* the sentence “I thought *cockfights* were illegal in Brazil”, it could be sentential context because the words “*cockfights*”has implicit meaning, the implicit meaning is homosexual.

- c. In the script *fast five* the sentence “You’ve *got my word*”, it could be sentential context because the words “*got my word*” has implicit meaning, the implicit meaning is I promise.
- d. In the script *fast five* the sentence “I *got eyes* on Nico now”, it could be sentential context because the words “*got eyes*” has implicit meaning, the implicit meaning is he watch over on Nico.
- e. In the script *fast five* the sentence “that is such *horseshit*”, it could be sentential context because the words “*horseshit*” has implicit meaning, the implicit meaning is bullshit.
- f. In the script *fast five* the sentence “Time for bed *little one*”, it could be sentential context because the words “*little one*” has implicit meaning, the implicit meaning is time to sleep son.
- g. In the script *fast five* the sentence “It’s a *good gig*” it could be sentential context because the words “*good gig*” has implicit meaning, the implicit meaning is easy job for him.
- h. In the script *fast five* the sentence “*Been running on fumes*” it could be sentential context because the words “*Been running on fumes*” has implicit meaning, the implicit meaning is they don’t have money anymore.
- i. In the script *fast five* the sentence “*Because it goes both ways*” it could be sentential context because the words “*Because it goes both ways*” has implicit meaning, the implicit meaning is they think so.

- j. In the script *fast five* the sentence “You should’ve *come clean*” it could be sentential context because the words “*come clean*” has implicit meaning, the implicit meaning is admith the truth
- k. In the script *fast five* the sentence “Don’t *be mean*” it could be sentential context because the words “*be mean* “ has implicit meaning, the implicit meaning is don’t be rude.
- l. In the script *fast five* the sentence “*The way I see it*” it could be sentential context because the words “*The way I see it* “ has implicit meaning, the implicit meaning is he will make sure.
- m. In the script *fast five* the sentence “*Cut us loose*” it could be sentential context because the words “*Cut us loose*“ has implicit meaning, the implicit meaning is let us go.
- n. In the script *fast five* the sentence “That’s the *piggy bank* you ordered”, it could be sentential context because the words “*piggy bank* “ has implicit meaning, the implicit meaning is this is a vault you ordered.

### 3. Topical Context

The topical context refers to the topic of discussion and focuses on the content of a piece of text. There were 6 data found as topical context, they are:

- a. In the script *fast five* the sentence "had to *make a call*" it could be topical meaning because the sentence focus on a piece of text like make and call.
- b. In the script *fast five* the sentence “ *I figure you’re the only one in Rio who can be bought*” it could be topical meaning because the sentence

focus on a piece of text like *you* . *You* means *Neves* so the text focus on *Neves*.

- c. In the script *fast five* the sentence “*easy friends, she is with me*” it could be topical meaning because the sentence focus on a piece of text like friend. Friend means Mia, Mia is vince’s friend so the text focus on Mia as friend of Vince.

#### 4. Global Context

Global context refers to word at large. This signifies taht understanding the meaning of a verb from under investiigation we need to consider of all elements in a cognitive interface to realize its denotative, connotative, and figurative meaning. There were 73 data found as global context, they are:

- a. In the script *fast five* the sentence “ There is a job *coming up*”,it could be global context because the words”*coming up*” is idioms.
- b. In the script *fast five* the sentence “ We’ll *pick up* their track there”, it could be global context because the words”*pick up*” is idioms.
- c. In the script *fast five* the sentence “you guys *mock up* a track”, it could be global context because the words”*mock up*” is idioms.
- d. In the script *fast five* the sentence “ you better *hurry up*”, it could be global context because the words “*hurry up*” is idioms.
- e. In the script *fast five* the sentence “Dom we got to *move up* our timeline”, it could be global context because the words “*move up*” is idioms.
- f. In the script *fast five* the sentence “It’s a *hell of* a mess”, it could be global context because the words “*hell of*” is idioms.

- g. In the script *fast five* the sentence “I thought I told you to *go on*”, it could be global context because the words “*go on*” is idioms.
- h. In the script *fast five* the sentence “*Get out* of there”, it could be global context because the words “*get out*” is idioms.
- i. In the script *fast five* the sentence “They can’t *out run* us on the bridge”, it could be global context because the words “*out run*” is idioms.
- j. In the script *fast five* the sentence “*Call it out*, Mia”, it could be global context because the words “*call it out*” is idioms.
- k. In the script *fast five* the sentence “*Pull off*”, it could be global context because the words “*pull off*” is idioms.
- l. In the script *fast five* the sentence “You’re *going down*”, it could be global context because the words “*going down*” is idioms.
- m. In the script *fast five* the sentence “No, that’s *messed up*”, it could be global context because the words “*messed up*” is idioms.
- n. In the script *fast five* the sentence “He *let off* the throttle at the line”, it could be global context because the words “*let off*” is idioms.
- o. In the script *fast five* the sentence “Do you know how long I’ve been *waiting for* that shit”, it could be global context because the words “*waiting for*” is idioms.
- p. In the script *fast five* the sentence “*Hold on* one second”, it could be global context because the words “*hold on*” is idioms.
- q. In the script *fast five* the sentence “I’m going to need you to *shut up* right now”, it could be global context because the words “*shut up*” is idioms.

- r. In the script *fast five* the sentence “She’s going to *start off* playing hard to get”, it could be global context because the words “*start off*” is idioms.
- s. In the script *fast five* the sentence “Someone to *back up* every position”, it could be global context because the words “*back up*” is idioms.
- t. In the script *fast five* the sentence “I see they really scraped the *bottom off* the barrel, huh”, it could be global context because the words “*bottom off*” is idioms.
- u. In the script *fast five* the sentence “Yo, *check this out*”, it could be global context because the words “*check this out*” is idioms.
- v. In the script *fast five* the sentence “We need to *split up*”, it could be global context because the words “*split up*” is idioms.
- w. In the script *fast five* the sentence “Something doesn’t *add up*”, it could be global context because the words “*add up*” is idioms.
- x. In the script *fast five* the sentence “Go *walk it off*”, it could be global context because the words “*walk it off*” is idioms.
- y. In the script *fast five* the sentence “You *set up* the deal”, it could be global context because the words “*set up*” is idioms.

After determining all of the classifications of idiomatic expression and types of contextual meaning, the last step was calculating the percentage of of the classifications of idiomatic expression and types of contextual meaning, to figure out the dominant type. In classifications of idiomatic expression there were idioms with preposition 2 (1.81%), Noun phrases 2 (1.81%), Phrasal verb 49 (44.55%), Sentences 26 (23.65%), Idioms with key word from special categories

(Number) 1 (0.90%), Idioms with adjectives and nouns 5 (4.55%), Idioms with noun and adjective 1 (0.90%), Verbal idiom 7 (6.40%), Idioms with key word from special categories (Time) 1 (0.90%), Key words with idiomatic uses (Adjective and Adverb) 2 (1.81%), Key words with idiomatic uses (Miscellaneous) 4 (3.65%), Idioms with key word from special categories (Animal) 3 (2.72%), Idiomatic pairs (Pairs of adjective) 1 (0.90%), Idiomatic pairs (Identical pairs) 1 (0.90%), Idioms with key word from special categories (parts of body) 5 (4.55%). In types of Contextual Meaning there were Local Context 3 (2.70%), Sentential Meaning 28 (25.45%), Topical Context 6 (5.45%), Global Context 73 (66.40%).

Table 4.3  
The Percentage of the Classifications of Idiomatic Expression in *fast five* film script

No.	Classifications of Idiomatic Expression	Total (F)	$X = \frac{F}{N} \times 100\%$
1.	Noun Phrase	2	1.81%
2.	Idioms with Prepositions	2	1.81%
3.	Phrasal Verb	49	44.55%
4.	Sentences	26	23.65%
5.	Idiom with key word from special categories (Number)	1	0.90%
6.	Idioms with adjectives and nouns	5	4.55%
7.	Idioms with noun and adjective	1	0.90%
8.	Verbal idiom	7	6.40%
9.	Idiom with key word from special categories (Time)	1	0.90%
10.	Key words with idiomatic uses (Adjective and Adverb)	2	1.81%
11.	Key words with idiomatic uses (Miscellaneous)	4	3.65%



12.	Idiom with key word from special categories (Animal)	3	2.72%
13.	Idiomatic pairs (Pairs of Adjective)	1	0.90%
14.	Idiomatic pairs (Identical pairs)	1	0.90%
15.	Idiom with key word from special categories (parts of body)	5	4.55%
Total		110 (N)	100%

Table 4.4  
The Percentage of the Types of Contextual Meaning in *fast five* film script

No.	Types of Contextual Meaning	Total (F)	$X = \frac{F}{N} \times 100\%$
1.	Local Context	3	2.8%
2.	Sentential Context	28	25.45%
3.	Topical Context	6	5.45%
4.	Global Context	73	66.3%
Total		110 (N)	100%

The total percentages of each classifications of idiomatic expression and types of contextual meaning. Phrasal verb became the first rank followed by sentence idiom, followed by verbal idiom, followed by idioms with adjective and noun, followed by Idioms with key word from special categories (parts of body), followed by Key words with idiomatic uses (Miscellaneous), followed by Idioms with key word from special categories (Animal), followed by noun phrases, idioms with preposition, Key words with idiomatic uses (Adjective and Adverb) and finally Idioms with key word from special categories (Number), idioms with noun and adjective, Idioms with key word from special categories (Time), idiomatic pairs(pairs of adjective) and Idiomatic pairs (Identical pairs) in

Classifications of the Idiomatic Expression. In types of Contextual Meaning Global Context became the first rank followed by, Sentential Context and Topical Context and finally Local Context.

### C. Research Findings

After analyzing all the data obtained in *Fast Five* film findings were:

1. There were 15 classifications of the idiomatic expression and 4 types of contextual meaning obtained from the script of *fast five* film. There were idioms with preposition 2 (1.81%), Noun phrases 2 (1.81%), Phrasal verb 49 (44.55%), Sentences 26 (23.65%), Idioms with key word from special categories (Number) 1 (0.90%), Idioms with adjectives and nouns 5 (4.55%), Idioms with noun and adjective 1 (0.90%), Verbal idiom 7 (6.40%), Idioms with key word from special categories (Time) 1 (0.90%), Key words with idiomatic uses (Adjective and Adverb) 2 (1.81%), Key words with idiomatic uses (Miscellaneous) 4 (3.65%), Idioms with key word from special categories (Animal) 3 (2.72%), Idiomatic pairs (Pairs of adjective) 1 (0.90%), Idiomatic pairs (Identical pairs) 1 (0.90%), Idioms with key word from special categories (parts of body) 5 (4.55%). In types of Contextual Meaning there were Local Context 3 (2.8%), Sentential Meaning 28 (25.45%), Topical Context 6 (5.45%), Global Context 73 (66.3%).
2. The dominant type of Contextual Meaning found in *fast five* film script there were Global Context 73 (66.3%).

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

Having analyzed the data, the conclusions are :

1. There were the classifications of idiomatic expressions and types of contextual meaning in the *Fast Five* film script. There were idioms with preposition 2 (1.81%), Noun phrases 2 (1.81%), Phrasal verb 49 (44.55%), Sentences 26 (23.65%), Idioms with key word from special categories (Number) 1 (0.90%), Idioms with adjectives and nouns 5 (4.55%), Idioms with noun and adjective 1 (0.90%), Verbal idiom 7 (6.40%), Idioms with key word from special categories (Time) 1 (0.90%), Key words with idiomatic uses (Adjective and Adverb) 2 (1.81%), Key words with idiomatic uses (Miscellaneous) 4 (3.65%), Idioms with key word from special categories (Animal) 3 (2.72%), Idiomatic pairs (Pairs of adjective) 1 (0.90%), Idiomatic pairs (Identical pairs) 1 (0.90%), Idioms with key word from special categories (parts of body) 5 (4.55%). In types of Contextual Meaning there were Local Context 3 (2.8%), Sentential Meaning 28 (25.45%), Topical Context 6 (5.45%), Global Context 73 (66.3%).
2. Based on the analysis, the researcher found the dominant type of contextual meaning in *Fast Five* film script. The dominant type of contextual meaning was global context 73 (66,3).

## **B. Suggestion**

Based on the previous conclusion, the suggestion of this research are put forward as follows:

1. The students should study Semantic especially about Contextual Meaning and Idiomatic Expression, because it will make them know better about types of contextual meaning and classifications of idiomatic expression.
2. Other researcher can conduct research with detail analysis related to Contextual Meaning and Idiomatic Expression, because it can be used to help students to study Semantic better.

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[http://www.springfieldspringfield.co.uk/movie\\_script.php?movie=fast-five](http://www.springfieldspringfield.co.uk/movie_script.php?movie=fast-five)

## APPENDIX

### Fast Five (2011) film script by Chris Morgan

JUDGE : Dominic Toretto. You are hereby sentenced to serve 25 years to life, at the Lompoc Maximum Security Prison system without the possibility of early parole.

NEWSCASTER : Here's what we know so far. **(1)This is all the aftermath of a daring, daylight breakout.** There were 26 high-risk inmates being transferred. A daring midday breakout where everyone on board has been accounted for, except for one, Dominic Toretto. Police have just released the identity of the man they believe to have orchestrated the shocking escape that amazingly resulted in no fatalities this afternoon. He is former federal agent, Brian O'Conner. A fierce manhunt is underway for three fugitives tonight. Multiple federal and local agencies have joined forces in the search for Dominic Toretto and his accomplices Brian O'Conner and Mia Toretto. **(2)But despite every eye in the country looking for them where Toretto and O'Conner are now is anyone's guess.**

MIA : It's got to be it, right?

(SPEAKING PORTUGUESE)

BRIAN O'CONNOR : **(3)Let's get out of here.**

VINCE : Whoa, whoa!

(VINCE SPEAKING PORTUGUESE)

VINCE : **(4)Easy, friends. She's with me. Mia.**

MIA : Vince.

VINCE : Buster. Come on.

BRIAN O'CONNOR : Dom here yet?

VINCE : No.

MIA : When was the last time you heard from him?

VINCE : A couple of weeks ago. Up in Ecuador somewhere.

VINCE : How does it feel?

BRIAN O'CONNOR : What's that?

VINCE : **(5)To be on the other side of a wanted poster?**

BRIAN O'CONNOR : **(6)He'll show up.**

MIA : Yeah.

ROSA : Dom's?

VINCE : Yeah.

(SPEAKING PORTUGUESE)

ROSA : **(7)Time for bed little one.**

MIA : Can I bring him?

ROSA : Of course.

MIA : Aw.

VINCE : Good night.

MIA : Excuse me, sorry.

BRIAN O'CONNOR : Why Rio, Vince?

VINCE : **(8)You mean after you screwed everything up in LA?**

Ended up free-falling through South America, you know, hitting every hellhole on the way down. Would have kept on going if not for Rosa.

(SPEAKING PORTUGUESE)

ROSA : Does he know?



VINCE : So, listen. **(9)There is a job coming up.** I was hoping Dom was going to be here by now, but this one is clean enough, we can do it without him. **(10)It's a good gig.** Couple of high end cars, easy targets. Guy I know is putting together a team to swipe them. Just need a few more willing bodies.

BRIAN O'CONNOR : I don't know.

VINCE : Look, the way the car scene is down here we can unload them quick and get top dollar. **(11) It's easy money.** **(12)And from where I'm sitting, it looks like you both could use the payday.**

BRIAN O'CONNOR : What are you reading?

MIA : Travel guide.

BRIAN O'CONNOR : Yeah? Tokyo. Moscow. Goa.

MIA : You want to know what all of these places have in common?

BRIAN O'CONNOR : Huh?

MIA : No extradition. Here we go.

BRIAN O'CONNOR : Excuse me, buddy. Hey, we've found them. Yeah, second-to-the-last freighter.

MIA : What is it?

BRIAN O'CONNOR : DEA tags. These cars have been seized.

VINCE : **(13)Look who showed up.**

MIA : God, I'm so happy you're okay.

DOMINIC :**(14) I thought I told you to lay low.**

BRIAN O'CONNOR : **(15)Been running on fumes. (16)Had to make a call.**

VINCE : Hey! Quit talking. **(17)We only got the two-minute window.**

DOMINIC : Let's go, Vince.

(SPEAKING PORTUGUESE)

VINCE : I'm taking the GT40.

DOMINIC : Ladies first.

BRIAN O'CONNOR : Hey!

MIA : Hey!

(SPEAKING PORTUGUESE)

MIA : This car suits me better.

DOMINIC : See you, baby.

REYES'S FRIEND : It's okay... we're all going to the same place. We'll get the car there.

DOMINIC : Change of plans.Wait for my call. Let's go!

VINCE'S FRIEND : Where is she going? Where is she going?

DOMMINIC : Hey!

VINCE'S FRIEND : Hey!

DEA AGENTS : We're being robbed! Whatever happens, don't stop the train!

(SPEAKING PORTUGUESE)

VINCE'S FRIEND : Go after the girl! Hurry up!

DEA AGENTS : Access card! Get the access card!

BRIAN O'CONNOR : Shit. Bridge! There is a bridge!

DEA AGENTS : Luggage car is clear. Freeze!

BRIAN O'CONNOR : Oh, Shit!

DOMINIC : You had to make a call, huh? **(18) Shitty call, O'Conner.  
Shitty call.**

REYES : You two stirred quite a bit of trouble today. Three of my men dead. Three DEA agents along with them. Of course, this is business and sometimes things go astray. All I care about is the car. Tell me where it is, and I'll let you go.

BRIAN O'CONNOR : This roofing plastic says you're full of shit.

(REYES LAUGHING)

REYES : I don't know how you guys do business in your part of the world, but here in Rio, I like it when all parties know what they're up against.

DOMINIC : That's funny. **(19)Because it goes both ways.**

REYES : You know, I hear your sister is very beautiful. Wherever she hides. I Will find her.

(NEWSCASTER SPEAKING PORTUGUESE)

*The American fugitives killed three DEA agents during a train robbery. Police*

*warn they are armed and extremely dangerous. Anyone with information should contact law enforcement immediately.*

BRIAN O'CONNOR : Mia?

MIA : Hey. You okay?

BRIAN O'CONNOR : Yeah, you all right?

MIA : Hey.

DOMINIC : Hey, yeah. Just like a Toretto.

MIA : Where's Vince?

BRIAN O'CONNOR : That's a good question.

DOMINIC : He'll be here.

MIA : Guys, we're all over the news. They're blaming us for the Killing of those DEA agents on the train.

BRIAN O'CONNOR : Which means we just jumped to the top of the wanted list. The feds have got to show everyone their agents are off limits and they're going to send their best guys. **(20) We got to get out of here.**

DOMINIC : One thing we know for sure, is that they wanted this car.

BRIAN O'CONNOR : Because something is in it.

DOMINIC : If we find out what it is, we'll know what we're up against.

HOBBS : All right, listen up! The men we're after are professional runners. **(21)They like speed and are guaranteed to go down the hardest possible way so make sure you got your funderwear on.** We find them, we take them as a

team, and we bring them back. And above all else, we don't ever, ever let them get into cars. Crime scene is 10 hours old and counting, men. Let's go hunting.

POLICE : Agente Hobbs! Chief of Police, Joo Alemeida.

HOBBS : Luke.

POLICE : Sorry to hear about the loss of your men. Is all this really necessary to apprehend two men?

HOBBS : Let me tell you something about these two men. One is a former federal officer, **(22) been in deep cover for five years.** He knows every way you're going to come for him. The other one is a professional criminal, escaped prison twice, spent half his life on the run avoiding folks like you.

POLICE : Well, if there's anything we can do to help the DSS...

HOBBS : Two things. One, I need a translator.

POLICE : We have plenty in the public relations department.

HOBBS : Elena Neves.

POLICE : A patrol officer?

HOBBS : You heard me.

POLICE : But why? We have many more experienced people.

HOBBS : I like her smile.

POLICE : What's the second thing?

HOBBS : **(23)Stay the fuck out of my way.**

MIA : Brian.

BRIAN O'CONNOR : Hm?

MIA : I have something I have to tell you.

VINCE : God damn. What a mess!

BRIAN O'CONNOR : Where you been, man?

VINCE : You better check that tone.

BRIAN O'CONNOR : And you just better answer the goddamn question.

MIA : Stop it! Both of yo u.

DOMINIC : Where were you, Vince?

VINCE : Guys all over the favelas asking about you. Couldn't get out of there without leading them straight to you. Had to wait them out.

BRIAN O'CONNOR : **(24)That is such horseshit.** That was your job, and those were your guys!

VINCE : Hey!

DOMINIC : Hey! Enough, O'Conner! If he said he didn't do it, he didn't do it. **(25)Go walk it off.**

REYES : Look, I would love to expand my operations into your countries but, quite frankly, your business methods are too violent. Let me tell you a true story. Five hundred years ago, the Portuguese and the Spanish came here, each trying to get the country from their natives. The Spaniards arrived, guns blazing, determined to prove who was boss. The natives killed every single Spaniard. Personally, I prefer the

methods of the Portuguese. They came bearing gifts. Mirrors, scissors, trinkets. Things that the natives couldn't get on their own, but to continue receiving them, they had to work for the Portuguese. And that's why all Brazilians speak Portuguese today. Now, if you dominate the people with violence, they will eventually fight back because they have nothing to lose. And that's the key. I go into the favelas and give them something to lose. Electricity, running water, school rooms for their kids. And for that taste of a better life, I own them. Gentlemen.

(SPEAKING PORTUGUESE)

REYES'S FRIEND : I apologize for the interruption. Senior Reyes, may I speak with you? We've found them.

REYES : Pardon me, gentlemen.

DOMINIC : Almost wish I didn't see that. Almost.

VINCE : Wait, Dom.

DOMINIC : Mia was on that train. My sister!

VINCE : I didn't know. I wouldn't do anything to hurt her.

DOMINIC : **(26) You set up the deal!**

VINCE : I thought the job was for the cars. I didn't know. All they want is the chip.

DOMINIC : Damn! **(27) You should've come clean.**

MIA : **(28) What's going on out here?**

DOMINIC : Nothing.

VINCE : Please, Dom, just let me have the chip. I can take this to them. They'll give it to Reyes and set things right.

DOMINIC : Get out.

VINCE : What?

DOMINIC : Get out!

VINCE : You never listen to me. Not when I told you he was a cop, and not now. You never trust me and look where it's gotten us. Look at our family now. I can't go home! Your sister is stuck in this life! Where's Letty, Dom? Where's Letty?

HOBBS : Plasma cutter. Wilkes, I want a list of every place within 50 miles that distributes compressed gas tanks. Pass me that manifest. Officer Neves. Been waiting for you.

NEVES : You asked for me?

HOBBS : I did.

NEVES : May I ask why? My smile is not that great.

HOBBS : **(29)Your husband was an officer who was gunned down in the favela.** Six months later, you upped and joined the force. You're motivated. Plus, **(30) I figure you're the only one in Rio who cant be bought.** Am I right?

NEVES : Yes.

HOBBS : Of course I am.



OFFICER : Good news, bad news.

HOBBS : **(31)You know I like my dessert first.**

OFFICER : Back-checked the rail line like you asked. Found a couple of spots where they unloaded the cars. One set of tracks headed west until it hit the main highway, then disappeared. But another set of tracks headed east. A 107-inch wheelbase, eight-and-a-half-inch tread.

HOBBS : The GT40 that was missing from the manifest.

OFFICER : Followed the trail a couple of miles. **(32)Pretty and easy in this scrub.** Can't move without leaving a sign.

HOBBS : **(33)Give me the damn veggies.**

OFFICER : The ground rolls into a hardpack and we lost that track, too.

NEVES : Not necessarily. That road heads up through the hills into the favelas. Couple of years ago, **(34)it was washed out by a storm.** It's all dirt a mile from where you were. If they headed that way, **(35)we'll pick up their tracks there.**

HOBBS : **(36)You come prepared.**

NEVES : I'm motivated.

HOBBS : All right, then. Let's find ourselves a car.

MIA : What do you think?

BRIAN O'CONNOR : Well, it's definitely a custom chip. Look at all these side menus here for data entry. Let's check this one. Look at

that. Same building, same order every week.

DOMINIC : It's a delivery schedule.

MIA : What's this? Drugs?

BRIAN O'CONNOR : No. That's a dealer pack. See, most major players, they weigh their money so they don't have to constantly count it. Right there, that's 49 kilos. 49 kilos is a million in twenties.

MIA : You're saying each one of these shipments is worth 10 million dollars?

BRIAN O'CONNOR : Yeah.

HOBBS : I thought so.

BRIAN O'CONNOR : So what is that? A 100-million plus in cash houses?

DOMINIC : **(37)That's how he keeps it off the grid.**

BRIAN O'CONNOR : I think it's safe to say that Reyes is smart to want this back. It's his whole network right there,**(38) just laid out on a chip.**

HOBBS : Wilkes, Fusco, up the middle. Mac, Chato, flank north.

NEVES : What about me?

HOBBS : Stay here.

(SPEAKING PORTUGUESE)

REYES'S FRIEND : Go that way! The other two went over the wall! Come on, go! Go!

(SPEAKING PORTUGUESE)

NEVES : Get on the ground. **(39)I got Toretto.** Four blocks north

of your...

DOMINIC : They already know who you are.

(YELLING IN PORTUGUESE)

REYES FRIEND : Let's go.

(SPEAKING PORTUGUESE)

HOBBS : You okay here?

NEVES : Yeah. I'm good. Thank you.

DOMINIC : **(40)They're going to be looking for the three of us together now. (41)We need to split up.** You and Mia head south, **(42)I'll lead them away.**

MIA : No.

BRIAN O'CONNOR : Dom is right. Look how lucky we just got. What happens next time? We have no choice but to split up.

MIA : I'm pregnant. I already lost my family once. **(43)I'm not going through that again.**

BRIAN O'CONNOR : Are you kidding me?

MIA : No.

BRIAN O'CONNOR :I'm not going anywhere. Okay?

MIA :Dom? Promise me we stick together.

DOMINIC :I promise. Our family j ust got bigger.

NEVES : **(44)Something doesn't add up.** Toretto and O'Conner. They stay when they're supposed to run, they steal gas then give it away? Now they're killing federal agents? It doesn't

make any sense.

HOBBS : Here's what makes sense. All these guys are is names on a list. **(45)They come up,we take them down.** Not a phone call more, not a bullet less.Wilkes, we get anything?

WILKES : Standard forensics. Shoe prints. Hair and fiber. Prints are all over the car.

HOBBS : Anything else?

WILKES : Yeah, we tracked the owner off the vehicle ID. There are a couple of shell companies in between, but we finally traced it back to a corporation owned by an investor down here named Hernan Reyes.

NEVES : Investor? If theres anything illegal happening in Rio, Reyes is involved.

HOBBS : Okay, then so are we. If he could get us any closer to our guys, I want everything on him. Chato, you're on the roof. I want you on overwatch in case somebody comes back for something. Mac, give me a cross-check on Reyes, full specs. If he goes to the john, I want to know how many times he shakes it.

CHATO : You got it, boss.

HOBBS : Wilkes, Fusco!**(46) Let's put all this mess back together.**

FUSCO : That's going to take a while.

HOBBS : Then you better get started. They were taking this car apart for a reason. Let's put it back together and find out what's missing.

BRIAN O'CONNOR : Hey, Dom, what do you remember about your father?

DOMINIC : My father. He used to... He used to have a barbecue every Sunday after church. For anybody in the neighborhood. If you didn't go to church, you didn't get any barbecue. Every single day he was in the shop, and every single night, he was at the kitchen table with Mia, helping her with her homework. Even after she went to sleep, he'd stay up for a few more hours so he could learn the next chapter and help her the next day. I remember everything about my father. Everything.

BRIAN O'CONNOR : That's just it. I don't remember shit about my dad. I don't remember him yelling. I don't remember him smiling. To be honest with you, I don't even remember what the hell he looked like. I don't remember. He just... He was just never there.

DOMINIC : You ain't going to be like that, Brian.

BRIAN O'CONNOR : We can't keep running, Dom. We got to get out. We got to get out now.

DOMINIC : You're right. Here's how we're going to do it. We're going to use this. We're going to do one last job. We're going to take

all of Reyes' money. Every dime of it, and disappear.

Forever.

BRIAN O'CONNOR : New passports. **(47) New lives with no more looking over our shoulder.** And we're just going to buy our freedom.

DOMINIC : That's right.

BRIAN O'CONNOR : You realize we're talking about going up against the most powerful guy in all of Rio?

DOMINIC : Yes, we are.

BRIAN O'CONNOR : Then we're going to need a team. Let's run through the bases real quick. Who do we got?

DOMINIC : First we're going to need a chameleon. Someone who can blend in anywhere.

MIA : What else?

DOMINIC : A fast talker. **(48) Someone who can bullshit their way out of anything.**

BRIAN O'CONNOR : I got that.

MIA : This guy is going to have a lot of surveillance. We're going to need someone who's good with circuits.

DOMINIC : And with those circuits, Reyes is going to have walls. We're going to need guys to punch through those walls.

MIA : What else?

DOMINIC : Utilities and weapons. **(49) Someone who ain't afraid to throw down. (50) Someone to back up every position.**

BRIAN O'CONNOR :Yeah, what else do we need?

DOMINIC : Most importantly, we're going to need two precision drivers. Guys that don't crack under pressure. Guys that never lose.

BRIAN O'CONNOR :You know we got that.

TEJ PARKER :Aw, hell, no! **(51) I see they really scraped the bottom of the barrel, huh?**

ROMAN : I guess they did, since your ass is here. When are you going to give Martin Luther King his car back?

TEJ PARKER :As soon as you give Rick James his jacket back.

ROMAN :What's up, man?

TEJ PARKER :What's up?

ROMAN : Hmm. Sexy legs, baby girl. What time do they open?

GISELE : They open the same time as I pull this trigger. Want me to open them?

(TEGO SPEAKING SPANISH)

TEGO : **(52) I told you the skinny chick had balls.** Looks like she started the party without us.

ROMAN : Hey, anybody can talk shit in Spanish, homie.

TEGO : What's this guy saying? Ugly is still ugly in Spanish or in English.

(BOTH TAUNTING IN SPANISH)

ROMAN : Who are these clowns, man?

TEJ PARKER : Circus clowns.

HAN : **(53)I thought cockfights were illegal in Brazil.**

DOMINIC : I see you all have met.

GISELE : You know when you called me to come to Rio I assumed it would be for something more exciting than this.

BRIAN O'CONNOR : Look at this guy.

MIA : Long time.

TEGO : I missed you, man.

MIA : Good to see you.

TEGO : My Brother.

BRIAN O'CONNOR : **(54)What's up? (55)Yo, check this out.** This is Tej. Best circuit man on the East Coast. And this is my boy, Roman Pearce. We go way back, I met this guy in juvie. I pulled that job with him in Miami.

DOMINIC : I've heard about you.

HAN : digs.

DOMINIC : Yeah, well, the Ritz was sold out.

HAN : So what's this all about, Dom?

TEJ PARKER : Yeah, man, why did you drag us halfway around the world?

DOMINIC : Because we got a job.

BRIAN O'CONNOR : All right, so our target's name is Hernan Reyes. And he runs the drug scene down here. He's never been busted



because he doesn't leave a paper trail.

GISELE : No paper trail means no banks. And no banks means cash houses.

BRIAN O'CONNOR : That's right. Ten of them, to be exact. Spread throughout the city.

DOMINIC : And we're going to hit them all.

TEJ PARKER : All of them?

DOMINIC : All of them.

ROMAN : That sounds crazy. You bring us to a whole other country so we can rob the dude who runs it? I thought this was business. Sounds personal to me. Is that what this is? I got love for y'all, but personal ain't good business. I can't do this, homie.

DOMINIC : So what we're talking about is \$100 million.

ROMAN : You say what? Hundred... See, sometimes I be over thinking, man, and I know we just met, but you just, kind of, got to...

DOMINIC : That's right, \$100 million, and everything we take, we split even.

TEJ : That's a little over \$11 million apiece. I am down.

TEGO : I'm in.

ROMAN : Eleven million. **(56) Sounds like a whole lot of vaginal activity to me.**

GISELE : You can't pull off 10 heists on the same mark. You just can't.

HAN : As soon as we hit the first one, they're going to do everything they can to protect the rest.

DOMINIC : Exactly.

(SPEAKING PORTUGUESE)

DOMINIC : Nobody move!

BRIAN O'CONNOR : That's all of it.

THUG : You a dead man. You're all dead men! You don't have a place to hide.

DOMINIC : Who's hiding?

THUG : Are you crazy? Are you crazy? Do you know whose house this is? Whose money are you stealing?

DOMINIC : We ain't stealing it. You tell your boss exactly who did this. Tell him there's more coming.

FUSCO : Voil.

HOBBS : Turn it over.

FUSCO : **(57)She's running on all eight. Checks out fine.**

HOBBS : Keep looking.

FUSCO : Boss, if something was missing, we'd know.

HOBBS : It's a goddamn shame putting bullshit like that on a classic. You may as well slap neon lights on it. They took the chip.

CHATO : We got a hit on the police scanner. Armed robbery at a house in Leblon. Address cross-checks against property owned by one of Hernan Reyes' corporations.

HOBBS : All right, if that's our guys then whatever was on that chip led them directly to that house.

NEVES : It's them, for sure.

MAC : How do you know that?

NEVES : Because no one else in Rio is stupid enough to rob Reyes.

(SPEAKING PORTUGUESE)

REYES : Explain.

THUG : They invaded the Leblon house.

REYES : Who invaded?

ZIZI : The men from the train.

REYES : How much did they take?

THUG : They didn't take anything. They burned it!

REYES : They burned my money?

THUG : Yes. And said there's more coming.

REYES : Okay... Then this... ..is what we're going to do.Clean the houses. I want that money under lock and key... ..within an hour. Understand?

ZIZI : Understood.

TEGO : Number One is on the move, man.

ROMAN : Two is on the move.

HAN : I got mine.

TEJ PARKER : **(58)I got eyes on Five.** I know y'all said they were consolidating the money somewhere, but, y'all ain't going to believe this.

HAN : Well, this job just got a lot harder.

ROMAN : If he's moving it into a police station, **(59) he's got some serious brass in his pocket.**

(SPEAKING SPANISH)

TEGO : Looks like this is going to be a shorter trip than I thought... Hell, yeah, we can't do this.

HAN : "Can't"? You mean, "shouldn't."

DOMINIC : I think this doesn't change a thing. I say we stick to the plan.

ROMAN : You say what? This just went from Mission: Impossible to Mission: In-freaking sanity. Whatever, man. I ain't scared, I'm just letting you all know, going in that building is crazy.

BRIAN O'CONNOR : **(60)I got this.**

MAC : What time was the robbery?

NEVES : Around 11:00.

HOBBS : Here we go. Enhance it.

NEVES : Their faces are covered.

HOBBS : Run it through FRS. Well, hello, you son of a bitch.  
Wilkes! Run the photos of known associates of Toretto and

O'Conner against customs entries into Brazil in the last two weeks. Check planes, trains, boats, everything short of the goddamn space shuttle. They can change their names but they can't change their faces.

NEVES : Something big is going down.

HOBBS : That's a 1970 Charger. Fusco! Upload these specs into the database. Have the computer cross-check it with overhead satellites every 15 minutes, the van behind it, too. If these vehicles move in the streets of Rio, I want to know about it.

(SPEAKING PORTUGUESE)

REYES : Everything okay?

OFFICER : Everything is okay.

REYES : Who is this Hobbs? This Federal Agent running around town?

OFFICER : Some American cowboy. He's handled.

REYES'S FRIEND : He killed sixteen of our men. Handle him better.

OFFICER : Look... He requested a rookie patrol officer as his assistant. They won't be a problem.

REYES : It's all here?

OFFICER : Yes.

REYES : What about Toretto and O'Conner? Where are they?

OFFICER : Nothing yet. But I have all our officers searching.

REYES'S FRIEND : Not good enough.

REYES : Put a price on their heads. High enough... ..to get every pair of eyes in the city searching for them.

MIA : The beauty of public offices? Public records.

BRIAN O'CONNOR : This is where he's keeping the money. The vault in the evidence room.

TEJ PARKER : Um. Uh, yeah. Can I get everyone's attention, right here, for a second? We're talking about breaking into a police station. Is anyone listening to those words? Anybody? Popo? Five-O. One-time. Pigs. People we don't like.

HAN : You know, police stations are designed to keep people in, not out.

BRIAN O'CONNOR : That's why it's a stealth mission. We'll be in and out before they even know we were there.

DOMINIC : Well, **(61)we'll need to get eyes in there.** At least to find out the make and model of that vault.

ROMAN : So the vault and then, so... it's crazy. Who's supposed to do all this? What do you mean? Why me?

BRIAN O'CONNOR : **(62)Because you got the biggest mouth.**

ROMAN : That's for damn sure. Ooh. Hello, beautiful. Look at those dimples. Sexy, sexy. Love those glasses. Where did you get them from? Are those like Gucci frames or something? No English? No, no, no. Damn.

OFFICER : How are you, sir?

ROMAN : Special Agent O'Conner. US Federal Bureau of Investigation.

OFFICER : It says Caucasian.

ROMAN : That's a tan. You know, a tan? Look, I'm working this case and I got some evidence here to be held. But I need to get in and check your storage facility first.

OFFICER : Nope.

ROMAN : Look, I know you're a true professional, and I respect you, I promise. You know, it looks like you work out a little bit, too. What do you bench, about 350? Ah, Shit. Look, I'm just trying to do my job, man. My boss sent me here to just make sure that everything was safe.

OFFICER : It will be safe.

ROMAN : Let me just come in and take a quick peek.

OFFICER : Nope.

ROMAN : **(63)Come on, man. Hook a brother up, please?**

OFFICER : Nope. And you're not my brother.

ROMAN : Brother from another mother?

OFFICER : Look! No one enters the facility but authorized evidence personnel. Now stop wasting my time. I'm going to call the embassy.

ROMAN : No,no,no! No, we're good. We don't need to call them For what? We're good. Here, I got the box. We're all good. I

promise you. Thank you so much for your time. **(64)Swear to God, if you were on the other side of that glass I'd bust your damn face in.** Now translate that. It's done. See, I think I make a better special agent than you ever did.

BRIAN O'CONNOR : Well, that depends on how you define "special."

TEJ : Come on, now. Let's see what we got.

BRIAN O'CONNOR : Not funny.

TEJ : All right, come on. Dawg,

ROMAN : you still can't drive. Now, I see why you're always getting into accidents. You can't even drive a damn remote control car.

TEJ : **(65)I'm going to need you to shut up right now.**

ROMAN : **(66) I'm not going to shut up.**

BRIAN O'CONNOR : Shut up.

TEJ : Strap him in his safety belt, man.

ROMAN : Give me the remote, dawg. Go left. It looks like something right over there to the left. What is that?

BRIAN O'CONNOR : What is that?

TEJ : Bingo.

BRIAN O'CONNOR : What is that, six-by-six?

TEJ : Eight-by-twelve. Seven-by-twelve. Fitted with 18-inch-thick steel reinforced walls with a insulated copper core to protect against thermal lance. A Class-3 electronic lock



with a surefire Griffin retumbler and a biometric palm scanner. Ten tons of top-of-the-line security.

BRIAN O'CONNOR : Do I want to know how you know all that?

TEJ : I had a life before you knew me, O'Conner. Let's just leave it at that, all right? She is a beauty, though, man.

ROMAN : A "beauty" as in "good"?

TEJ : "Beauty" as in, **(66)she's going to start off playing hard to get.** Then, no matter how much I caress her, no matter how much I love her, in the end, **(67)she still ain't going to give up that ass.**

(SPEAKING SPANISH)

TEGO : Two to one says you blow the wrong pipe. Yo, why you got to be so negative all the time, man?

(SPEAKING SPANISH)

RICO : I ain't negative. I'm just positive you're going to mess it up.

TEGO : I'm telling you, man, you got issues.

RICO : Next time if there's no elevator, I'm not coming.

TEGO : You need to learn to relax, loco.

(SPEAKING SPANISH)

TEGO : **(69)You better hurry up,** we got less than a minute.

RICO : Why do you always set the timer so short?

(RICO SPEAKING SPANISH)

RICO : I hope you know where you're going.

TEGO : I got this. Relax, man. Relax.

(SPEAKING SPANISH)

TEGO : a police station.

RICO : Relax.

(SPEAKING SPANISH)

TEGO : You used too much explosive! Again.

RICO : Too much, too little...it's all the same.

TEGO : That's some Buddha shit you learned from a book in the prison library, isn't it? And what you're doing there on the wall... You got that from the same book, huh?

RICO : You're so negative, bro.

TEGO : Can I have some light?

MIA : Got it. We got it!

BRIAN O'CONNOR : Yeah, we're looking at four cameras.

HAN : Yo, that's some high-end shit, too. Marker optics. Hundred-degree field-of-view. Ten seconds oscillation.

BRIAN O'CONNOR : Yeah, that's a narrow window, man.

MIA : Can't we just tap in and replace the image?

TEJ : No, it's hooked into a digital sync. They would know we were in the system. The best we can do is peek.

ROMAN : We're going to need some real fast cars to get through this.

TEJ : Not just fast. You got a hard right and a hairpin. We're

going to need something agile.

DOMINNIC : **(70)You guys mock up a track.** O'Conner.Let's go get some cars.

BRIAN O'CONNER : Nice.

DOMINIC : **(71)Home sweet home.**

BRIAN O'CONNER : Or that.How about that?

DOMINIC : All motor, no tuning issues. I always wanted one of those.

DIOGO : Held the record on the Avenida three years running.

(SPEAKING PORTUGUESE)

DIOGO : Damn, bro... You got a lot of balls to bring your problems here, Toretto. Not to mention a cop.

BRIAN O'CONNER : Yeah, we can keep that on the low.

DIOGO : **(72)Word on the street is a lot of people are looking for you two.** What? You didn't think we'd recognize you?

DOMINIC : **(73)No, we're kind of counting on it.** That little coupe may run the streets around here, **(74)but that monster has never seen a set of tail lights.** Even

DIOGO : Well, she's about to.

(DIOGO SPEAKING PORTUGUESE)

DIOGO : Dominic Toretto's ride in my garage. Now that... will be a nice trophy. Let's go, legend. Car for car.

DOMINIC : Car for car?

DIOGO : You want it, come and get it. Let's see what they got.

ROMAN : Really? Where did you get that from? Papa Smurf?

DOMINIC : Okay, O'Conner, give it your best shot.

BRIAN O'CONNER : How was that one?

HAN : Camera caught you.

BRIAN O'CONNER : What?

HAN : Yeah, it still caught you.

BRIAN O'CONNER : Man, **(75)I was milking the hell out of that thing, too.**

DOMINIC : We're going to need a faster car.

TEJ : I want my money. Come on, man.

TEGO : Yeah!

ROMAN : Let's get it! Watch this. That's exactly why your ass ain't been driving.

HAN : I think I'm in love.

ROMAN : That was real solid work. I think Camera 3 still caught you, though.

GISELE : Let's do it again.

TEGO : **(76)That's the piggy bank you ordered.**

TEJ : You're kidding me.

TEGO : Yep.

TEJ : Where in the hell did y'all get one of these?

HAN : Well, we had a life before you met us.

TEJ : All right, I'll get to work on the electronic tumbler but there's still another problem. Palm scanner. And without

Reyes' handprint, Houdini himself couldn't open this bitch.

TEGO : How do you know it's Reyes' handprint?

TEJ : You got \$100 million in a safe. You going to put somebody else's handprint on it?

RICO : That shit is eating you alive.

TEGO : You check that.

RICO : Yo, check that.

TEGO : Shut up!

ROMAN : How are we supposed to get Reyes' handprint?

DOMINIC : Han. You're up.

HAN : Sure. Nothing like the easy stuff.

GISELE : Let's go. I'll drive.

HAN : I make six bodyguards.

GISELE : Seven. You think that guy with a fanny pack is a tourist?

HAN : So, how long were you in the army? That gun you pulled the other day was a Jericho 941. Thumb-racking the slide? That was straight-up Mossad.

GISELE : I got out of the military probably the same time you quit smoking. The amount of chips you eat, the way you always have to keep your hands and mouth busy, you were a two-pack-a-day man for sure. Unfiltered.

HAN : **(77)Well, this is a bust.** We're not going to be able to get his fingerprints out here. We need to do some more recon,

**(78)call in a couple of extra guys.**

GISELE : Or you don't send a man to do a woman's job.

TEJ : We're going to figure this out, I promise you.

ROMAN : What's up? I thought you were more of a thong man.

HAN : We got the print.

TEJ : Where?

ROMAN : Okay, that's crazy.

TEJ : So, did he just slap that ass or did he grab and hold on to it? Hey, this will work. I'm impressed.

GISELE : Got it?

TEJ : Got it. But you still didn't answer the question.

MIA : Oh, no. Guys, guys! Guys, we have a problem.

BRIAN O'CONNOR : The whole team just got burnt.

MIA : Now we're all wanted.

GISELE : How did this happen?

MIA : US Diplomatic Security Service issued the warrants.  
Agent L. Hobbs.

BRIAN O'CONNOR : **(79)Hold on one second.** Hey, Dom. Is that the guy you saw in the favela?

DOMINIC : Yeah.

BRIAN O'CONNOR : Hobbs is the leader of the elite task force for the DSS.

TEJ : So he's good.

BRIAN O'CONNOR : When the FBI wants to find somebody, that's who they

call. Because he never misses his mark. **(80)This guy is Old Testament.** Blood, bullets, wrath of God. That's his style.

MIA : And right now he's hunting us?

TEJ : **(81) Dom, we got to move up our timeline.**

ROMAN : Yeah, but how? This thing's already been difficult without Wyatt Earp on our asses. If anything, we need more room to breathe.

DOMINIC : Roman's right. Think we need to get some fresh air.

WILKES : We've got a hit. '70s Charger. Let's get a move on! Eastbound on Avenida Atlantica. Move, move, move, move!

FLANK : It stopped about a block ahead.

HOBBS : Park it. We're going on foot.

HOBBS : Hey, Toretto. You're under arrest.

DOMINIC : Arrest? I don't feel like I'm under arrest. How about you, Brian?

BRIAN O'CONNOR : No, not a bit. Not even a little bit.

HOBBS : Just give it a minute. it'll sink in.

BRIAN O'CONNOR : We didn't kill those feds. That was Reyes.

HOBBS : **(82)I don't give a shit.** I'm just here to bring in two assholes whose names hit my desk.

BRIAN O'CONNOR : Yeah, that sounds like a real hero.

HOBBS : That's funny. From a guy who took the oath of a cop, then went against everything it stood for. Or some wannabe tough guy prick who beat a man half to death with a socket wrench.

DOMINIC : Yeah, real tough.

HOBBS : You turn around and put your hands behind your back.

DOMINIC : I don't think so.

HOBBS : Your mistake is thinking you got a goddamn choice, boy.

DOMINIC : And your mistake? Thinking you're in America. You're a long way from home. This is Brazil.

FLANK : Come on, boss. Another day. Come on, H, it's a lot of heat.

HOBBS : I'll see you soon, Toretto.

DOMINIC : **(83)I look forward to it, cop.**

TEJ : Yep. Tracker's on.

MIA : Got them.

NEVES : I don't understand. Why come here? Why risk it all for \$20 worth of silver?

DOMINIC : Because it's worth it.

NEVES : You should run, you know. Hobbs will find you. You have every reason to leave. Why stay?

DOMINIC : Why do you?

NEVES : My husband was a good police officer. An honest man.



We both grew up here. Two years ago he was murdered in the street right outside our door. Reyes owns this favela now. He gives things to people. But everything has a price. The people here need a new start. They need to be free. You didn't kill those men in the train, did you?

DOMINIC : Now, why would you believe anything I would tell you?

NEVES : Hey!

DOMINIC : Was she so special to you? I never thought anyone could understand now much. But you do.

TEJ : Yeah!

GISELE : Close, but not enough.

HAN : **(84)Dom, the window is too small, man.** Only way we're going to beat the cameras is with invisible cars.

DOMINIC : And I know just where to get them. Let's take a ride, boys.

GISELE : Don't hurt yourself.

BRIAN O`CONNER : It's been a while since I've been behind the wheel of one of these.

DOMINIC : First time I've ever been in the front seat.

BRIAN O`CONNER : Rome, what took you so long? I thought for sure you'd be showing up with some chrome spinners or something.

ROMAN : Real funny. I got \$100,000 that says I can take you all in the next quarter-mile.

BRIAN O`CONNER : Yeah, your broke ass has got a hundred grand.

ROMAN : If we pull off this job, I will. The next two lights. Hundred thousand.

HAN : We don't pull this job off, we're probably dead anyway. Let's make it a million.

BRIAN O`CONNER : I like that. All right, a million-dollar quarter-mile.

HAN : All right, then.

ROMAN : You only live once. Let's do it.

BRIAN O`CONNER : What do you say, Dom?

DOMINIC : We talking or we racing?

BRIAN O`CONNER : Just don't cheat this time.

DOMINIC : Got to let that go.

ROMAN : Yeah!

BRIAN O`CONNER : Typical, Roman.

ROMAN : I'm going to get this money. I'm hungry.

DOMINIC : Don't make it too easy for me, boys.

ROMAN : No!

BRIAN O`CONNER : Not this time, Dom.

DOMINIC : You got to want it, Brian.

BRIAN O`CONNER : Yeah! Owned you! Owned you!

DOMINIC : Good race, O'Conner.

BRIAN O`CONNER : Thanks, **(85)Dom. Do you know how long I've been waiting for that shit?**

HAN : I told you he didn't see it.

ROMAN : Your man right there? **(86)He let off the throttle at the line.** You didn't do nothing. He let you win.

BRIAN O`CONNER : Bullshit.

MIA : Vince, what are you doing? Quiet!

VINCE : They've been tracking you.

(SPEAKING PORTUGUESE)

ZIZI : I know she's here! Find her! Go!Go!Go!

MIA : It's okay. Wait! Reyes' guys were waiting for me at the market. Vince saved my life.

DOMINIC : You hungry?

VINCE : Yeah, sure.

DOMINIC : Good. Because you're saying grace.

BRIAN O`CONNER : Thanks, Vince.

(SPEAKING SPANISH)

RICO : Yo, you burned it!

TEGO : Yo, this is how my momma does it. Relax.

RICO : Yeah, but your mom is the worst cook in the world.

TEGO : Yo, don't you be talking about my momma.

ROMAN : Yeah, come on, baby. Who's good living? To you, bro.  
Cheers, cheers, cheers..So, we in Brazil. it's the good life.

TEJ : Yeah.

ROMAN : So, you got a little more than \$10 or \$11 million coming.  
What you going to do with your money?

TEJ : Me?

ROMAN : Yeah.

TEJ : Actually, man, I been thinking about opening up a garage back home. Place where people can bring their cars and not get completely ripped off. You know what I mean?

ROMAN : Really?

TEJ : Yeah.

ROMAN : So, your dream is to start a day job? That's stupid. Like, why would...

TEJ : No, it's not stupid at all. I love what I do.

ROMAN : That don't make no sense to me.

RICO : I know what I'm going to do with my money. Buying some cooking lessons for my man.

TEGO : See? See? There you go with that negativity, man. You know me. Money ain't a goddamn thing.

ROMAN : It's going to take a little more than money to learn how to cook. That's horrible. But I heard they was looking for a chef down at this animal shelter. You might want to... I know the manager.

VINCE : Hey, Dom. Listen. I know that you're all set for this job tomorrow, but if you need an extra man, I could...

DOMINIC : You're in. There's always room for family.

VINCE : Thank you.

DOMINIC : Get something to eat.

VINCE : Yeah.

DOMINIC : Can you believe Mia calls this a curse?

VINCE : She might be right.

HAN : You really like doing that stuff, huh?

GISELE : When your life is on the line that's when you learn about yourself.

HAN : That's a fair deal.

ROMAN : We're less than 24 hours from the biggest celebration of our life. Y'all need a refill. This is serious stuff.

MIA : No, I'm good.

ROMAN : Cheers, baby.

MIA : I'm good. No, thank you.

BRIAN O`CONNER : No, she can't.

ROMAN : What do you mean?

BRAIN O`CONNER : She can't.

ROMAN : What do you mean she can't? What is... Are you serious right now? Is that the reason you let him beat you in the quarter-mile? That was a baby gift.

BRIAN O`CONNER : **(87)No, that's messed up.** No, you're not taking that from me.

TEJ : Wait, wait, hold on a second. So, did he just smack the ass or did he grab and hold on to it? Which One was it?

GISELE : Congratulations.

MIA : Thank you.

ROMAN : How can you keep this a secret? Crazy, huh? It's your boy.  
Why would you keep something like that away from me?

BRIAN O`CONNER : Baby gift, huh?

DOMINIC : I have no idea what they're talking about. Oh?

TEJ : What happened to the pull-out method, man?

DOMINIC : Toast

ROMAN : Toast

DOMINIC : Money will come and go. We know that. But the most important thing in life will always be the people in this room. Right here. Right now.

(SPEAKING ITALIAN)

(ALL REPLYING IN ITALIAN)

ROMAN : **(88)I'm all set.**

HAN : Yo, Santos. Van good? You know we're always good, bro.

MIA : Hobbs is on the other side of the city. **(89)We're not going to get a better window.**

DOMINIC : Okay, guys, it's show time! First team in position, let's go.

TEGO : Come on, let's do this.

VINCE : Hey, **(90)Dom. I got eyes on Mia.**

BRIAN O`CONNER : Moscow, Bali, Goa, Hong Kong. And what do they all have in common?

MIA : No extradition.

BRIAN O`CONNER : We're one hour away from the rest of our lives.

MIA : Yeah.

VINCE : Cops!

BRIAN O`CONNER : Come on. Go.

DOMINIC : You just made a big mistake.

HOBBS : Took me a while to find that tracking chip. But not as long to flip the receiver. **(91)You're going down, Toretto.**

DOMINIC : I'm right here.

MIA : Dom!

DOMINIC : **(92)Stand back. I got this.**

VINCE : **(93)Pull off!**

MIA : Dom! Please, stop! Dom! Dom!

HOBBS : Yeah. We're coming in now. Have the marshals meet us at the airport when we land. Ambush! Wilkes, suppression fire. Shut them down. Stagger-step. Cover me. Watch them!

BRIAN O`CONNER : **(94)Cut us loose!**

VINCE : Come on! Cut us loose!

NEVES : We're good?

MIA : Yeah, let's go, let's go!

VINCE : Hey, Dom. You've got to meet my son. Nico.

DOMINIC : I will.

VINCE : He's a good kid. You know, we named him after you.

"Dominic."

DOMINIC : **(95)You've got my word**, Vince. You were always my brother. **(96)I got eyes on Nico now**.

DOMINIC : We need to move. We don't have that much time.

HAN : I got us a flight out. We can leave Rio in the rearview in the next five hours.

DOMINIC : Not to run away. To finish the job.

GISELE : Are you crazy, Dom? We can't.

ROME : It's a suicide mission. That's your man over there on the table. The plan is busted! This is bullshit, man. Reyes knows we're coming!

TEJ : He's right. They tripled the detail at the police station. it's going to be a wall of gunfire.

HAN : Reyes doesn't get away with this.

HAN : It's a trap, man. You know that.

NEVES : Dom, listen to them. Run, before it's too late. Leave Rio. You can be free.

DOMINIC : Running ain't freedom. You should know that. You know you're all free to make your own choices.

HOBBS : I'm in. I'll ride with you, Toretto. At least until we kill that son of a bitch.

BRIAN O`CONNER : So what's the plan, Dom? We can't just go sneaking around anymore.



DOMINIC : We don't sneak. The only thing he cares about is his money. We pull that, we pull him.

(SPEAKING PORTUGUESE)

ZIZI : See? I called in every cop on our payroll. We're covered.

REYES : We've got every entrance

ZIZI : covered with weapons teams. God Himself couldn't get at your money if he wanted to.

REYES : God isn't my worry.

HOBBS : You ready?

NEVES : I'm ready.

(SPEAKING PORTUGUESE)

REYES : What's happening?

OFFICER : They're taking the vault!

REYYES : What?

OFFICER : The vault!

OFFICER : Follow me! Quickly! Let me through!

NEVES : Don't move! Stay down.

DOMINIC : **(97) Call it out, Mia!**

MIA : You've got a straight shot for two blocks. Go right.

BRIAN O`CONNER : Got it.

MIA : Well, the plan is working. You guys have every corrupt cop in Rio on your tail. You have to move fast.

BRIAN O`CONNER : What's the best route?

MIA : Okay, keep going straight another half-mile onto Rua  
Fonseca, and then go left.

DOMINIC : That ain't going to work.

BRIAN O`CONNER : Spikes ahead, Dom. We got spikes!

DOMINIC : We're going right!

BRIAN O`CONNER : No, it's too tight, we're not going to fit.

DOMINIC : We've got no choice. Now!

BRIAN O`CONNER : Shit! Holy shit!

MIA : Guys, I am hearing all this chatter. Did you just take out a  
bank?

DOMINIC : Two inbound!

MIA : All right, **(98)there's an alley coming up on your left.**

BRIAN O`CONNER : Yeah, I got it. You little bastard! All right, good job, Dom.  
Right-hander, right here, right-hander.

MIA : Guys, there's a big group coming at you from the south.  
You have to do something now!

BRIAN O`CONNER : Hey, go wide. Yeah!

HAN : **(99)You're all clear on the left.**

ROMAN : Good afternoon, officer! License and registration, please!  
Yes! This is big-boy stuff! **(100)We're clear on the right.**

BRIAN O`CONNER : Oh, man.

DOMINIC : Thanks, guys.

HAN : Any time.

ROMAN : I'll see you on the other side.

MIA : **(101)You guys just carved out a 10-second window.  
Make it count!**

(SPEAKING PORTUGUESE)

REYES : Zizi, stay on them ,**(102)They can't outrun us on the  
bridge.**

BRIAN O`CONNER : Shit.

REYES : They have no way out.

BRIAN O`CONNER : No! There's too many of them. Hey, there's too many of  
them. We're not going to make it.

DOMINIC : You're right, we aren't. You are.

BRIAN O`CONNER : What are you talking about?

MIA : Just let the vault go. **(103)Get out of there.**

DOMINIC : You're a father now, Brian.

BRIAN O`CONNER : No, I'm not leaving you. Now you stick with the plan!

DOMINIC : It was always the plan. Take care of Mia.

MIA : Dom, you listen to me now. Okay? You cut loose right  
now.

(SPEAKING PORTUGUESE)

REYES : Hey, what is he doing? We've got him! Close down the  
bridge! Do something, asshole! Kill him, dammit!

ZIZI : Kill him now!

DOMINIC : **(104)I thought I told you to go on.**

BRIAN O'CONNOR : Yeah, I had to make a call.

REYES : Help me.

HOBBS : That's for my team, you son of a bitch. **(105)It's a hell of a mess.**

BRIAN O'CONNOR : Yeah, it is.

HOBBS : You know I can't let you two go. I ain't made that way.  
**(106)The way I see it**, you've earned yourselves 24 hours.  
The money stays, though. If I were you, I'd use the time.  
Make peace with whatever demons you got left. Because  
come tomorrow, I will find you. Toretto! I'll see you soon.

DOMINIC : No, you won't. Thanks, guys.

ROMAN : I'll see you on the other side.

MIA : You guys just carved out a 10 second window. Make it  
count!

TEJ : Come on, baby. **(107)Don't be mean.** Come on.

(SPEAKING SPANISH)

DOM : For Rosa and Nico. See you soon, -Uncle Dom

MONACO

(SPEAKING SPANISH)

RICO : You sure about this?

TEGO : You know I am.

RICO : You don't need to do this.

TEGO : Just leave me alone.

RICO : Bro, I'm not trying to be negative, but casinos are the kinds of places designed to take money from guys like you and me.

TEGO : When I win here I'm buying you a lifetime supply of antidepressants.

RICO : You don't put ten million on red!

TEGO : Enough already.

RICO : You put it on black.

ROMAN : Right this way, my dear. You stay right here, I'll be right back. So, this is your dream, huh?

TEJ : It's enough for me, man. I take it that's your dream.

ROMAN : Absolutely. What up, boy?

TEJ : **(108)What's going on?**

ROMAN : You good?

TEJ : Yes, yes.

ROMAN : You know what's crazy? There's only four of those cars in the whole world. Yeah, I got the only one in the Western Hemisphere. I made a sheikh in Abu Dhabi an offer he could not refuse.

TEJ : Huh. That's a nice lady you got there, too.

ROMAN : Absolutely. What's happening? We got to go, man. Let's do this.

TEJ : Okay, I'll drive.

ROMAN : In that? Come on, man, no way.

TEJ : No, no. Not in this.

ROMAN : In that. Are you serious right now? Man, this is crazy!

TEJ : Yes, I guess that means there are two in the Western Hemisphere, huh? **(109)What's your smart ass got to say now?**

ROMAN : You know what? We can always shine together, baby. Get dressed, man, we got things to do!

GISELE : So, where to now?

HAN : I don't know. Never been to Madrid.

GISELE : I thought you wanted to go to Tokyo.

HAN : We'll get there. Eventually.

BRIAN O'CONNOR : Nice surprise.

DOMINIC : Crazy, right? This is the happiest I've ever seen my sister.

BRIAN O'CONNOR : It's because we're free. You know, **(110)I want another shot.**

DOMINIC : Yeah?

BRIAN O'CONNOR : Yeah. No wagers, nobody else. Just you and me, once and for all.

DOMINIC : You sure you can handle the disappointment?

BRIAN O'CONNOR : Are you?

DOMINIC : All right, O'Conner. Let's see what you got.

DIPLOMATIC SECURITY SERVICE HEADQUARTERS

- WASHINGTON, D.C.

OFFICER : You need to look at that. Berlin, 3:00 a.m. this morning. A  
team of drivers hijacked a military convoy.

HOBBS : Toretto?

OFFICER : Nope.

HOBBS : I ain't interested.

OFFICER : Yes, you are. Keep looking. Do you believe in ghosts?

“THE END”