An Analysis of Illocutionary Acts in Fast and Furious 6 Movie

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Abstract
This study aims to identify the types of illocutionary acts and to analyze the implied meanings contained within them in Fast and Furious 6 movie. The analysis is grounded in Searle's (1979) theory of illocutionary acts to categorize the utterances, while Leech's (1981) semantic theory, specifically the concept of connotative meaning, is applied to interpret the implied meanings. The data were collected using a note-taking technique, focusing on dialogues that contain potential illocutionary acts. A qualitative method was employed to analyze the data, allowing for in-depth interpretation of language functions and underlying meanings. The findings reveal that all five types of illocutionary acts representatives, directives, commissive, expressive, and declaratives are present in the movie. However, commissive and directives emerge as the most dominant types, indicating that the characters frequently express commitments or intentions regarding future actions and attempt to influence the hearers to perform certain acts.

Keywords: *illocutionary act, types, meaning, fast furious 6*

Abstrak
Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis tindak tutur ilokusi serta menganalisis makna tersirat yang terkandung di dalamnya pada film Fast and Furious 6. Analisis dilakukan dengan menggunakan teori tindak tutur ilokusi dari Searle (1979) untuk mengategorikan ujaran, sedangkan teori semantik Leech (1981), khususnya konsep makna konotatif, digunakan untuk menafsirkan makna tersirat tersebut. Data dikumpulkan dengan teknik pencatatan, berfokus pada dialog yang mengandung potensi tindak tutur ilokusi. Metode kualitatif digunakan untuk menganalisis data, sehingga memungkinkan penafsiran mendalam terhadap fungsi bahasa dan makna yang mendasarinya. Hasil penelitian menunjukkan bahwa kelima jenis tindak tutur ilokusi representatif, direktif, komisif, ekspresif, dan deklaratif terdapat dalam film tersebut. Namun, jenis komisif dan direktif muncul sebagai yang paling dominan, yang menunjukkan bahwa para tokoh sering menyampaikan komitmen atau niat terkait tindakan di masa depan dan berusaha memengaruhi lawan bicara untuk melakukan suatu tindakan.

Kata kunci: *tindak tutur illokusi, jenis, makna, fast furious 6*

Introduction

Language is a system of conventional symbols consisting of speech, manual (sign language), or writing (Yule, 2016:1). Through language, humans can express

themselves as members of a social group and participants in their culture. The functions of language include identifying expressions and communicating with others. An interesting aspect of language is how it is used in specific contexts, which is studied in the linguistic branch known as pragmatics. An interesting aspect of language is how it is used in specific contexts, which is studied in the linguistic branch known as pragmatics. Pragmatics focuses on the meaning of utterances in relation to their context, including the speaker's intention, the relationship between participants, and situational factors.

Pragmatics studies the relationship between language signs and their users, focusing on how meaning is shaped not only by the linguistic elements themselves but also by the context in which they are used. In pragmatics, communication is viewed as a form of action, where speakers and listeners or writers and readers interact intentionally to achieve specific goals, guided by the principles of cooperative communication. These principles, as outlined by Grice, include maxims such as quantity, quality, relation, and manner, which help ensure effective and meaningful exchanges. Within pragmatics, special attention is given to how the context such as the participants' roles, social relationships, cultural background, and situational factors affects the interpretation of messages. Speech act theory, an important branch of pragmatics, examines the relationship between utterances and the actions they perform, such as requesting, promising, apologizing, or declaring. In this view, language is not merely a vehicle for conveying information, but a tool for performing actions that can influence behavior, change social situations, and build interpersonal relationships. Understanding pragmatics thus allows us to appreciate how meaning is co-constructed in interaction and how language functions as both a communicative and social action.

Speech acts refer to the theory that language can be used to perform actions through expressions. According to Yule (1996:118), speech acts are divided into three types: locutionary, illocutionary, and perlocutionary acts. A locutionary act involves producing an utterance with a specific literal meaning, focusing on the actual words and their semantic content. An illocutionary act refers to producing an utterance with a particular communicative purpose or function, such as requesting, promising, warning, or advising. A perlocutionary act occurs when the speaker's utterance brings about an effect on the listener, such as persuading, frightening, motivating, or convincing them to take a certain action. Among these three, Yule (1996:120) notes that the illocutionary act is the most frequently discussed in pragmatics because it deals directly with the intended function behind the utterance and reveals the speaker's communicative intention. Understanding these distinctions helps us see how language operates not just as a tool for conveying information but also as a means of performing and achieving social actions in real-life communication.

An illocutionary act is an action performed through speech that reflects the speaker's goal to achieve what they want by saying something, such as proclaiming, promising, apologizing, threatening, ordering, or requesting. According to Austin (1962), a speaker can perform this type of act by using utterances like "I command you…", "I offer…", "I promise…", "I threaten…", or "Thank you". These utterances are not merely statements but actions in themselves, as they are intended to accomplish something in the interaction. The primary purpose of an illocutionary act is not only

to state information but also to influence the listener, prompting them to respond or act in a certain way. Searle classifies illocutionary acts into five categories: representatives (stating or describing what the speaker believes to be true), directives (attempting to get the listener to do something), commissives (committing the speaker to a future course of action), declaratives (changing the reality or social situation through speech), and expressives (expressing the speaker's psychological state or feelings). These types of illocutionary acts are commonly found in everyday conversation, from casual exchanges to formal discourse, and are an essential part of how people use language to accomplish social goals.

Movie is one of the data sources that can be used to analyze illocutionary acts. The writer used the movie Fast Furious 6 a data source for this study. We can notice a visual image in the movie that is mostly viewed as a source of entertainment.In this movie, many types of speech acts are performed by the characters. As a result, the writer is interested in analyzing types of Illocutionary actsin the movie. The writer hoped this finding would provide a great deal of information regarding the Illocutionary act shown in this film, as well as helping other researchers who make deep research in the same field.

Method

This study focuses on analyzing the types of illocutionary acts and their implied meanings as expressed in the dialogues of the *Fast and Furious 6* movie. The movie was chosen because it contains a significant number of illocutionary acts, making it a rich source of linguistic data. The data collection process involved watching the movie carefully and repeatedly to ensure a comprehensive understanding of the context and nuance of each utterance. The researcher employed a note-taking technique to record dialogues that explicitly or implicitly contained illocutionary acts, ensuring that the data captured was contextually grounded within the scenes. The data collection process involved watching the movie carefully and repeatedly to ensure a comprehensive understanding of the situational context, character relationships, emotional tone, and subtle pragmatic cues surrounding each utterance. This repeated viewing helped minimize the risk of misinterpretation and allowed the researcher to capture details that might be overlooked in a single viewing, such as indirect speech acts, conversational implicatures, and shifts in illocutionary force depending on the scene's dynamics. To systematically document the findings, the researcher employed a note-taking technique, recording the dialogues that explicitly or implicitly contained illocutionary acts. This process included transcribing the exact utterances, identifying the scene and participants involved, and annotating contextual information such as setting, mood, and the speaker's communicative goals. By grounding the data in its original cinematic and narrative context, the analysis ensured that each illocutionary act was interpreted accurately, taking into account not just the linguistic form but also the situational and cultural background that shaped its meaning.

The data were analyzed using a qualitative descriptive method, which allowed for in-depth interpretation beyond surface-level categorization. For the first research

question, the types of illocutionary acts were identified and classified based on Searle's (1976) typology, which categorizes speech acts into five main types: representatives, directives, commissives, expressives, and declarations. Each utterance was examined in relation to its context, speaker intention, and conversational setting to accurately determine its category. The classification process was carried out systematically. First, each dialogue excerpt containing a potential speech act was isolated from the transcript and its surrounding scene was reviewed to capture contextual cues such as tone, facial expressions, gestures, and the situational background. Second, the illocutionary force the speaker's intended communicative function was identified by considering the relationship between interlocutors, the social setting, and the narrative purpose of the exchange. Third, the utterance was matched to the most appropriate category in Searle's framework, ensuring that the classification reflected both the linguistic form and the pragmatic intention. Special attention was given to cases where an utterance could be classified into more than one category, which often occurred in indirect speech acts. In such cases, the analysis prioritized the speaker's primary communicative goal, supported by contextual evidence. This step not only ensured accuracy in categorization but also allowed the researcher to capture the richness and complexity of illocutionary acts in cinematic dialogue, where layered meanings and multifunctionality are common.

For the second research question, which aimed to uncover the implied meanings behind these illocutionary acts, the analysis drew on Leech's (1981) theory of pragmatics particularly his principles of politeness and meaning and was further supported by Halliday's (1985) functional grammar framework. This combination provided a comprehensive lens for interpreting how language functions to convey meanings that go beyond literal expressions. In this step, the researcher examined not only the semantic content but also pragmatic factors such as speaker-hearer relationships, situational context, and cultural norms influencing the speech. By cross-referencing the illocutionary force with the surrounding discourse, the researcher was able to reveal both explicit communicative intentions and subtler, implied meanings embedded in the dialogue. Through this layered approach, the study offers a detailed linguistic and pragmatic mapping of speech acts in the *Fast and Furious 6* movie, highlighting the interplay between language, context, and meaning construction in cinematic dialogue.

In applying Leech's framework, the researcher examined how speakers strategically employed politeness principles such as tact, generosity, approbation, modesty, agreement, and sympathy—to soften directives, enhance persuasion, maintain solidarity, or mitigate potential face-threatening acts. This involved analyzing indirect speech acts, figurative expressions, and the strategic use of implicature to achieve desired outcomes without explicitly stating them. Meanwhile, Halliday's systemic functional grammar offered tools to analyze the metafunctions of language ideational, interpersonal, and textual allowing the researcher to explore how the grammatical structure, modality, and thematic choices of an utterance supported its pragmatic intent. Beyond semantic content, the analysis paid close attention to pragmatic factors such as the relative power and social distance between speaker and hearer, the formality or informality of the situation, and the cultural norms that might influence language use in the context of the film's setting. By cross-referencing the

identified illocutionary force with the surrounding discourse, the researcher was able to reveal not only the explicit communicative intentions but also the implicit messages such as irony, sarcasm, veiled threats, hidden reassurance, or emotional undercurrents that were embedded in the dialogue.

This layered approach enabled a richer understanding of how the *Fast and Furious 6* movie's dialogues function on multiple levels, highlighting the intricate interplay between language, context, and meaning construction in cinematic discourse. Ultimately, the findings demonstrate that the illocutionary acts in the film are not merely vehicles for advancing the plot but also serve as powerful tools for building character depth, negotiating relationships, and subtly shaping audience interpretation.

Result and Discussion

Result

In this study, there are 19 data found in Fast and Furious 6 movie. The data are found in dialogues of the movie related to types of illocutionary acts theory proposed by Searle (1976), they are 4 data of representatives (20%), 5 data of directives (25%), 5 data of commissives (30%), 4 data of expressives (20%), and I datum of declaratives (5%). the most dominant types of illocutionary acts found in this movie are directives and commissives. Thus, most of the speaker in this movie commit to act and involve intention in the future and can get the hearer to want something. The theory proposed by Leech (1981) and supported by Halliday (1985) to be used to explain and analyze the implied meaning of illocutionary acts in Fast and Furious 6 Movie. he prevalence of directives reflects the characters' frequent need to issue commands, requests, or suggestions to accomplish specific missions or goals. Meanwhile, the dominance of commissives indicates that many dialogues involve promises, offers, and commitments, signaling trust, loyalty, and long-term intentions among the team members. These speech acts often function not only to coordinate immediate actions but also to build alliances and strengthen interpersonal relationships both essential elements in the plot development. To uncover the implied meanings behind these illocutionary acts, the analysis employed Leech's (1981) pragmatics theory, particularly his Politeness Principle and conversational implicature framework, supported by Halliday's (1985) systemic functional grammar. This combined approach allowed the researcher to explore not only the literal meaning of the utterances but also the contextual nuances, such as indirectness, politeness strategies, and underlying social relationships. For instance, a directive may be delivered in a softened, indirect form to maintain solidarity among team members, while a commissive may carry an implicit reassurance or threat depending on the speaker-hearer relationship and the situation. Through this dual theoretical lens, the study reveals how the *Fast and Furious 6* dialogues use illocutionary acts not only as tools for plot advancement but also as instruments for character development, tension building, and the subtle negotiation of power dynamics.

Tabel 1. Types of Illocutionary Acts

No	Types Iloocutionary Acts	Frequencies	Percentage
1	Representative	4	20%
2	Directives	5	25%
3	Commisives	5	30%
4	Expressives	4	20%
5	Declaratives	1	5%
	Total	**23**	**100%**

Discussion

Representatives

> Hobbs : I want your boss. Where's Shaw?
> Oakes : I ain't telling you shit
> Hobbs : I was hoping you'd say that.
> (GRUNTS)
> Interpol officer : Is that legal?
> Riley : No, but are you gonna go in there and tell him?
> Oakes : I've got rights, you asshole!
> Hobbs : Not today.
> Oakes : No,no!

In the middle of the fight, Oakes says, *"I've got rights, you asshole!"* This utterance reflects his belief that, regardless of the situation, he still possesses legal rights that should be respected. In speech act theory, particularly under Searle's classification, this is categorized as a representative because the speaker is stating something he holds to be true, representing his belief about reality. The function of this representative act in the dialogue is twofold: informing by asserting to Hobbs and those around that he has certain rights and swearing through the use of the offensive term "asshole," which expresses his anger and frustration. This combination indicates that Oakes is not only communicating factual information (from his perspective) but also conveying his emotional stance toward the listener. In the context of the movie, such utterances heighten the tension of the scene and reveal aspects of Oakes' character, such as his defiance and unwillingness to cooperate.

Directives

> Riley : Well he's talking?
> Hobbs : Not anymore

> Riley : That room is bugged, Hobbs. So, any information you just beat out of him, Interpool has now.
> Hobbs : Great. Now thay can take the morning off. Shaw's in London
> Riley : Let's go pick him up
> Hobbs: Women, you just don't pick up owen shaw like he's groceries.

In the conversation above, Riley says, *"Let's go pick him up,"* referring to Owen Shaw, the target of their mission. This utterance is classified as a directive because Riley is attempting to get Hobbs to take action in this case, to immediately capture Shaw. According to Searle's classification, directives are speech acts in which the speaker tries to make the hearer do something, whether through requests, commands, suggestions, or instructions. The function of the directive in this dialogue is suggesting or urging, as Riley is prompting quick action based on the newly obtained information. The informal and collaborative tone also reflects the working relationship between Riley and Hobbs, where operational decisions are often made on the spot. In the movie's context, this directive serves to advance the plot by signaling the transition from gathering intelligence to executing a field operation, as well as highlighting Riley's proactive and action-oriented character.

Commissives

> Elana : It's okey you're just in time.
> Dom : You're going to be a great father, Brian.
> Brian : what makes you sure, sir?
> Dom : Because I'II be there to kick your ass if you ain't.
> Elena : Go!

In the dialogue above, Dom says to Brian, *"Because I'll be there to kick your ass if you ain't,"* in response to Brian's question about what makes Dom so sure he will be a great father. This utterance is categorized as a commissive because Dom is making a commitment about his own future actions—namely, that he will intervene if Brian fails to fulfill his role as a good father. In Searle's classification, commissives are speech acts that bind the speaker to a certain course of action, such as promising, vowing, or threatening. The function of this commissive is both promising and threatening, framed in a humorous yet sincere way, showing Dom's protective stance toward his family. The implied meaning of the utterance above is Dom wants to show that he still take a responsibility of his family especially, his nephew as an uncle since he will be there if Brian does not be a great father for his nephew as an uncle since he will be there if brian does not be a great father for his nephew to kick his ass. According to leech (1981 : 12) connotative meaning is the communication that has a meaning contextually.

Expessives

> Hobbs : You know what would have happened if I didn't put that tracker in your car ?
>
> Doms : This one?
>
> Hobbs : you know, this is just got me one step closer to Shaw. I hope it gets you closer to what you want too.

In the conversation above, Hobbs ends by saying, *"I hope it gets you closer to what you want too."* This utterance is categorized as an expressive because it conveys Hobbs's personal feeling and attitude toward the situation. In Searle's classification, expressives are speech acts that express the speaker's psychological state, such as thanking, apologizing, congratulating, or wishing. The presence of the word *"hope"* clearly indicates that Hobbs is expressing a wish for Dom's goals to be achieved. The function of this expressive is wishing, as Hobbs is not commanding or committing to an action, but rather sharing his sentiment and goodwill toward Dom's mission. This also reflects a level of respect and solidarity between the two characters, despite their occasional differences. From the perspective of Leech's (1981) connotative meaning, the utterance suggests more than just a simple wish it implies mutual understanding and an acknowledgment that Dom's personal motives are as significant as Hobbs's professional ones.

Declaratives

> Hobbs : It's official. You're all free
> Tej & Romance : Mmm...Mmm
> Hobbs : It wasn't half bad having you work for me.
> Toretto : (LAUGHS) we all know you were working for me, Hobbs,
> Brian : agree to disagree (CHUCKLES). Thank you.
> Hobbs : Good luck.

From the data above, Hobbs said "you're all free" to Dom in this conversation. The statement of Hobbs above can be categorized as declaratives since Hobbs as the speaker declares about the status of Dom and his team. Here, the content of bold utterance above corresponds to the world. In this case, the word "world" means the reality of the hearer. From a pragmatic perspective, the utterance also carries implied meanings. On the surface, it functions as an official legal release, but at a deeper level, it may also signify Hobbs's recognition of Dom's team as allies, a gesture of respect, and the closing of a chapter in their complicated relationship. Supported by Halliday's (1985) interpersonal metafunction, the declarative mood here not only conveys authority but also redefines the social bond between the speaker and the hearers from adversaries bound by legal pursuit to equals who share mutual acknowledgment. This utterance exemplifies how declaratives in cinematic dialogue can operate on multiple

levels: as formal institutional acts with real-world consequences and as interpersonal moves that reshape character dynamics within the narrative.

Conclusion

Based on the analysis of Fast and Furious 6, the study identified five types of illocutionary acts as proposed by Searle (1976): representatives, directives, commissives, expressives, and declaratives. Among the 19 data found, commissives (30%) and directives (25%) emerged as the most dominant, indicating that the characters frequently express future intentions and attempt to influence the hearer's actions. Representatives (20%), expressives (20%), and declaratives (5%) were also present, each serving specific communicative functions within the movie's dialogue. The implied meanings of these illocutionary acts, analyzed using Leech's (1981) connotative meaning theory and supported by Halliday (1985), reveal that the utterances often carry contextual and situational meanings beyond their literal expression. This shows that Fast and Furious 6 not only entertains but also reflects rich pragmatic interactions where speech functions serve to inform, persuade, commit, express emotions, and declare changes in status. The findings contribute to a deeper understanding of illocutionary acts in film dialogue and can serve as a reference for future research in pragmatics and discourse analysis.

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