



Flouting of Grice's Conversational Maxims in the Movie John Wick

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ABSTRACT

Keywords:

Maxim, flouting,
communication, utterance, analysis

This study deals with the theory of Cooperative Principle: Maxim of Quality (MQL), Maxim of Quantity (MQT), Maxim of Relevance (MR), and Maxim of Manner (MM), proposed by Paul Grice (1970). This study applies the idea of flouting of maxims to conduct the analysis using the approach of Discourse Analysis (DA). The analysis deals with the study of flouting maxim in a Hollywood movie titled John Wick – Chapter One (2014) and analyzes the flouting maxims by protagonist (John Wick) and other major characters to assist the readers to understand maxims once flouted. The leading characters of the movie emits flouting maxims for some reasons. The results of the study indicate the reasons for flouting maxims: the particular scene must be clear, save time and make audience able to deduce the implicit meaning by their own. This research, therefore, concludes that flouting a maxim is used in order to make communication more effective. People decode or understand the hidden meaning of an utterance in correspondence whether the maxims are flouted or not, otherwise ambiguity will appear at the end of the conversation. The study shows that the purpose of flouting maxims is pointing at a particular aspect, hiding the truth and avoiding bad things which might occur.

INTRODUCTION

Communication transfers information in a society through individuals. It occurs when individuals have a conversation but the shared information is comprehensible for the concerned person. However, in daily conversation, the hearer is not able to comprehend the hidden context of the encoder's message. In order to avoid misunderstandings in communication, listeners should have an idea about the intentions of the speakers behind the utterances. According to Yule (2010), the study of relations between linguistic forms and its users, only Pragmatics allow humans to analyse their assumptions, purposes, goals and actions they perform while speaking. Pragmatics deal with the analysis of speaker's intended meaning and the implicit meaning conveyed through particular utterance. The study of sender or speakers meaning in the conversation is called Pragmatics (Yule 2010:127). Therefore, it can be argued that it is closely linked with Grice Cooperative Principles.

According to Atefah (2012), the major concern of communication is considered to deliver the information from one person to another. Paltridge (2000) highlights the importance of context in communication and stated that pragmatics deal with the study of relationship between meaning and context in which a person is uttering or delivering through writing. According to Grice theory, there are four basic principles to construct smooth conversation. It means that if the participant gives clear idea and details of the topic of discussion, smooth communication with regards to

truthfulness and required information, can be established. According to the theory of Cooperative Principle, proposed by Paul Grice (1970), there are four maxims for building genuine utterances: the maxim of quality, quantity, manner and relation. These guidelines are referred as cooperative principles.

The flouting and achieving of conversational maxims had been observed and found in literary works such as prose, poetry and drama. In the contemporary world, movies are the most marketable media in the category of drama. In addition, flouting and achieving maxims can also be found in a film script or a dialogue. According to Grice (1975), for effective communication one should attain the four maxims of conversation. He suggested that people who do not follow the rules of conversational principles, flout the conversational maxims. The conversation does not give the clear information rather convey a hidden meaning. He named it 'implicature'. Thomas (1995), on the other hand, states implicature as 'implication' which means indirectly suggesting or conveying certain meanings through language. Thomas (1995) further added that when the speaker indirectly conveys a meaning in their speech, they allow the listener to seek a hidden meaning that they utter. Therefore, it is necessary to know the context for textual analysis. A flout happens when a speaker fails to follow a maxim, not intentionally, but because he expects the listener to seek the meaning that is distinct from the utterance expressed.

After understanding the Paul Grice's conversational principles, Maxims, people are able to apply flouting and achieving maxims in daily life as well. This study is important to understand encoder's ideas. Many people have conducted research on conversational maxims. Mulyani (2010) studied flouting and hedging of maxims in the film titled 'Forest Gump' and highlighted the flouting and hedging of maxims. With the help of that research, Mulyani (2010) concluded that flouting maxims help the reader understand the hidden meaning behind the conversation and the analysis result of the same study shows, flouting maxims help the receiver dig out the intended meaning in the whole conversation. Another study by Ningrum (2012), pinpointed the flouting of maxims of relation in "Little Woman", a novel by Louisa May Alcott. The study analysed that the speaker has specific intended meaning behind the flouting of maxim of relation. This study is different from the work of previous researches as they only focused on the flouting of one maxim and hedging maxims. This study focuses on the maxims which are flouted or achieved by the leading character, John Wick, protagonist and Viggo, antagonist and other supporting characters of "John Wick" movie, and tries to examine what maxims (MR, MM, MQL and MQT) are flouted or achieved and the reason of flouting and achieving those maxims.

Plot of the movie:

John Wick is an American action-thriller movie released in 2014 directed by Chad Stahelski and written by Derek Kolstad. The story revolves around the main character John Wick, searching for the thief of his vintage car and the killer of his puppy, which serves as a memento of his recently deceased wife, Moynahan. Wick plays a former hit man who has come back to the criminal underworld after a Russian gangster robbed his car and killed his dog. He returned to the world of murderers as in a story of vengeance in the Old Testament that he owns. In past, research conducted on flouting maxims and concluded that maxims flouts to create humor or only one character's utterance is involved. In this study, focus is on the different genre of movie such as an action-thriller movie and the leading character, John Wick, who is in deep grief. No such study has been

conducted on the movie before.

LITERATURE REVIEW

Grundy (2000) states, pragmatics is related to the elucidation of production and understanding of daily communication using unusual use of language. Paul Grice (1970) discussed the use of language and its intensions in the theory titled 'Co-operative Principle'. According to this theory, a speaker should convey information clearly so that a listener can easily decode the meaning without any hindrance.

Grice (1975) uses the term implicature to achieve communication. It refers to what a speaker can mean, hint or suggest as distinct from what the speaker really want to say. Grice (1975) wants to explore the phenomenon of the implications of conversation in general principles called cooperative principles. Make your conversational contribution as required by the agreed purpose or direction of the conversation exchange in which you are engaged at the stage in which it occurs. The study related to the discourse analysis is linked with the language used by the speaker to convey a message or intended meaning. Brown and Yule (1983) state in Discourse Analysis, flouting Maxims are easily found in the statements where information is over loaded or the statements which are not conveying the exact information or creating ambiguity (Grundy 2000). Ahmad Dzaky Hasan (2015) analysed the different types and strategies of maxim flouting executed by the main character in Philomena movie by using pragmatic approach.

Based on Grice's assumptions, conversational principles are used to deduce the meaning with a different perspective of the original conversation. Implicature is used to imply, meant and conveyed from what is said (Grundy, 2000 p.273). According to Utami (2018), maxim of manner is flouted to avoid misunderstanding and avoidance.

According to Affifatusholihah and Setyawan (2016), proposed that one should pay attention on the maxims while communicating in order to avoid errors or misunderstanding.

To give the idea of the correct usage of maxims and to make the principle understandable and acceptable, Grice (1989) explained the principles in terms of the four maxims in direct relation with co-operative principles:

- Is adequate but not excessively informative (maxim of quantity)
- The speaker does not believe that he is false and has sufficient evidence (maxim of quality)
- Is relevant (maxim of relationship or relevance)
- Is clear, unambiguous, short and orderly (maxim of manner)

When a speaker declines to follow the rules of any one of the maxims then he flouts it in order to make a listener find out the implicit meaning. Grundy (2000) in his book, 'Doing Pragmatics' states that flouting is a special silent way to get an addressee to draw an inference and thus recover an implicature.

Flouting the maxim of Quantity

The maxim of quantity flouts when a speaker provides less or more information about a topic rather than the acquired one. Cutting (2000) stated that “the speaker who flouts the MQT, gives insufficient or exaggerated information” (p. 37). It seems that a speaker had a hidden intention behind the providence of too little or too much information.

Flouting the maxim of Quality

When the speaker uttered something not relevant to the context or for which he lacks proofs then violation of maxim of quality is found (Thomas, 1995, p. 67). A speaker’s contribution should be true and authentic during a conversation but when he does not speak the required truth, he flouts the maxim of quality.

Flouting the maxim of Relevance

By giving an irrelevant response to the question been asked or during general conversation, flouting the maxim of relevance takes place (Thomas, 1995). Grice (1975) states "Though the maxim itself is terse, its formulation conceals a number of problems that exercise a good deal: questions about what different kinds and focuses of relevance there may be, how these shift in the course of a talk exchange, how to allow for the fact that subjects of conversations are legitimately changed, and so on." When the response is irrelevant to the topic, it flouts the maxim of relevance.

Flouting the maxim of Manner

Maxim of manner may appear to be doubtful to those who do not follow the rules for conveying clear information (Cutting, 2002, p. 39). When the information is not orderly and clear by the speaker and the utterance is creating ambiguity to the listener, hence, there occurs the flouting of maxim of manner.

METHODOLOGY

Research Design

Critical Discourse Analysis offers an introduction to the multiple kinds of language analysis used in CDA (for instance, frequency analysis, coverage, transitivity and reference, and figurative linguistic) and aims to provide readers with the ability to apply them to distinct kinds of texts in distinct situations: political speeches, marketing pieces, literary works, advertising, Entertainment world etc.

The study is based on textual analysis of the dialogues of the selected characters in the movie John Wick. The textual analysis focuses on the findings and analysis of the utterances of the leading characters namely, John Wick, Viggo, Losef and Perkins.

This study follows the theory of Pragmatics in order to analyse the way of communication. The

researcher sorted the utterances and collected those in which the maxim of quantity, maxim of quality, maxim of relevance or maxim of manner is either flouted or violated.

Sampling Criteria

The criterion for collecting data is the dialogues where flouting of maxims occurred. This collection is based on subcategories of Grice's Maxims:

Maxim of quantity

- The maxim of quantity flouts when a speaker provides less or more information about a topic rather than the acquired one.

Maxim of Quality

- When the speaker uttered something not relevant to the context or for which he lacks proofs.

Maxim of Relevance

- By giving an irrelevant response to the question been asked or during general conversation.

Maxim of Manner

- When the information is not orderly and clear by the speaker and the utterance is creating ambiguity to the listener

Based on the criteria as well as a review of the literature (Carston, 2005; Sawada, 2009), redundancy, circumlocution, and talkativeness were observed as leading factors which violate or flout the maxim of quantity.

Primary data is taken from the selected utterances of the movie. The script is the secondary data for analysis. Apart from the primary and secondary data, help is taken from online libraries and dictionaries.

Data Collection

The main data from the movie, John Wick's chapter 1. The first step is to understand the film. The researcher then matched the film dialogue with the script by reading closely to make sure the script was the same as the dialogue of the film. Finally, the data was arranged to explain the situational context when the statements appeared, from the film.

Data Analysis

After obtaining the data from the movie, it was analyzed by categorization and interpretation in accordance with the maxim category based on 'Grice's theory'. Moreover, the reasons responsible for the flouting maxim were also identified and discussed in analysis section.

Scope and Limitation

The major aim and scope of this study is to analyse the conversation in contact with co-operative principle, in terms of focusing on the violation of maxims. There are many characters in John Wick movie, the researcher limited the investigation to the selected scenes.

Significance of the Study

This study is beneficial from both theoretical and practical perspective. The study can theoretically enrich linguistic research knowledge in the field of film media, especially from the perspective of discourse analysis and pragmatics. It helps to promote media study and opens up doors to conversational analysis of the dialogues of movies. It bridges the gap between real life and reel life conversational situations.

ANALYSIS AND DISCUSSION

The focus is on different flouting maxims used by protagonist and supporting characters of John Wick movie. In John Wick, chapter 1, Losef, son of Viggo (Antagonist) kills John Wick's dog, the last gift from his deceased wife and stole his car. John Wick seeks vengeance and during all this Losef's father, John's former colleague, Viggo puts a huge bounty on John's head.

Scene 1:

Viggo starts introducing John Wick to Losef (his son)

"It's not what you did, son that angers me so. It's who you did it to."

In the analysis based on the above dialogue, Viggo has flouted MQT and maxim of manner, and here Viggo is not giving the proper introduction of John Wick but only making his son more curious about John Wick. This conversation is creating ambiguity and not giving full information.

Scene 2:

*"Viggo: That f**** nobody is John Wick. He once was an associate of ours. They call him Baba Yaga. The Boogeyman? Well, John wasn't exactly The Boogeyman. He was the one you sent to kill the f****g Boogeyman. Oh. John is a man of focus, commitment, sheer will. Something you know very little about. I once saw him kill three men in a bar. With a pencil. With a f*****g... ..pencil. Then suddenly one day he asked to leave. It's over a woman, of course. So, I made a deal with him. I gave him an impossible task. A job no one could have pulled off. The bodies he buried that day laid the foundation of what we are now. And then, my son, a few days after his wife died, you steal his car and kill his f****g dog."*

Viggo flouted the maxim of quantity because he conveyed over loaded information to his son and did not tell the exact point or information needed for him. The reason Viggo flouts maxim of quantity because he tries to provide details of ill-will between him and Wick. Viggo used many words and referred so many incidents related to John Wick. He flouts the maxim of quantity in order to explain the details of hatred and enmity. One other reason is he wants to make his listener

get entire information of the incident.

Scene 3:

“Losef: Father, I can make this right. Oh...”

Here, flouting of maxim of relevance occurred. Viggo is explaining about the sheer will of John Wick and making Losef (his son) to understand what he has done and now make himself ready for the vengeance. Instead of feeling worried, Losef is trying to convince his father by making all the situation smooth. Maxim of relevance is flouted by not giving response according to the situation but making the situation more regretful. The reason behind flouting of maxim of relevance is the situation itself. Losef is trying to react oppositely to the required response because he knows that does not need a response but rather a support from his son. The confirmation of making things right indicates flouting of maxim of relevance. This shows maxim of relevance is flouted in a conversation where the listener and the speaker both are aware of the situation. When maxim of relevance is flouted, it does not mean the meaning of the utterance has been changed. In situations like above, it needs to be flouted for assurance and moral support.

Scene 4:

“Wick: I'd like to make a dinner reservation for 12”.

John Wick, after killing twelve people (sent by Viggo to kill Wick), make a call to Charlie (one of his wingman) and asked him to make dinner reservation for twelve people, is flouting the maxim of relevance and creating ambiguity for the audience till the next scene. Charlie was a person in the movie who disposes off dead bodies and cleans up the mess for Wick. Here, things become ambiguous after the reply from Wick. The reason for flouting the maxim of relevance is Wick created ambiguity for the audience to understand the whole situation by their own with the help of the next scene. So, it means maxim of relevance is violated in conversation to link the two situations together to provide a whole.

Scene 5:

“Wick: My apologies. I was dealing with an uninvited guest.”

Viggo sent Perkins to Continental, a hotel, to kill Wick. Wick was lying on the bed and Perkins came in trying to kill him. During their fight, disturbance was created in the hotel. Following the consequences, the manager called Wick and asked for the reason. Wick apologized for the noise and did not provide him the details.

Keeping the situation in mind it has been noticed that maxim of relevance and manner are flouted in the above stated line. Flouting of maxim of relevance and manner were needed in the situation

because fights and killings are not allowed in residential areas. If Wick told the manager clearly that he had a fight so he would have arrested. Therefore, instead of telling the truth, Wick deceived the manager by flouting the maxims.

Scene 6:

“Wick: Where’s Losef?”

*Perkins: F*ck you.”*

In the above dialogue, maxim of manner and maxim of relevance is flouted by Ms. Perkins by not giving the clear information. Actually, she is giving lesser information than required. ‘*F*ck you*’, is enrich with implicit meaning and it is enough to tell Wick that she will not tell him about her chief’s son.

Here, maxim of relevance is flouted because the answer to the question is not relevant. It is a curse, a warning and a threat which is not at all related to the question. The reason is the situation itself. Wick is threatening Ms. Perkins and asking for Losef, Ms. Perkins being a loyal maid to Viggo, cannot tell the locality of her master’s son. As a reaction, she is flouting the maxim of relevance by cursing Wick. It also shows maxim of relevance flouts in situations of threat and danger.

In addition, maxim of manner is also flouted. The reason is the curse as a reaction to the question. Normally, answers are given according to the nature of the question. Here, question is about the locality of a person but answer is of opposite nature. It can be I don’t know; I won’t tell and many more but it is a curse which reveals the suffocation in the situation. Moreover, both the maxims are flouted to show the situation is very serious and teeth-wrenching.

Scene 7:

Viggo: “Make the arrangements.”

Before this dialogue, Wick hold a gun on Viggo’s head and asked about his son. Viggo gives him the address of his son. John went over there and after a great fight he killed Losef. While John was near to complete his commitment, meanwhile Viggo called his manager and asked him “Make the arrangements”.

Over here the character flouts the maxim of quantity because he felt disturbed by the death of his son. Instead of describing the whole situation to his manager he just conveyed the message to make arrangements of his son’s funeral because he was sure that once John commits something, he will prove it.

CONCLUSION

After analysing the data, the study found flouting of all the four maxims namely, maxim of quantity, maxim of quality, maxim of relevance and maxim of manner. It has been noticed in few situations, maxim of relevance and manner is flouted to create the environment of suspense in the story and make viewers find out the exact information by their own. While finding the reason behind flouting the maxims, it was noticed that maxims are flouted in the movie for creating the dramatic effect in the story. If the maxims were not flouted in the selected areas of the movie, it was not a successful thriller. Another noticeable reason is the writer wants to create the atmosphere of confusion for the rising action of the story. Moreover, maxim of relevancy is flouted to stress upon the importance of confusion in the story. Maxim of manner is to bring the drastic effect of the story to the limelight. On the other hand, maxim of quality and quantity were flouted to give length to the dialogues and to raise tension among the characters. Hence, it was the need of the genre to flout all the four maxims of conversation.

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APPENDIX

John Wick Script

“It looks like
the storm has passed.
New Yorkers, a season high,
seven inches
of rain last night.
High winds and flooding
in some areas
even left some
New Yorkers stranded.
City crews still working
this morning.
They're trying
to restore power
Good news is,
today should be sunny
with highs in the low 60s.
Relentless weather
these past few weeks.
So get out there,
enjoy the sun,
go to the park,
get outside if you can,
because it's not
gonna last long.
What are you doing, John?
Looking at you.

Come here.
Are you
still filming?
Just an anniversary...
It's been a while.
My condolences.
How're you holdin' up?"
"I keep asking Why her?
There's no rhyme
or reason to this life.
It's days like today
scattered among the rest.
Are you sure?
Don't blame yourself.
What are you really
doing here, Marcus?
Just checkin' up
on an old friend.
Goodbye, John.
John Wick?
Yes.
Sign here, please.
And the pen.
Sorry.
Here you go.
Good night.
Thanks."
"John, I'm sorry
I can't be there for you.
But you still need something,
someone, to love.

So start with this.

Because the car
doesn't count.

I love you, John.

This illness
has loomed over us
for a long time,
and now that I have
found my peace, find yours.

Until that day,
your best friend, Helen.

Hey.

Hey.

Daisy.

Of course.

Hey.

Come on.

I'm up. I'm up...

I'm up. I'm up.

Hey!

Oh.

Right.

What?

We'll grab you
some kibble later.

Nice ride.

Mustang.

Boss 429.

She a '70?

69.

Huh.

Beautiful car.

Thanks.

How much?

Excuse me?

How much for the car?

She's not for sale.

Oh, I love dogs.

You have good day, sir.

All right, come on, then.

How you doin'?

You need to go?

Uh-huh.

Yo, Aurelio!

Ah?

I want a new VIN number
and some clean papers.

Where'd you get that car?

Is it here?

It was.

I asked you where
the hell did you get it?

Iosef Tarasov nicked it.

Viggo's son.

Yeah.

You fucked up his dog?

Yeah...

That's crazy shit, man.

So what

are you gonna do?

I need a ride.

Aurelio speaking.

I heard

you struck my son.

Yes sir, I did.

And may I ask why?

Yeah. Well, because he stole

John Wick's car, sir.

And, uh, killed his dog.

Oh.

Viggo?

Yeah?

They've agreed

to your terms.

I mean, it's not like

you gave them much

of a choice anyway,

though, right?

Congratulations.

Sir?

Have you seen my son?

How was your trip, kid?

We won't be hearing

from them anytime soon.

Or ever.

That's a nice jacket.

Thanks.

Yeah.

Should I go?

Viggo, English, please.

Come on...

Stay, God damn it!

What did I do?

We did
what you asked.
No one saw shit.
I'm not talking
about Atlantic City.
What, then?
You mean Aurelio's?
So I stole a fucking car!
Aw, fuck, Viggo!
Right, I'll go...
You stay!
It's not what you did, son,
that angers me so.
It's who you did it to.
Who? The fucking nobody!
That fuckin' nobody
is John Wick.
He once was
an associate of ours.
They call him Baba Yaga.
The Boogeyman?
Well, John wasn't exactly
The Boogeyman.
He was the one
you sent to kill
the fucking Boogeyman.
Oh.
John is
a man of focus,
commitment,
sheer will.

Something you know
very little about.
I once saw him kill
three men in a bar.
With a pencil.
With a fuckin'...
...pencil.
Then suddenly one day
he asked to leave.
It's over a woman,
of course.
So I made a deal with him.
I gave him
an impossible task.
A job no one
could have pulled off.
The bodies
he buried that day
laid the foundation
of what we are now.
And then, my son,
a few days
after his wife died,
you steal his car
and kill his fuckin' dog.
Father, I can
make this right.
Oh...
How do you plan that?
By finishing
what I started.

What the... Did he hear
a fucking word I said?
Iosef! Iosef! Listen!
Huh?
John will come for you.
And you will do nothing,
because you can do nothing.
So get the fuck
out of my sight!
Hello, John.
I heard about your wife,
and I'm sorry.
My condolences.
It seems to be fate,
or happenstance
or just bad fuckin' luck
caused our paths
to cross once again.
John?
Let us not resort to
our baser instincts
and handle this
like civilized men,
to move on...
What'd he say?
Enough.
Oh, God.
Task your crew.
How many?
How many do you have?
Evenin', John.

Evenin', Jimmy.

Noise complaint?

Noise complaint.

You, uh, workin' again?

No, just sortin'

some stuff out.

Ah, well...

I'll leave you be, then.

Good night, John.

Good night, Jimmy.

This is Wick.

Yes, John Wick,

that's right.

I'd like to make

a dinner reservation for 12.

Good to see you, John.

Charlie.

You look good.

And here I'd feared

you'd left all this behind.

Will I be hearin'

from you anytime soon?

Goodbye, Charlie.

John.

Of course he did.

Put a contract

on John Wick.

How much?

Two million.

English, Viggo, please.

Put Iosef in

the Red Circle and wait.

For what?

For John Wick, of course.

Thank you.

To what

do I owe this visit?

I have a job for you.

And I've got a phone.

Hmm.

I want to offer you

this face to face

seeing as how you

might find it personal.

Would you kill John Wick

for two million dollars?

After all, you were close.

Is the contract exclusive?

No, it's open.

It's a timely matter,

it has to be handled quickly.

Consider it done.

Thank you, Marcus.

I know I can trust you.

Thanks for the drink.

Room 918.

Do enjoy your stay.

Thanks.

Good seeing

you again, John.

Perkins.

I have you for two nights.

Depending on business,
it may be more.
Of course, sir.
So when did the old place
get a facelift?
Around four years ago.
But I assure you, sir,
she really hasn't
changed much.
Same owner?
Same owner.
Room 818.
And, as always,
it is a pleasure
having you with
us again, Mr. Wick.
What are
you doing, John?
Looking at you.
Come here.

Where do I find him?
Hey.
Wick's at The Continental.
Welcome home, John.
We have a contact there
who's willing to
take him out for us.
Yeah?
How brazen.
If they're willing

to break the rules
of Continental,
double the bounty.

You know the rules.

No business
can be conducted
on these premises
lest incurring
heavy penalties.

Have a drink
and relax.

For now.

It's personal.

Holy shit! Jonathan!

Hey, Addy.

My God!

How long has it been?

Four years?

Five and change.

So tell me, how was life
on the other side?

It was good, Addy.

Far better than I deserved.

Hey, I'm sorry
to hear about your...

Thanks.

I've never seen
you like this.

Like what?

Vulnerable.

I'm retired.

Not if you're drinkin' here,
you're not.

Usual?

Please.

Compliments of the house.

Thanks.

Did you see
the tits on that girl?

Better hope Lita
is working tonight.

Are you scared of
the fuckin' boogeyman?

I'm not.

No. But you should be.

I want another bottle!

Right fuckin' now!

Go get me a bottle!

Come on!

Hello, Francis.

Mr. Wick.

Are you here
on business, sir?

Afraid so, Francis.

Why don't you
take the night off.

Thank you, sir.

Fuck you, motherfucker!

Where is Iosef?

Bath house, downstairs.

Go!

John Wick's there.

Go get him!

Move! He's here!

He's fucking here!

He's there! He's coming!

Get in! Get in!

Come on, come on!

Good evening, Mr. Wick.

Good evening.

How may I be of service?

Is the doctor in?

Yes, sir. 24/7.

Then send him up, please.

Yes, sir.

How good's your laundry?

I'm sorry to say that

no one's that good.

No. I thought not.

May I suggest

a drink, sir.

Bourbon, perhaps.

That sounds perfect.

So what sort of movement

am I looking at?

Well, if you're

lookin' to heal,

then keep it marginal.

However,

if you still have...

...business to attend to,

take two of

these beforehand.

Your stitches'll tear
and you'll bleed,
but you'll
have full function.

Do you need anything
for the pain?

No, I've got that covered.

Hey, John.

Perkins?

I thought

I'd let myself in.

I noticed.”

“I never knew Ms. Perkins

to get out of bed

for less than three.

Viggo's giving me four

to break hotel rules.

That's unwise,

I assure you.

You were always a pussy.

Yes?

I apologize for calling

you at this hour,

but we have received

a number of grievances

from your floor

concerning the noise.

My apologies.

I was dealing with

an uninvited guest.

Have you need

then of, say,
a dinner reservation,
perhaps?
Perhaps.
I'll have to get back
to you.
No!
Where's Iosef?
Fuck you.
Where's Viggo?
I'm not telling you shit!
Do you really wanna
die here, Perkins?
Give me somethin'.
Little Russia.
There's a church
near Cannon Court.
What about it?
It's a front.
It's where Viggo keeps
his private stash.
Thank you.
Do I know you?
I'm thinkin' so.
Hey, John.
Hey, Harry.
Everything all right?
Yeah. Everything's fine.
I'll leave you
to it, then.
Hey, Harry?

You keen on
earning a coin?
Babysittin'
the sleepin' one?
Catch and release?
Catch and release.
My son,
how might I help you?
Motherfucker!
Let's go to the vault.
Open it.
Viggo will kill me.
Uh-huh.
Ladies, out.
Honestly,
what do you think
you're going to do
with all of that?
This.
Don't worry.
Housekeeping will find you.
Treat all your ladies
like this?
You are no lady.
Trust me.
Harry, is it?
How'd you like to earn
more than just a gold coin?
You've broken the rules.
You've done business
on Continental grounds.

And management
does not take kindly
to that sort of behavior.
Fuck management.
Don't worry.
Housekeeping will find you.
Ashes to ashes.
Can we recover from this?
Viggo, you know
what was
in that vault, right?
It was nothing.
Shit!
Come on!
Cool it, cool it, cool it,
cool it, cool it!
John!
Where is he?
Shit.
Shit!
I have your word that
if I tell you where he is,
you'll let me walk away?
Pull the contract.
Done.
He's kept in a safe house.
Brooklyn.
434 Wallace Place.
They know you're coming.
Of course.
But it won't matter.

Will you stop playing
the fucking video game?

Will you stop playing
that fucking video game?

Get down, get down!

Come on, come on!

Get down, get down!

Make the arrangements.

Thank you.

Our pleasure, sir.

A parting gift.

From the management.

Compensation for
last night's unfortunate
incident.

How many times
do I have to save your ass?

I appreciate it.

Of course.

You look terrible.

No, I look retired.

Retired?

You really believe that?

You made a new life.

You'll find your way
back to it.”

“It's time to go home.

Let's get on with this,
whatever the fuck this is.

Hello, Marcus.

This is John.

I appreciate you
granting my son
a swift death.

I wouldn't know
how to reply
to that either.

Marcus betrayed me.

You pulled the contract.

And while it was open,
you had every chance,
every opportunity
to kill John Wick.

And if you had
done your job,
my son would
be still alive!

And in so doing,
he broke the cardinal rule.

Thank you.

Ms. Perkins.

Why am I not surprised?

In for a penny,
in for a pound.

So, John,

I had no choice.

I always liked you, Marcus.

The last of the old guard.

Oh.

But unlike the others,
you go out on my terms.

God! No!

No, my good sir.

I go out on my own.

See?

Well played, old friend.

We done, Viggo?

We're done.

Okay. Here.

Thank you.

Yeah. Fuel the chopper.

Ms. Perkins,

I apologize for
calling you at this hour.

Ms. Perkins,

your membership

to the Continental

has been,

by thine own hand,

revoked.

I know what

you're thinking, Jonathan.

We live by a code.

Which is why I'm not
the one telling you that

a certain helicopter

at a certain helipad

is being fueled for

a certain someone.

Have you got my cigarettes?

Yeah, I got your cigarettes.

Oh, fuck!

Yeah. Super.

Come on, let's go. Faster!

The helicopter's
right down there.

Come on! Let's go!

Oh, shit!

Goddamn,

I knew he'd come.

What's fuckin' wrong
with this guy?

Somebody give me a gun.

Who's got a gun?

Oh, God!

That was a good one.

Who's got a gun?

Fuck!

Viggo, the helicopters,
right over there.

We have to get over there.

Ah!

Oh, my God,

I need a gun.

English, please.

Good luck.

Russian cocksucker.

Ah!

Fuck!

No!

No more guns, John.

No more bullets.

No more bullets.

Just you and me, John.

You and me.

What happened, John?

We were professionals.

Civilized.

Do I look civilized to you?

Be seeing you, John.

Yeah.

Be seeing you.

Come on, John.

Let's go home.

It's okay.

Let's go home."