

**An analysis of Pragmatism Study of Conversational Maxim used in
“Tangled“ a Movie by Nathan Greno**



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MOTTO

*Everyone suffers in their life
there are many sad days
but rather than sad days,
we hope to have better days
that's what make us live
that's what make us dream
(kim namjoon)*

*If you want success, but you avoid the effort to achieve
success by reason of fear of failure, then your fear is fear
to be successful.*

(professor Schein)

DEDICATION

THIS THESIS IS DEDICATED TO :

MyBeloved Father Mawardi

And

My Beloved Mother Sumini

**Who always give me their irreplaceable endless love and pray the greatest
inspiration in my way**

My brother Supardi ,

**My sisters Meta Agustini, S.Pd. Purmala Dewi, S,Pd, Sri Wahyuni and
Meri Sartika, SE**

ABSTRACT

Malinda, Maya, 2019. *An analysis of pragmatism study of conversational maxim used in "Tangled" a movie by Nathan Greno.* Thesis. English Educational Study Program Faculty of Teacher Training and Educational Sciences University of Batanghari Jambi. Advisor: Dr.Suyadi, S.Pd, MA.

Key Words: Pragmatism, Maxims and Movie of Tangled

This study analyzed about conversation obtained from Tangled movie. the conversation or dialogue of the movie of Tangled that speaker must follow conversational maxims. This study is aimed to describe the most frequently of maxim choice used by the main character in the movie of Tangled. In addition, this study is also discuss types of conversational maxim of Grice (1975) of the writer character used the movie of Tangled .

The data found 33 data obtained from Tangled movie. then the data analyzed by using a descriptive qualitative research method. The usage of the number is used to identify the mostly frequent of the maxim used in this study. The data consist of the maxims are as maxim of quality 10 data , maxim of quantity 12 data, maxim of relation 5 data, maxim of manner 6 data. those are aimed to cooperative conversation in the social life activity.

This study can be concluded that the number of data found is 33 data. the maxim of quantity 12 data is the most frequently used in the dialogue. This shows that in the cooperative conversational in the social life activity is maxim of quantity. So, this study can be aimed that in daily conversation, quantity is very important to be used because this maxim is concerned with the amount of information an utterance conveys. The suggestion to the future researcher who interested in this area of pragmatics. Such as resech about movie, novel and the others.

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Jambi, 30Thof January 2019

The Writer

Maya Malinda

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CHAPTER I

INTRODUCTION

1.1 Background of the Problems

Language is an important in our daily life, because it enable us to communicate. Language is very important for human being, people use it to communicate with one another, to expres their feeling, to give and accept the information , to solve the problems, etc. Loredó (2002:6) stated that “ a language is a set of signal by which we communicate. “ as a social creature, human needs language to communicate and intract each other. One of common from of communication is conversation. In a conversation, there are two essenstial roles taking part. They are speaker and listeners interchanging their role.

Levinson (1989:284) defines a conversation as a familiar predominant kind of talk where two or more people freely alternate in speaking that commonly occurs outside some institutional settings like religious servis, law courts, classroom, etc. However, in daily conversation sometime the hearers do not understand the meaning of the speaker. To avoid misunderstanding in communication, people must know about the speaker intention or the speaker means. The study of what speaker’s meaning is called Pragmatic. Levinson (1983: 5) defines that pragmatic basic to an account of language

understanding which involves the making of inferences which will connect what is said to what is mutually assumed or what has been said before.

In addition, Paltridge (2000) said that pragmatics is the study of meaning in relation to the context in which a person is speaking or writing. It means that when the participant give clear information, it can construct good communication. Based on Grice (1975), people will have a successful conversation if they fulfill the cooperative principles that are related in four maxims of conversation. The four maxims are maxim of quantity, maxim of quality, maxim of relevance and maxim of manner. These principles can make the conversation work effectively and run smoothly. In this case the writer focuss on find conversational maxim in the dialogue of the movie . The writer choose conversational maxim because the researcher finds it is an interesting things where implicature is not matter of sentence's meaning instead of an utterance's meaning.

In this study the researcher used the movie entitled Tangled as the main of data. The researcher chosen the movie because movie is good object for linguistic research since movie provides the language phenomena within its dialogue. Taylor (1967) defines movie as “ form of entertainment that enacts a story by sequence of image and giving continuous movement, making picture seems alive and producing sound and the same time”. In this research, the researcher chooses Tangled as the subject of the study. Tangled is a animation movie by director Nathan greno. The story of this a film about a girl the named Rapunzel who lives in alon tower hidden in the forest, with her

“mother” Gothel. She is not allowed to leave because Gothel tells her it is a dangerous world out there. When Rapunzel is 18 years old a man climbs up to the tower. The man's name is Flynn, Flynn helps Rapunzel leave the tower and head to the forest. The reason the researcher chose the movie is because the researcher is interested to find out Grice's maxims in the dialogue of the main characters of the Tangled movie “Rapunzel and Flynn.”

Based on the whole explanation above, the researcher focuses on the study of pragmatics conversational maxims. The researcher dares to entitle this study as “An analysis of pragmatism of conversational maxims used in Tangled a movie by Nathan Greno.”

1.2 Identification of the Problems

This research is under the field of linguistics and literary, especially pragmatics analysis of conversational maxims in the movie Tangled. There are some problems that can be identified based on the conversational maxims.

- a. Maxim of Quality is speak truthfully.
- b. Maxim of Quantity is give as much information as is needed.
- c. Maxim of Relation is say thing are relevant or related.
- d. Maxim of manner is say things clearly and briefly.

1.3 Limitation of the Research

This is based on the movie utterances used in the main characters. Then the researcher will focus on :

- a. The research limits only on the main characters utterances of Tangled movie.

- b. The research limits only on conversational maxims that grice purposed in the movie.

1.4 Formulation of the Problems

Based on the background of the problems above, the problems of the research can be formulated as follows :

- a. What is the most frequency of maxims chosen by the main characters in the movie of tangled ?
- b. What are the types of conversational maxim that Grace purposed of the main character used in the movie of Tangled ?

1.5 Objective of the Research

- a. This research is to describe the most frequently of maxims choice by the main characters in the movie of Tangled.
- b. This research is to investigate types of conversational maxim that Grace purposed of the main characters used in the movie of Tangled.

1.6 Significance of the Research

The research is expected to give significance :

- a. For the researcher
 - i. This study can improve the writer whole have a new knowledge's about conversational maxim of main characters mostly used the movie of Tangled.
 - ii. This study can advance pragmatics about conversational maxim of the main characters mostly used the movie of Tangled.

b. For the Readers

- i. This is useful for general reader especially in conversational maxim of the main characters mostly used the movie of Tangled.
- ii. This is useful for general reader to enlarge the body of knowledge in conversational maxim.

1.7 Definition of the Key Term

To avoid misunderstanding pragmatics conversational maxim in Tangled movie. The researcher should give the definition of some key terms :

- a. Analysis is the most established and esteemed forum in which to publish short discussions of topics in philosophy.
- b. Conversational maxim is implied in conversation that is something which is left implicit in actual language use (Jacob L. Mey,1994)
- c. Pragmatic is the study of condition of human language used as these are determined by the context of society” (Hance, 1993)
- d. Movie is form of entertainment that enacts a story by sequence of image and giving illusions of continuous movement, making picture seems alive and producing sound at the same time (Taylor, 1967)

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theories of Pragmatism

Pragmatism is widely described as America's distinctive philosophy. In general, it can be understood not only as a philosophy, but rather as an attitude : an emphasis on action, practice, society, a concern with what works. Pragmatism is a philosophical tradition that began in the United States around 1870. Its origin are often attributed to the philosophers Charles Sanders Peirce, William James and John Dewey. With this background of pragmatism, let us now discuss briefly the pragmatic orientation of the three American philosophers (Peirce, James and Dewey) with whom our thesis would be basically concerned.

2.1.1 Charles Sanders Pierce

The concept of pragmatism has its origin in the writings of Charles Sanders Peirce (1839-1914). According to Peirce (1839-1914) in Gallie, w.b (1975:11) Pragmatism is a method of ascertaining the meaning of hard words and abstract conceptions. It also means a method of determining the meaning of intellectual concepts. He was concerned with scientific practice and predictive success. Peirce developed his theories in opposition to idealism: pragmatism provided a road to objective and impersonal standards. Peirce and James work together to find out the doctrine the papers namely is "The Fixation of Belief" and "How to Make Our Idea Clear", as source of pragmatism.

His early formulation of pragmatism was his attempt to explain this : To attain perfect clearness in our thoughts of an object, then, we need only consider what conceivable effects of a practical kind the objects may involve — what sensations we are to expect from it, and what reactions we must prepare. Our conception of these effects, is then for us the whole of our conception of the object. Peirce's criterion of ideas cannot be regarded as a test of truth of ideas for determining the content or essence of an idea. according to Peirce's criterion, the essence of an idea can be considered to be identical with the consequences when an idea is put into action.

By doing so an idea is placed in consequential relation with the actualities of the objective order of things. Therefore the eventualities which follow in action from the consequential relation display the essence of an idea.

2.1.2 William James

The legacy of pragmatism was carried further by William James. He was a winsome person who had a delightful public presence and a dynamic teacher who thrilled and inspired his students. He was in a position to give currency to Peirce's pragmatic idea, but in his own unique way. James can be regarded as an apostle of pragmatism by the vitality of his own conviction. He saw in pragmatism a way of unifying science and religion since the test of all truth is in experience. According to James (1909:328), religious experience of the individual person is surely a phenomenon that needs to be acknowledged. Such reflections led him to pluralism in a personal and moral sense. Metaphysically, he opposed the necessities of rationalism and mechanism as well the block universe

James (1907:28) defines pragmatism as follows: '[a pragmatist] turns away from abstractions and insufficiency, from verbal solutions, from bad a priori reasons, from fixed principles, closed systems, and pretended absolutes and origins. He turns towards concreteness and adequacy, towards facts, towards action and towards power. Pragmatism, he says, is a 'method only', an 'attitude of orientation.' 'The attitude of looking away from the first things, principles, 'categories', supposed necessities; and of looking towards last things, fruits, consequences, facts.

Further, James suggests that pragmatism has come to be used in a still wider sense as a theory of truth. he cites Dewey and FCS Schiller (the Oxford 20th-century British philosopher) as the sources of the pragmatist view of truth. 'Everywhere, these teachers say 'truth' in our ideas and beliefs means the same thing that it means in science. It means, they say, nothing but this, James (1907:30) that ideas (which themselves are but part of our experience) become true just in so far as they help us to get into satisfactory relation with other parts of our experience, to summarize them and get about among them by conceptual short-cuts instead of following the interminable succession of particular phenomena

2.1.3 John Dewey

Dewey was born in Burlington Vermont and was educated at the University there. For more than 40 years students at the University of Vermont were trained in what was known as the Burlington Philosophy, a transcendentalist philosophy based on the superiority of 'free intuition. Dewey was the leading exponent of pragmatism in succession to Peirce and James. He did not like the

term pragmatism but he was flattered by James, who credited him with founding a school of thought at Chicago. James at that time was something of a celebrity and his opinion mattered. Dewey developed a systematic pragmatism addressing the central questions of epistemology, metaphysics, ethics and aesthetics.

John Dewey (1859–1952) continued to develop pragmatism and its application to practical issues such as education and politics, ensuring its influence in the USA up to the Second World War. Dewey, like Peirce before him, saw inquiry as a self-correcting process whose procedures and norms must be evaluated and revised in the light of subsequent experience. But Dewey regarded this reworking as a social and communal process proceeding in the light of values that are not connected specifically to science, but rather values that are more broadly rooted in the psychic disposition of ordinary people at large. Dewey regarded knowledge as an instrument for action rather than an object of disinterested belief. Peirce's pragmatism is scientifically elitist, James's is psychologically personalistic, Dewey's is democratically populist.

Pragmatism is a word we commonly use to describe a particular way of addressing and resolving issues, a way of acting. The second section of this paper looks at the origins of the word 'pragmatism', and its meaning. In order to understand how the ideas of the originators developed it is helpful to appreciate something of the social, political and

intellectual context of the USA during the formative period. The third section of the paper therefore sketches out some of these factors that have influenced the development of the philosophy.

Dewey was concerned with the norms of experience and conduct. But the dependence of his philosophy upon the actual conduct of living men forced him to deal with psychological principles. Thus, psychology constitutes a necessary and prominent support of his philosophical thought. Dewey is known to be a leading proponent of the American school of thought known as pragmatism. According to Dewey (1859 – 1952), pragmatism is not simply a philosophical version of the American

mind; rather it is a method for bringing intelligence to bear on the problems of moral and social life. Dewey's pragmatic movement has its beginning in his treatment of logic.

His views on morals, social philosophy are also pragmatic. In fact, pragmatism can be called as social philosophy when we go through his ideas on various issues, especially his views on education. Dewey holds that education can be explained pragmatically. The corner stone of Dewey's concept of education is the student. The student should learn from their own first hand experiences. In other words, learning by doing is the motto of Dewey's education. According to Dewey (1859 – 1952), education or educational objectives should be based on

experience. For this reason the main concept of education includes reconstruction of experiences. According to Dewey, education is a social process. It is a means

by which society renews itself. In this respect, he also discusses a distinctive institution by the name of school as a miniature society.

2.2 Theories of Maxim

A maxim is concise expression of a fundamental moral rule or principle, whether considered as objective or subjective. The Oxford Dictionary of Philosophy defines it as “generally any simple and memorable rule or guide for living. Meanwhile according Meriam webster definition of maxim is general truth fundamental principle or rule of conduct. Hadumod Busmann (1998:729) stated maxim is term to denoted those requirements accepted as reasonable for effective communication which if violated, could cause a breakdown in communication. Based explanation above maxim is such as rules or fundamental principle for effective communication. One of the most influential accounts of implicature is that of Grice (1975).

Grice (1975) propose the cooperative principle which states “make your conversational contribution such is required, as the stage at which it occurs by the accepted purpose or the direction of the talk exchange which you are engaged”. In other word, we as the speakers should contribute meaningful, productive utterance to further the conversation. It then follows that, as listeners we assume that our conversational partners are doing same.

Concerning with his cooperative Principle, grice divides Cooperative principle into four basic conversational maxim. This principle is elaborated by means of a set of maxims, which spell out what it means to cooperate in

conversational ways. Grice Maxims generate implicatures. If the overt, surface meaning of a sentence does not seem to be consistent with the Grice maxims, and yet the circumstances lead us to think that the speaker is nonetheless obeying the cooperative principle, we tend to look for other meanings that could be implied by the sentence.

Grice did not, however, assume that all people should constantly follow these maxims. Instead, he found it interesting when these were not respected, namely either “flouted” (with the listener being expected to be able to understand the message) or “violated” (with the listener being expected to not note this). Flouting would imply some other, hidden meaning. The importance was in what was *not* said. For example: answering *it's raining* to someone who has suggested playing a game of tennis only disrespects the maxim of relation on surface, the reasoning behind this ‘fragment’ sentence is normally clear to the interlocutor (the maxim is just “flouting”).

2.2.1 Maxim of Quality

The maxim of quality purpose that the speaker should tell the truth in a conversation in order to communicate cooperatively. Grice (1975:44)

The maxim of quality is concerned with truth-telling, and has two part :

- a. Do not say what you believe to be false.
- b. Do not say that for which you lack adequate evidence.

For example :

Dimas : “ Why did you come late last night ? “

Raka : “ The car broken down “

From the example above raka gives the correct answer which show the true fact, rake late last night because his car broken down.

2.2.2 Maxim of Quantity

Maxim of quantity as one of cooperative principle is primarily concerned with giving information as it is required and not giving the contribution more informative as ir required. Therefore, each participan’s contribution to conversation should be just as informative as it requires, it should not be less informative or less informative. Finnegan (2004:93) defines that the maxim of quantity provides that in normal circumstance, speakers say just enough, that they supply no less information and no more than is necessary for the purpose of communication, for example :

Angga : where is the hospital ?

Ranny : in the next of that store

It can be seen that Ranny’s information is informative and give enough contribution toward Angga’s question about the exact location of hospital.

For another example :

X : my neighbor pregnan

Y: my neighbor pregnan woman

Description (x) more concise, also not distort the truth value, everyone would know just woman who may become pregnan, thus (y) its female element exaggerated, sentence (y) actually explain things that are already obvious this contradiction with the maxim of quantity.

2.2.3 Maxim of Relation

Maxim of relation means that the utterance must be relevant which topic being discussed. Finegan (2004) states that is maxim directs speakers about their utterance in such a way that they are relevant to ongoing context: *Be relevant at the time of the utterance*. the maxim of relevance is fulfilled when the speaker gives contribution that is relevant to the topic of preceding utterance. Therefore, Grundy (2000:74) says that each participant's contribution should be relevant to the subject of conversation, for example :

Jane : how about your score jane ?

David : not too bad

Here, jane's utterance fulfilled the maxim of relevance, because her answer is relevant with the question.

For another example :

Nadya : what time is now, mom ?

Mom : newsy has just passed

Description mom does not explicitly answer nadya's question but with regard custom builders delivering newspaper in a newspaper or magazine to them, character nadya to make inference at what time when it was.

2.2.4 Maxim of Manner

Maxim of manner obligates speaker's utterance to be perspicuous which is not to be ambiguous, obscure, or disorderly and unnecessary prolixity. therefore, each participant's contribution should be reasonably direct, that is, it should not be vague, ambiguous or excessive wordy. For example:

Clarra : What did you think of that drama ?

Farell : I really like of the action of each player. They can play their as good as possible

The answer of farell is categorized as maxim of manner, he can answer the question from his partner about the drama clearly, from the explanation mention above we can conclude that although it is very difficult to obey and use all of cooperative principles and its maxim in uttering or writing the sentence, but it is essential to follow the cooperative principle in order communication run more effectively.

2.3 Theories of Linguistics

In general linguistics means the study of language. Ningsih (2012:7) explains that language is a vital part in the people's life. Without language, people will face a lot difficulties to communicate with others. As result there will be no

interaction among people. As social creatures, human being need their fellows to be able to live in the world. Therefore, it can be stated a human can't be separated from language since human need language to communicate with others. Generally, language is divided into two main part written language and spoken language. Written language is all languages that are used in written text while spoken language is languages that are used in speaking, especially in conversation.

Furthermore, as quote from Ningsih (2012:11) that function of language according Trask (1999) in Rukmana (2009: 9) stated that people often tend to assume that "the function of language is communication". But things are more complicated than that. Therefore, in understanding of a language we need to know what is the function of language so language serves a number of diverse function only some of which can reasonably be regarded as communicative. Trudgill (1974) in Rukmana (2009: 8) defined that language is not simply a means of communication information about the weather or many other subjects. While Brown and Yule (2000:2) stated Linguist and linguistics philosophers tend to adopt a limited approach to the function of that language in society. While they frequently acknowledge that language may be used to perform many communicative functions, the nonetheless make the general assumption on that the most important function is the communicative information. The quotation above gives us the understanding that the general function of language is able to express the human needs, though, feeling, emotion, pleasure, and etc. Besides, the function of language is to maintain and build the social interaction activities

firmly. There are some definition about linguistics and language. Hornby (2000:781) defines linguistics is the scientific study of language or particular language. Maingay (1988:244) he says linguistics is the study of language. Chaer (2007:3) he says that linguistics is also called general linguistics, it means linguistics not only the study of language, it also the studies the language in general that used by people to communicate to others.

2.4 Theories of Movie

Many experts define movie in different ways. Tickton (1970) states: a motion pictures taken in rapid succession usually on 8 mm or 16 mm film stock which when projected through a motion of picture. Projector give the viewer on illusion of motion. Wanadilok (1981) says that movie is an authentic medium with carry true impressions and concepts with animation. Robert Lado (1974) states that the video movie or the motion picture in the theory at least the most powerful of visual aids it combines pictures with movement, color and sound.

Meanwhile, according the American Herigate Dictionary of English Language movie or film also called a motion picture. Motion picture is a series filmed images viewed in sufficiently rapid succession to create the illusion of motion and continuity. From several definition states about, the researcher has found several term about movie. Movie also called moving pictures, film, cinemas or formally called motion pictures. The term of movie that is used here is English film, film in which the character use or speak English in the dialogue. In this research the researcher choose Tangled movie as her subject of the research.

Tangled movie is a 2000 American 3D computer animated musical adventure film produced by Walt Disney Picture. Movie that was written and directed by Brothers Grimm and Nathan Greno .

2.4.1 Synopsis of Tangled movie

The film tell the story of a lost young princess with long magical hair who yearns to leave her secluded tower. Against her mother's wishes, she accepts the aid of an intruder to take her out into thr world which she has never seen. Here the synopsis of tangled movie,

Long ago, a drop of sunlight became a flower capable of healing illness, decay, and injury. For hundreds of years, the flower is still used by Gothel to retain her youth, until soldiers from a nearby kingdom, Corona, take it to heal their ailing queen. Shortly afterwards, the Queen gives birth to princess Rapunzel. While attempting to recover the flower, Gothel discovers that Rapunzel's hair contains the flower's healing properties, and that cutting her hair destroys its power. Gothel abducts the baby and raises her as her own daughter in an isolated tower. Once a year, the king and Queen release sky lanterns on Rapunzel's birthday, hoping for their daughter's return to her awaiting birth parents.

On the eve of her 18th birthday, Rapunzel request to leave the tower and discover the source of lanterns, but Gothel refuses, claming that outside world is a dangerous place. Meanwhile, a thief called Flynn Rider steals Rapunzel's crown from the kingdom and inadvertently discover the tower after ditching his allies, the Stabbington brothers. Rapunzel captures Flynn and discovers and hides the crown,

but is unaware of its significance. Rapunzel plans to take Flynn to Gothel to prove she can take care of herself, but before she can do so, Gothel becomes angry, quickly silencing Rapunzel. Rapunzel then asks for a special paint that will take Gothel three days' round trip to obtain and return, and Gothel accepts. Rapunzel convinces a reluctant Flynn to escort her to see lanterns in exchange for the return of the crown.

Flynn takes Rapunzel to the Snuggly Duckling, a pub filled with frightening thugs, but who instead are charmed by Rapunzel's innocence. Royal soldiers led by one of the royal army's lead horses, Maximus, arrive in search of Flynn. Rapunzel and Flynn escape but are then trapped in a flooding cave. Resigned to his fate, Flynn reveals his real name: Eugene Fitzherbert. Rapunzel starts to reveal that her hair glows when she sings, but then realizes that this is their key to escape. Her hair provides enough light to find a way out of the cave. Eugene and Rapunzel take refuge in a forest where Gothel, now on league with the Stabbingtons, gives the crown to Rapunzel and suggests using it to challenge Eugene's interest in her.

Maximus finds the pair and tries to capture Flynn, but Rapunzel arranges a truce in honor of her 18th birthday. The group reaches the kingdom and enjoys the festivities, culminating in an evening cruise as the lanterns are released. There, Rapunzel gives Eugene the crown and after fulfilling her dream of seeing the lanterns in person, Rapunzel and Eugene realize they have fallen in love with each other and attempt to kiss until he sees the Stabbingtons on the shore. Eugene gets onto a boat and confronts Rapunzel, saying that Eugene is escaping with the crown.

Gothel sets a rescue by betraying the brothers and return Rapunzel to the tower as Eugene and Stabbingtons are captured.

Back home, Rapunzel recognizes the symbol of the kingdom, which she had incorporated into her paintings over the years. Realizing that she is long-lost princess, she confronts Gothel. As Eugene is sentenced to death, the Duckling regular help him escape. He is then carried back to Gothel's tower by maximus. Eugene enters by climbing Rapunzel's hair, only to find Rapunzel bound and gagged. Gothel stabs Eugene and attempts to escape with Rapunzel, but Rapunzel agrees to lifelong captivity if she is allowed to heal Eugene. As Eugene slowly dies, he slinces off Rapunzel's hair, destoying its magic and causing Gothel's age to catch up with her. She then trips and fall out of the window of the tower to her death, turning into dust in the process.

A hartbroken Rapunzel mourns for Eugene. However, her tears, which still contain a bit of the sun's power, land on his cheek and restore Eugene's life, resurrecting him. The two return to the kingdom and Rapunzel reunites with her parents. The kingdom breaks out in celebration, Eugene is pardoned for his crimes, and Rapunzel and Eugene aeventually marry.

2.5 Previous Study

the researcher use three research paper which correlate with the conversational maxim to develop her tassis

1. Meta Agustini University Riau Kepulauan 2014 "A Pragmatic study of conversational maxims in the Lost boy novel "

In this research meta focus on identified the main characters' linguistic feature and the aspects situation utterance of the pragmatic the main characters used. The theories that the were used the aspect situation utterance of pragmatic the main characters used by Leech (1983) in wijana (1996:10). The theory of cooperative principle by Grice was also used the types of conversational maxim. The results of the research show the main characters employed all the four maxim of conversational maxim. In meta's research she found 37 data of the main character used in the Lost boy novel. The data consists of the maxims are as maxim of quality 13 data, maxim of quantity 5 data, maxim of relation 11 data and maxim of manner 8 data.

The strength meta's research is meta using novel as her data analysis it is easy because, she just only focus on observance the novel and the weakness meta's research is meta just only use one theory that is Grice theory

2. Emma Dornerus. Karlstads universitet, 2005 "A comparative study of how scriptwriters break maxims in Desperate Housewives and That 70's show"

In this research Emma focus on the broken Grice's maxim and identified why they are broken maxim in Desperate Housewives and that 70's show. The theories that were used Grice theory of conversational implicature. The result of Emma's research is found

the most frequently broken maxim in both of data. And the most frequently broken is maxim of relevance, the maxim of relevance is mostly flouted and violated only 4 time (9.8%) and 5 time (11.1%) respectively in That 70's Show and Desperate housewives. And the second most frequently broken is maxim of manner to be broken in That 70's Show, flouting occurs 31 times (91.2%) and 3 times (8.8%)

The strengths of Emma's research is emma choose 2 tv programs as her research and many research point in her research such as she insvestigate the most broken maxim in both data (flouted maxim and violated maxim) and the weakness of Emma's research is too many data analysis in Emma's thesis.

3. Yao Xiaosu. University Gent, 2008 "Conversational Implicature Analysis of Humor in American Situation Comedy *Friends*"

Yao Xiaosu's research is an attempt to investigate the underlying mechanism of humor found in the American situation comedy " Friends " from the theoretical perspective of the Cooperative principle that purpose by Grice (1975) in this research Yao Xiaosu also used theory politness that purpose by Brown and Levinson. The result of Yao Xiaosu's research is finding three emerge : first of all although situation comedy is a kind of visual-verbal humor, here, attention is focus on humor , the conversational implicature is one of mechanisms which produce humor in situation

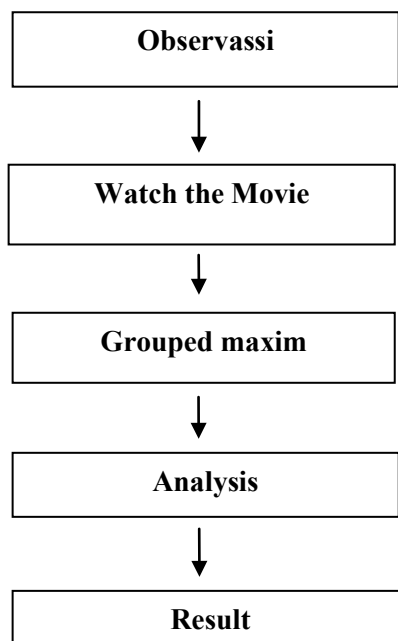
comedy. Second, Grice theory has its own limitation. Third, Reference point work as a interpretation shortcut for us to understand the humor and what is cognitive effort we put in order target conceptualization.

The strengths of Yao Xiaosu's research is many research point in Yao Xiaosu's research, she finding three emerge in her research. she also investigate visual-verbal humor its mean not only focus on the utterance but she also focus on situation. And the weakness of Yao Xiaosu's research is she only focus on the visual and verbal humor utterance

4. These three previous studies are different from this research. the first previous study from Meta Agustini in Meta's research she used novel as her data analysis and the researcher used movie as data analysis and the researcher used movie as her data analysis. The second research by Emma Dornerus. Emma's research to analyzed non-obseervance maxim (flouting and violanting) and the researcher only limit on the main character on conversational maxim by Grice and the third research by Yao Xiaosu. In Yao's research she analyzed Conversational Implicature Analysis of Humor in American Situation Comedy *Friends*. She focuss on find out flouting maxim at the American comedi program "Friend" .

2.6 Conceptual framework

Firstly, the Tangled movie and its transcript are used by the researcher as primary subject. This research is analyze by pragmatic approach. It is because pragmatic is the study under linguistics which concern with meaning in the context so that the meaning itself cannot be taken literally. It can be tool for analyzing how people use the language to deliver certain message in conversation. How the analysis focused only on cooperative principles within the utterances of the main characters in the movie. The theory of cooperative principle purpose by H Paul Grice contains four sub-principles called maxims. Maxims are like rule of confersation to run smoothly, the four namely maxim of quality, maxim of quantity, maxim of relation , maxim of manner. the researcher carried on the research based on the following framework :



The researcher have made an arrangement of the Frameworks. It can been seen from the above frameworks, in order to successfully carrying out the research. First, the researcher will observaces about the Tangled movie and a search for similar case or to be object will also be done in order to understand what is conversational maxim used in the movie. after observaces the researcher will watching the Tangled movie, the researcher watch minimal 5 times to find out the main characters dialogue in the movie, and the next the researcher will grouped maxim based on the main character dialogue in the movie after that the researcher will analyze : *(1) what the types of conversational maxim used in the movie, (2) what is the most frequently of maxims chosen.* once the researcher has found the final result of the analyzed data, the researcher will organize it into sections based on the classification the appropriate or inappropriate data.

CHAPTER III

RESEARCH METHOD

3.1 Research Design

The most important requirements and essential factor in conducting a research is a method of the research. By using a method of research the researcher will do the research. Tanzeh (2011:56) stated that the research design is considered by the types of the research. In this research the researcher is concerned with the conversational implicature that occurred in the dialogue of the movie *Tangled*. It is aimed to investigate how the conversational implicature in the dialogue of the movie entitled *Tangled*. This research uses the theory of implicature proposed by Grice (1975) to identify conversational implicature in the dialogue and determine the types of conversational implicature.

In this research the researcher used a qualitative approach and content analysis as the research design. One can undertake qualitative research in a natural phenomena where the researcher works as a primary instrument of data collection that compiles words, analyzes them inductively, concerns with the meaning of participants, and describes an extensive language process (Greswell, 1998). In this case the researcher collects the whole data related to utterance in the dialogue of the movie *Tangled*. The research design is content analysis, which deals with someone's utterance. According to Ary et al (2002) content analysis deals with

analyzing and interpreting recorded material within its own context such as public records and textbook.

3.2 Technique of Data Collection

the primary instrument of collecting data was the researcher herself and the data was collected using document analysis. Thus, there were some ways of collecting data in order to complete this research.

1. Downloading movie entitled Tangled from the website www.youtube.com the researcher chose that website since youtube provides free movies with a good quality picture and sound which can support the accurateness of data.
2. Downloading the English subtitle and transcription of the movie from website www.subscene.com to synchronize the accuracy of word and the time of appearing subtitle with the utterances that being uttered by character in the movie.
3. Watching Tanged movie to check the accuratness of english transcription with the motion picture.
4. Sorting utterances with the conversational maxim.
5. Enlishting these utterances based on the type conversational maxim.
6. Arranging the obtainable data systematically.

3.4 Technique of Data Analysis

According to Vanderstoep and Johnston (2009:258) the result of qualitative research are presented in “ Data Analysis “. Bogdan and Biklen (1982:145) stated that data analysis is working with data which includes organizing , classifying, synthesizing, understanding the data , and determining the data that will be presented:. The process of data analysis began since the researcher started to collect the data. in the data analysis to make the data more effectively and systematically analyzed. Finally, the implicatures found categorized into the types of implicature based on main characters.

1. Reread each of the short story frequently.
2. The researcher collected the maxim in Tangled movie.
3. The researcher analyzed the kind of maxim in Tangled movie.
4. The every sentence will be given explanation, including what the type used in the theory of maxims.
5. Giving conclusion and suggestion.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the data finding and discussion of the data finding is done based on the formulation of study. The researcher analyses the data based on conversational maxim using Grice's theory. The data are selected by the researcher to answer the formulation of the study in chapter I by using maxim in chapter II. As the next part, the finding of the data and discussion of the data are done which is followed by.

4.1 Findings of the Data

Finding of the data is the data found totally. The data of this study was obtained from the Tangled movie. the data analyzed by using Grice's theory of maxims, maxim of quality, maxim of quantity, maxim of relevant and maxim of manner, the researcher found the data based on the movie utterance between the main character of Tangled movie , Rapunzel and Flynn This can be seen in following table below :

Table 4.1 Kind of conversational maxim in Tangled movie

No	Types of maxim	Frequency	Sentence
1	Maxim of Quality	10 times	<ol style="list-style-type: none"> 1. "Oh, it's nothing." 2. "mother, as you know, tomorrow is a very big day" 3. "I can't help but feel like they're... they're meant for me. I need to see them, mother," 4. "this is really bad... They just can't get my nose right!" 5. "the kingdom and I aren't exactly 'simpatico' at the moment" 6. "This doesn't normally happen" 7. "No! I am seeing those lanterns" 8. "I have magic hair that glows when I sing." 9. "They don't like me. " 10. "I'm terrified.""
2	Maxim of Quantity	12 times	<ol style="list-style-type: none"> 1. I'm turning eighteen, and I wanted to ask, uh, what I really want for this birthday 2. I've charted stars and they're always constant—but these—they appear every year on my birthday 3. "I love you more." 4. I've been thinking a lot about what you've said earlier 5. The paint made from the white shells you once brought me. 6. "I love you more." 7. I'm only picking up bits and pieces, of course. 8. No! I am seeing those lanterns" 9. Guess I'm just a little bit... jumpy 10. that's a little bit of a downer. 11. I've been looking out a window for eighteen years 12. I won't stop. For every minute of the rest of my life I will fight!
3	Maxim of Relation	5 times	<ol style="list-style-type: none"> 1. Sorry, my hands are full. 2. Oh. Where? 3. Sorry, blondie, I don't do back-story 4. I guess. Mother says when I was a baby 5. Well, best day of your life, I figured you should have a decent seat
4	Maxim of Manner	6 times	<ol style="list-style-type: none"> 1. I'm not strong enough to handle myself out there. " 2. [deep breath] Okay. 3. It's no use. I can't see anything. 4. I'm so sorry, Flynn. [sobs] 5. [refuses to take the satchel] I'm starting too. " 6. [struggling] No! No, Rapunzel! "
	Total	33 data	

The table above shows the data found data. 33 the data consist of the maxim are as maxim quality data 10 , maxim of quantity data 12 , maxim of

relation 5 data , and the maxim of manner 6 data. Those are aimed to cooperative conversation in the social life activity.

Therefore, it is based the data found that the number of data found is data . the maxim of quality is most frequently used in the dialogue. This shown that cooperative conversation in social life activity is maxim of quality. This is the causes that in the dialy life, we need quality of conveersational to say the truth.

4.2 Discussion of the Data Finding

In this part is discussion of the data finding. This is aimed to language used in the dialogue of the data , namely of Tangled movie by Grice's theory. In addition, dialogue used a language. Therefore, language is social activity in which human being is involved inside the social activity. Therefore, in conversation either speaker or hearer simultaneously realizes that there are ways which arrange acts, language use, and its interpretation. In this study will focuses on the conversational maxim of Tangled movie by Nathan Greno.

Furthemore, in this study will apply Grice theory of cooperative maxims. Grice (1975) highlights that speaker must follow conversational maxim. Those consist of maxim of quality, maxim of quantity, maxim of relation and maxim of manner. It is so make more easily, the researcher will shorten the title chapter in Tangled movie.

a. Maxim of Quality

The maxim of quality is concerned with truth-telling, and has two parts : therefore, the maxim of quality can be as started based on the features of the conversation. In this study there are 10 data got based on the maxim of quality. Those data can be seen as the following data :

Data 1

Rapunzel : “Coming, mother! [pulls up G] “

“ Hi. Welcome home, mother.”

Gothel : “ Uh, Rapunzel! How you manage to do that every single day without fail! It looks absolutely exhausting, darling.”

Rapunzel : “ **Oh, it’s nothing.**”

Gothel : “ Then I don’t know why it takes so long! Ergh, ho-ho-ho-ho, darling, I’m just teasing.”

(Tangled , 2010. 10:32)

Based on data 1 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of data 1 above that is dialogue explain about Gothel’s question towards Rapunzel “Uh, Rapunzel! How you manage to do that every single day without fail! It looks absolutely exhausting, darling “ and Rapunzel answered that “Oh, it’s nothing.”. This is as started in the dialogue of data 1 above that the answer of the question

and the answer is correct and right. So, the data 1 above is classified into maxim of quality because in the dialogue of data 1 above states the real condition of Rapunzel that she said “ oh it’s nothing “ because it is not big problem for her.

Data 2

Rapunzel : “Coming, mother! [pulls up G] “

“ Hi. Welcome home, mother.”

Gothel : “ Uh, Rapunzel! How you manage to do that every single day without fail! It looks absolutely exhausting, darling.”

Rapunzel : “ Oh, it’s nothing.”

Gothel : “ Then I don’t know why it takes so long! Ergh, ho-ho-ho-ho, darling, I’m just teasing.”

Rapunzel : “ Hmm, he-he-he. Alright, so, **mother, as you know, tomorrow is a very big day** “

(Tangled , 2010. 10:45)

Based on data 2 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of data 2 above that is dialogue explain about Gothel’s question towards Rapunzel “Then I don’t know why it takes so long! Ergh, ho-ho-ho-ho, darling, I’m just teasing “ and Rapunzel answered that “Hmm, he-he-he. Alright, so, mother, as you know, tomorrow is a very big day.”. This is as started in the dialogue of

data 2 above that the answer of the question and the answer is correct and right. So, the data 2 above is classified into maxim of quality because in the dialogue of data 2 above states the real condition of Rapunzel that she said “Hmm, he-he-he. Alright, so, mother, as you know, tomorrow is a very big day “ because tomorrow is her birthday.

Data 3

Rapunzel : “Agh, I want to see the floating lights.”

Gothel : “Uh-huh. What?”

Rapunzel : “Oh. Well, I was hoping you would take me to see the floating lights.”

Gothel : “Oo. You mean the stars? “

Rapunzel : “That’s the thing. I’ve charted stars and they’re always constant—but these—they appear every year on my birthday, mother—ONLY on my birthday. And **I can’t help but feel like they’re... they’re meant for me.I need to see them, mother,** and not just from my window.In person. I have to know what they are.”

(Tangled , 2010. 12:35)

Based on data 3 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of data 1 above that is dialogue explain about Gothel’s question towards Rapunzel “ you mean the star ?” and Rapunzel answered that “I can’t help but feel like they’re... they’re

meant for me. I need to see them, mother”. This is as started in the dialogue of data 1 above that the answer of the question and the answer is correct and right. So, the data 1 above is classified into maxim of quality because in the dialogue of data 1 above states the real condition of Rapunzel that she said about real condition that she feel the floating lights it’s give for her birthday and she ask gothel to take her to see floating lights.

Data 4

Flynn : ” Uh, uh... Agh! Oh no. No no no no no no no no no no, this is bad, this is very very bad, **this is really bad... They just can’t get my nose right!**”

Stablington : “Who cares?”

Flynn :” Well it’s easy for you to say! You guys look amazing.”

[Boxed in]

Flynn : ”Uh, all right, okay, give me a boost, and I’ll pull you up.”

Stablington : “Give us the satchel first.”

(Tangled , 2010. 15:58)

Based on the data 4 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of data 4 above that is dialogue explain about Flynn’s question towards Stablington brothers “ this is really bad. They just can’t get my nose right! “ and Stablington brothers answered that “Who cares?”this is

as stated in the dialogue of data 4 above that the answer of the question and the answer is correct and right. So, the data 4 above is classified into maxim of quality because in the dialogue of data 3 above stated the real condition that Flynn said the guards really bad for drawing his nose because Flynn said his nose is not look like for the real nose and Stablington just answer “ who cares ? “ .

Data 5

Flynn : “ You mean the lantern thing they do for the princess?”

Rapunzel : “ Lanterns. I knew they weren’t stars. Well, tomorrow evening they will light the night sky with these lanterns.

You will act as my guide, take me to these lanterns, and return me home safely. Then and only then, will I return your satchel to you. That is my deal.”

Flynn : “ Yeah. No can do. Unfortunately, **the kingdom and I aren’t exactly ‘simpatico’ at the moment.** So I won’t be taking you anywhere.”

(Tangled, 2010. 28:40)

Based on the data 5 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of data 5 above that is dialogue explain about Rapunzel’s question towards Flynn “ you will act as my guide, take me to these lanterns, and return me home safely. Then and only then, will I return your satchel

to you. That is my deal” and Flynn answered that “ the kingdom and I aren’t exactly “simpatico” at the moment.” this is as stated in the dialogue of data 5 above the question and the answer is correct and right. So, the data 5 above is classified into maxim of quality because in the dialogue of data 5 above stated the real condition that Flynn and kingdom aren’t simpatico at the moment because flynn steal the princes’ crown from the castle and the guards knows and will can do anything to find out flynn.

Data 6

Rapunzel : “ You can tear this tower apart brick by brick, but without my help, you will never find your precious satchel.”

Flynn :” Hmm-mm. Let me just get this straight. I take you to see the lanterns, bring you back home, and you’ll give me back my satchel? ”

Rapunzel :” I promise.

And when I promise something, I never ever break that promise.

Ever.”

[Pascal nods. F looking at Pascal, then looks at R]

Flynn : “ All right, listen, I didn’t want to have to do this, but you leave me no choice. Here comes the ‘smoulder’.

This is kind of an off day for me. **This doesn’t normally happen...** Fine, I’ll take you to see the lanterns!”

(Tangled , 2010. 29:55)

Based on the data 6 above shows in the dialogue there is maxim of quality . this can be proven in the dialogue of the data 6 above that is dialogue explain about Rapunzel's question towards Flynn "when I promise something, I never ever break that promise." Flynn answered that "this doesn't normally happen". This is as stated in the dialogue of the data 6 above that the answer of the question and the answer is correct and right. So, the data 6above is classified into maxim of quality because in the dialogue of data 6 above stated the real condition that Flynn and he said " this doesn't normally happen" because Rapunzel give a deal Flynn must be take rapunzel to see the lanterns, bring Rapunzel comeback home and Rapunzel will give Flynn's satchel. And Flynn feel it doesn't normaly happened because he don't want to guide rapunzel but he want to his satchel back.

Data 7

Rapunzel : " She would be heartbroken, you're right."

Flynn : " I am, aren't I? Oh bother."

All right, I can't believe I'm saying this, but I'm letting you out of the deal. "

Rapunzel : " What? "

Flynn : " That's right. But don't thank me. Let's just turn around and get you home (/find your pan)–and your frog–I get back my

satchel, you get back a mother-daughter relationship based on mutual trust and voila! We part ways as unlikely friends. “

Rapunzel : “ **No! I am seeing those lanterns**“

Flynn : “Oh come on! What is it going to take to get my satchel back?”

Rapunzel : “ I will use this.”

(Tangled , 2010. 33:58)

based on data 7 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of the data 7 above that is dialogue explain about Flynn’s question towards Rapunzel “Let’s just turn around and get you home “ and Rapunzel answer that “ No, I am seeing those lanterns ” . this is as started in the dialogue of the data 7 above that the answer of the question and the answer is correct and right. So, the data 7 above is classified into maxim quality because in the dialogue of data 7 above stated the real condition that Rapunzel asked “ No , I am seeing those lanterns “ because Rapunzel really wants to see the floating lights and it’s her dream

Data 8

Rapunzel : “ Who’s that? “

Flynn : “ **They don’t like me.** “

Rapunzel : “ Who’s that? “

Flynn : “ **They don’t like me either.**”

Rapunzel : “ Who’s that? ”

Flynn : “ Let’s just assume for the moment that everyone in here
doesn’t like me! “

Rapunzel : “ Here! “

(Tangled , 2010. 45:41)

Based on data 8 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of the data 8 above that is dialogue explain about Rapunzel’s question towards Flynn “Who’s that“ and Rapunzel answer that “ They don’t like me ” . this is as started in the dialogue of the data 8 above that the answer of the question and the answer is correct and right. So, the data 8 above is classified into maxim quality because in the dialogue of data 8 above stated the real condition that Flynn asked “They don’t like me “because it’s the guards and capt want to catch Flynn and Flynn don’t wants to talk the tuth with Rapunzel.

Data 9

Rapunzel : “ This is all my fault. She was right, I never should have done
this. “

“ [sobs] I’m so... I’m so sorry, Flynn. [sobs]”

Flynn :” Eugene.”

Rapunzel : “ What? ”

Flynn : “ My real name is Eugene Fitzherbert. Someone might as well know.”

Rapunzel :” Hmm. **I have magic hair that glows when I sing.**”

(Tangled , 2010. 49:30)

Based on data 9 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of the data 9 above that is dialogue explain about Flynn’s question towards Rapunzel “ My real name is Eugene Fitzherbert. Someone might as well know.” and Rapunzel answer that “Hmm. I have magic hair that glows when I sing” . this is as started in the dialogue of the data 9 above that the answer of the question and the answer is correct and right. So, the data 9 above is classified into maxim quality because in the dialogue of data 9 above stated the real condition that Rapunzel, she asked “Hmm. I have magic hair that glows when I sing“ this real because her look like magic can cure all diseases when she sing a magic song.

Data 10

Rapunzel : “ Where are we going? “

Flynn : " Well, best day of your life, I figured you should have a decent seat".

Rapunzel : " Hmm."

Flynn : " You okay?"

Rapunzel : "I'm terrified."

(Tangled , 2010. 1:05:02)

Based on data 10 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of the data 10 above that is dialogue explain about Flynn's question towards Rapunzel "you okay?" and Rapunzel answer that "I'm terrified". this is as started in the dialogue of the data 10 above that the answer of the question and the answer is correct and right. So, the data above is classified into maxim quality because in the dialogue of data 10 above stated the real condition that Rapunzel, she asked "I'm terrified " this real because rapunzel feel she terrified about her dreams after she can look the lanterns.

b. Maxim of Quantity

The maxim of quantity is concerned with the amount of information (taken in its broadest sense) an utterance conveys. This maxim has features such as:

- Make your contribution as informative as is required for the current purposes of the exchange in which you are engaged.
- Do not make your contribution more informative than is required.

So this study found 12 data found in this maxim. Those are going to be explained as follows :

Data 11

Rapunzel :” So, mother, earlier I was saying tomorrow’s a pretty big day and you didn’t really respond, so I’m just gonna tell you, it’s my birthday! Uh. Tada!”

Gothel :” No, no, no, can’t be. I distinctly remember: your birthday was last year.”

Rapunzel : “ That’s the funny thing about birthdays—they’re kind of an annual thing! Uh.Mother, **I’m turning eighteen, and I wanted to ask, uh, what I really want for this birthday...**Actually what I really want for my birth–want for my birth”

(Tangled , 2010. 11:47)

Based on data 11 above shows in the dialogue there is maxim of quality. This can be proven in the dialogue of the data 11 above that is dialogue explain

about gothel's question towards Rapunzel " I distinctly remember your birthday was last yesterday" and Rapunzel answer that " , I'm turning eighteen, and I wanted to ask, uh, what I really want for this birthday". this is as started in the dialogue of the data 11 above that the answer of the question and the answer is correct and right. So, the data above is classified into maxim quality because in the dialogue of data 11 above stated the real condition that Rapunzel, she asked "I'm turning eighteen, and I wanted to ask, uh, what I really want for this birthday" this real condition of Rapunzel's age she turning eighteen years old, Rapunzel wants the give from Gothel and Gothel does not care about Rapunzel's birthday.

Data 12

Rapunzel : " Agh, I want to see the floating lights."

Gothel : " Uh-huh. What?"

Rapunzel : " Oh. Well, I was hoping you would take me to see the floating lights."

Gothel : " Oo. You mean the stars."

Rapunzel : " That's the thing.

**I've charted stars and they're always constant—but these—
they appear every year on my birthday, mother—ONLY on**

my birthday. And I can't help but feel like they're... they're meant for me. I need to see them, mother, and not just from my window. In person. I have to know what they are."

(Tangled , 2010. 12:33)

Based on the data 12 above that the dialogue above shows that maxim quantity conducted. This was shown that dialog above explains about Rapunzel's statement that she said I've charted stars and they're always constant—but these—they appear every year on my birthday. this can be analyzed that Rapunzel said I've charted stars and they're always constant—but these—they appear every year on my birthday. in addition, when Gothel ask her and then Rapunzel answer the question suffciently. This proof that Rapunzel answer as what Gothel wants. This answer is quite enough to give information about him. So, the dialogue above can be classificated into maxim of quantity because she gives quite enough answer of Rapunzel. She said they are (the start or the lanterns) always constant but these they appear every year on her birthday, she felt it is the give for her birthday, and Gothel does not care about that.

Data 13

Gothel : Uh, I love you very much, dear.

Rapunzel : "**I love you more.**"

Gothel : " I love you most. [kisses R's forehead]

Don't forget it, you'll regret it

Mother knows best!"

Gothel : " Rapunzel! I'll see you in a bit, my flower."

Rapunzel : " I'll be here."

(Tangled,2010. 15:04)

Based on the data 13 above that the dialogue above shows that maxim quantity conducted. This was shown that dialog above explains about Rapunzel's statement that she said " I love you more". this can be analyzed that Rapunzel said "I love you more" . in addition, when Gothel ask her and then Rapunzel answer the question suffciently. This proof that Rapunzel answer as what Gothel wants. This answer is quite enough to give information about him. So, the dialogue above canbe classificated into maxim of quantity because she gives quite enough answer of Rapunzel that said I love you more because Gothel is her mother and love her mother

Data 14

Gothel : " I brought back parsnips. I'm going to make hazelnut soup for dinner, your favourite—surprise!"

Rapunzel : " Well mother, there's something I want to tell you."

Gothel : " Oh Rapunzel, you know I hate leaving you after a fight especially when I've done absolutely nothing wrong."

Rapunzel : “ Okay, **I’ve been thinking a lot about what you’ve said earlier (and)...**”

Gothel :” I hope you’re not still talking about the stars.”

(Tangled , 2010. 22:44)

Based on the data 14 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Rapunzel’s statement that she said “I’ve been thinking a lot about what you’ve said earlier “. That is can be analyzed that Rapunzel said I now I’m safe as long as I’m here. In addition, when Gothel ask her and then Rapunzel answer the question suffciently. This is a proof that Rapunzel answer answer as what Gothel wants. This answer is quite enough to give information about her. So, the dialog above can be classified into maxim of quantity because she give quite enough ansewer of Rapunzel that she has thinking a lot about Gothel said about floating light and Gothel hate to talk about floating lights.

Data 15

Gothel : And what is that?

Rapunzel : New paint. **The paint made from the white shells you once brought me.**

Gothel : Well, that is a very long trip, Rapunzel. Almost three days' time.

Rapunzel : I just thought it was a better idea than... stars.

Gothel : Ugh. You're sure you'll be all right on your own?

Rapunzel : I know I'm safe as long as I'm here.

(Tangled, 2010. 23:47)

Based on the data 15 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Rapunzel's statement that she said " the paint made from the white shells you once brought for me ". That is can be analyzed that Rapunzel said I now I'm safe as long as I'm here. In addition, when Gothel ask her and then Rapunzel answer the question suffciently. This is a proof that Rapunzel answer answer as what Gothel wants. This answer is quite enough to give information about her. So, the dialog above can be classified into maxim of quantity because she give quite enough ansewer of Rapunzel that she want Gothel brought the give for her birthday is new paint, the paint form the white shells Gothel once brought for Rapunzel, Rapunzel wants it's because she want to leave the tower when Gothel went.

Data 16

Gothel : " Ugh. You're sure you'll be all right on your own? "

Rapunzel : " I know I'm safe as long as I'm here. "

Gothel : “ [kisses R]I’ll be back in three days’ time.

I love you very much, dear.”

Rapunzel : “ **I love you more.**”

Gothel : ” I love you most.”

(Tangled , 2010. 24:25)

Based on the data 13 above that the dialogue above shows that maxim quantity conducted. This was shown that dialog above explains about Rapunzel’s statement that she said ” I love you more”. this can be analyzed that Rapunzel said “I love you more” . in addition, when Gothel ask her and then Rapunzel answer the question suffciently. This proof that Rapunzel answer as what Gothel wants. This answer is quite enough to give information about him. So, the dialogue above canbe classificated into maxim of quantity because she gives quite enough answer of Rapunzel that said I love you more because Gothel is her mother and she love her mother.

Data 17

Flyyn : Hmm-mm-m.

You know, I can’t help but notice you seem a little at war with yourself here.

Rapunzel : [sniff] What?

Flynn : Now, **I'm only picking up bits and pieces, of course.**

Overprotective mother, forbidden road trip. I mean, this is serious stuff. But let me ease your conscience. This is part of growing up. A little rebellion, a little adventure—that's good, healthy even!

Rapunzel : You think?

(Tangled , 2010. 32:56)

Based on the data 17 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Flynn's statement that he said " I'm only picking up bit of pieces, of course ". That is can be analyzed that Rapunzel said I now they don't like me. In addition, when Rapunzel ask him and then Flynn answer the question suffciently. This is a proof that Flynn answer as what Rapunzel wants. This answer is quite enough to give informationabout him. So, the dialog above can be classified into maxim of quantity because she give quite enough ansewer of Flynn that he only picking up bits and pieces Flynn said that because Rapunzel look like feel disappointed when she go outside.

Data 18

Rapunzel : " She would be heartbroken, you're right."

Flynn : " I am, aren't I? Oh bother.

All right, I can't believe I'm saying this, but I'm letting you out of the deal."

Rapunzel : " What? "

Flynn : " That's right. But don't thank me. Let's just turn around and get you home (/find your pan)–and your frog–I get back my satchel, you get back a mother-daughter relationship based on mutual trust and voila! We part ways as unlikely friends."

Rapunzel : " **No! I am seeing those lanterns**"

(**Tangled , 2010. 33:58**)

Based on the data 18 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Rapunzel's statement that she said " No! I am seeing those lanterns ". That is can be analyzed that Rapunzel said " No! I am seeing the lanterns. In addition, when Flynn ask hem and then Rapunzel answer the question sufficiently. This is a proof that Rapunzel answer as what Flynn wants. This answer is quite enough to give information about him. So, the dialog above can be classified into maxim of quantity because she give quite enough answer of Rapunzel that she just want to see the lanterns because it is of her dreams.

Data 19

Rapunzel : “ [gasp] Is it ruffians? Thugs? Have they come for me?”

[A rabbit hops out]

Flynn : ” Stay calm. It can probably smell fear.”

Rapunzel : ” Oh, huh, sorry. **Guess I’m just a little bit... jumpy.**”

Flynn : “ Probably be best if we avoid ruffians and thugs, though.”

Rapunzel : “ Uh-huh, yeah, that’d probably be best.”

(Tangled , 2010. 34:32)

Based on the data 19 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Rapunzel’s statement that she said “ guest I’m just a little bit ... jumpy “ That is can be analyzed that Rapunzel said guest I’m just a little bit ... jumpy. In addition, when Flynn ask her and then Rapunzel answer the question suffciently. This is a proof that Rapunzel answer a as what Flynn wants. This answer is quite enough to give information about him. So, the dialog above can be classified into maxim of quantity because she give quite enough ansewer of Rapunzel that guest just little bit afraid because she hear sound look like ruffians.

Data 20

Rapunzel : Uh, forever, I guess. Mother says when I was a baby, people tried to cut it. They wanted to take it for themselves. But, once it's cut, it turns brown and loses its power. A gift like that, it has to be protected. That's why mother never let me... [sigh] That's why I never left the... hmm.

Flynn : ... You never left that tower. And you're still gonna go back?

Rapunzel : No! Yes. Ugh! It's complicated.

Hah. So, Eugene Fitzherbert, huh?

Flynn : Uh, yeah. Well. I'll spare you the sob story of poor orphan Eugene Fitzherbert, it's a little bit of a... **that's a little bit of a downer.**

(Tangled , 2010. 54:45)

Based on the data 20 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Flynn's statement that he said " that's a little bit of a downer". That is can be analyzed that Flynn said " that's a little bit of a downer" . In addition, when Rapunzel ask him and then Flynn answer the question suffciently. This is a proof that Flynn answer as what Rapunzel wants. This answer is quite enough to give information about him. So, the dialog above can be classified into maxim of quantity because he

give quite enough answer of Flynn that a little bit information of his real name and his old story.

Data 21

Flynn : “ You okay? ”

Rapunzel : ” I’m terrified.”

Flynn : “ Why? “

Rapunzel : ”**I’ve been looking out a window for eighteen years,**
dreaming about what it might feel like when those lights rise in
the sky.What if it’s not everything I dreamed it would be? “

Flynn : “ It will be.”

(Tangled , 2010. 1:05:08)

Based on the data 21 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Rapunzel’s statement that he said “ I’ve been looking out a window for eighteen years “. That is can be analyzed that Rapunzel said ”“ I’ve been looking out a window for eighteen years”. In addition, when Flynn ask and then Rapunzel answer the question suffciently. This is a proof that Rapunzel answer as what Flynn wants. This answer is quite enough to give information about him. So, the dialog above can be classified into maxim of quantity because he give quite enough answer of

Rapunzel that she never going out from the tower until she eighteen years old because Gothel always tell outside it's dangerous for Rapunzel.

Data 22

Gothel : ” Rapunzel really! Enough already! Stop fighting me! “

Rapunzel : “ No! **Iwon't stop. For every minute of the rest of my life I willfight!** I will never stop trying to get away from you!
[catches breath]But, if you let me save him, I will go with you.”

Flynn : “ [struggling] No! No, Rapunzel! “

[Pascal reawakens]

Rapunzel : “ I'll never run, I'll never try to escape. Just let me heal him, and you and I will be together. Forever, just like you want. Everything will be the way it was. I promise.”

(Tangled , 2010. 1:22:56)

Based on the data 22 above that the dialogue above show the maxim of quantity conducted. This was shown that dialog above explains about Rapunzel's statement that he said “ I won't stop. For every minute of the rest of my life I will fight “. That is can be analyzed that Rapunzel said“I won't stop. For every minute of the rest of my life I will fight” . In addition, when Gothel ask her and then

Rapunzel answer the question sufficiently. This is a proof that Rapunzel answer as what Gothel wants. This answer is quite enough to give information about him. So, the dialog above can be classified into maxim of quantity because he give quite enough answer of Rapunzel that she won't stop. For every minute she will fight with Gothel.

c. Maxim of Relation

This maxim obliges each participant gives relevance (relation) contribution with the topic of conversation. It means between speaker and hearer have understood the content of conversation each other.

In this study found 5 data found in maxim relation. Those are going be explained as follow :

Data 23

Flynn : “ Uh, all right, okay, give me a boost, and I'll pull you up.”

Stablington : “ Give us the satchel first. “

Flynn : “ Uh? I just—I can't believe that after all we've been through together, you don't trust me? Ouch.”

Stablington : “ Now help us up, pretty boy. “

Flynn : “ **Sorry, my hands are full.**“

Stablington : “ What? Rider! “

(Tangled, 2010. 16:51)

It based on the data above the dialog of the data 23 above is maxim relation. This is proven that the dialog above explains about stablington brothers' question to Flynn "Now help us up, pretty boy" and Flynn answer "sorry, my hands are full". This is clear to have relationship in the dialog above. This shows that the reason of the answer of the question that " Now help us up, preaty boy". That is can be analyzed that the question and the answer is relevant based on the question. Hance, the answer of Flynn is relevan with Stablington brothers' question. Therefore, the answer can cover the question and make it related. So, the dialog above can be classified into maxim of relation because of the relevant answer of Flynn as above. Because Flynn does not want to help Stablington brother.

Data 24

Flynn : [pause] Are you hungry? I know a great place for lunch.

Rapunzel : **Oh. Where?**

Flynn : Oh don't you worry. You'll know it when you smell it.

(Tangled, 2010. 34:40)

It based on the data 24 above the dialog of the data 24 above is maxim relation. This is proven that the dialog above explains about Flynn's question to Rapunzel "Are you hungry? I know a great place for lunch." and Rapunzel answer "oh. Where ? ". This is clear to have relationship in the dialog above. This shows that the reason of the answer of the question that "Are you hungry? I know a great

place for lunch”. That is can be analyzed that the question and Rapunzel’s answer “oh. Where ?” it is mean she want go there, is relevant based on the question. Hance, the answer of Flynn is relevan with Flynn’s question. Therefore, the answer can cover the question and make it related. So, the dialog above can be classified into maxim of relation because of the relevant answer of Rapunzel as above. Rapunzel said “ where ? “ it’s mean she wants go to the restaurant with Flynn.

Data 25

Flynn : “ Well, I’ve got to say, didn’t know you had that in you back there. That was pretty impressive.”

Rapunzel : “ I know! I know. So, Flynn, where’re you from? “

Flynn : “ Whoo-oo! **Sorry, blondie, I don’t do back-story.** However I am becoming very interested in yours. Now I, I know I’m not supposed to mention the hair. “

Rapunzel : “ Nope.”

Flynn : “ Or the mother. “

Rapunzel : “ Ah, ah.”

(Tangled , 2010. 44:48)

Based on the data 25 above the dialog of the data 25 above is maxim relation. This is proven that the dialog above explains about Rapunzel's question to Flynn " Flynn, where're you from?" and Rapunzel answer " Sorry, blondie, I don't do back-story ". This is clear to have relationship in the dialog above. This shows that the reason of the answer of the question that " Flynn, where're you from ". That is can be analyzed that the question and the answer is relevant based on the question. Hance, the answer of Flynn is relevan with Rapunzel's question. Therefore, the answer can cover the question and make it related. So, the dialog above can be classified into maxim of relation because of the relevant answer of Flynn as above. Flynn answer like that because he does not want to tell about his old story to Rapunzel.

Data 26

Rapunzel : " (Please) don't freak out! "

Flynn : " Arrrr. I'm-not-freaking-out-are-you-freaking-out-no-I'm-just-very-interested-in-your-hair-and-the-magical-qualities-that-it-possesses-how long has it been doing that exactly? "

Rapunzel : " Uh, forever, **I guess. Mother says when I was a baby,** people tried to cut it. They wanted to take it for themselves. But, once it's cut, it turns brown and loses its power. A gift like that, it has to be protected. That's why mother never let me... [sigh] That's why I never left the... hmm. "

(Tangled, 2010.53:45)

Based on the data 26 above the dialog of the data 26 above is maxim relation. This is proven that the dialog above explains about Flynn's question to Rapunzel "how long has it been doing that exactly?" and Flynn answer "forever, I guess. Mother says when I was a baby". This is clear to have relationship in the dialog above. This shows that the reason of the answer of the question that "how long has it been doing that exactly?". That is can be analyzed that the question and the answer is relevant based on the question. Hance, the answer of Rapunzel is relevan with Flynn's question. Therefore, the answer can cover the question and make it related. So, the dialog above can be classified into maxim of relation because of the relevant answer of Rapunzel as above. Rapunzel said " I guest mother says when a baby " it's relevant because Flynn ask when Rapunzel's hair can be shine.

Data 27

Rapunzel : " Where are we going? "

Flynn : " **Well, best day of your life, I figured you should have a decent seat.** "

Rapunzel : " Hmm. "

Flynn : " You okay? "

Rapunzel : " I'm terrified. "

(Tangled, 2010. 01:05:3)

It based on the data 27 above the dialog of the data 27 above is maxim relation. This is proven that the dialog above explains about Rapunzel's question to Flynn "where are we going? " and Flynn answer "well, best day of your life, I figured you should have a decent seat". This is clear to have relationship in the dialog above. This shows that the reason of the answer of the question that "where we are going? ". That is can be analyzed that the question and the answer is relevant based on the question. Hance, the answer of Flynn is relevan with Rapunzel's question. Therefore, the answer can cover the question and make it related. So, the dialog above can be classified into maxim of relation because of the relevant answer of Flynn as above. Flynn said " the best day of your life " because he wants to take Rapunzel see the floating lights on the gondola.

d. Maxim of Manner

The last maxim is maxim of manner, maxim of manner is inseparable maxim in the cooperative maxims. This maxim hase four components, such as avoid obscurity, avoid ambiguity, avoid unnecerssary prolixity, and be orderly. There are 6 data found in this maxim. Those are going to be explained as follows :

Data 28

Gothel : " Oh Rapunzel, you know I hate leaving you after a fight especially when I've done absolutely nothing wrong."

Rapunzel : " No, mother, I'm just saying, you think **I'm not strong enough to handle myself out there.**"

Gothel : “ Oh darling, I know you’re not strong enough to handle yourself out there.”

Rapunzel : “ But if you just “

Gothel : “ Rapunzel, we’re done talking about this “

Rapunzel :” Trust me. “

(Tangled,2010. 22:56)

Based on the data 28 above that dialog of the data 28 above shows maxim of manner. This can be proven that the dialog of the data 28 above explain about Gothel’s question to Rapunzel. This is clear that the dialog 28 show the content of the dialog is very clear when Rapunzel answer what Gothel stated. she just said “I’m not strong enough to handle myself out there.“ So, the dialog of the data 28 above is classified into maxim of manner because between Gothel and Rapunzel contribute in conversation cooperatively they give clear question and she answer I’m not strong enough to handle myself out there because her mother can’t believe with her to go outside and always said outside it’s very dangerous for Rapunzel.

Data 29

Gothel : Well, that is a very long trip, Rapunzel. Almost three days’ time.

Rapunzel : I just thought it was a better idea than... stars.

Gothel : Ugh. You’re sure you’ll be all right on your own?

Rapunzel : I know I'm safe as long as I'm here.

Gothel : [kisses R]I'll be back in three days' time.I love you very much,
dear.

Rapunzel : I love you more.

Gothel : I love you most.

Rapunzel : **[deep breath] Okay.**

(Tangled , 2010. 24:51)

Based on the data 29 above that dialog of the data 29 above shows maxim of manner. This can be proven that the dialog of the data 29 above explain about Gothel's question to Rapunzel. This is clear that the dialog 29 show the content of the dialog is very clear when Rapunzel answer what Gothel stated. she just said "[deep breath] okay ." So, the dialog of the data 29 above is classified into maxim of manner because between Gothel and Rapunzel contribute in conversation cooperatively they give clear question and she answer [deep breath] okay. Rapunel feel sorry for her mother because she lied with her mother, she said want new paint made from white shells and it a very long trip for Gothel.

Data 30

Flynn : Come on, blondie.Jump.

Rapunzel : [just before they were closed in the cave] Aghhhhh!

[F picks up frying pan. F & R run to higher ground in cave. F dives and surfaces several times]

Flynn : **It's no use. I can't see anything.**

[R dives, F pulls her up]

Flynn : Hey, there's no point. It's pitch-black down there.

(Tangled , 2010. 48:35)

Based on the data 30 above that dialog of the data 30 above shows maxim of manner. This can be proven that the dialog of the data 30 above explain about Rapunzel's question to Flynn. This is clear that the dialog 30 show the content of the dialog is very clear when Flynn answer what Rapunzel stated. He just said "It's no use, I can see anything ". So, the dialog of the data 30 above is classified into maxim of manner because between Rapunzel and Flynn contribute in conversation cooperatively they give clear question and he answer "It's no use, I can see anything" it is indicate he can see anything because he and Rapunzel in the cave water.

Data 31

Flynn : It's no use.I can't see anything.

[R dives, F pulls her up]

Flynn : Hey, there's no point. It's pitch-black down there.

Rapunzel : This is all my fault. She was right, I never should have done this.[sobs] I'm so... **I'm so sorry, Flynn.** [sobs]

(**Tangled , 2010. 49:05**)

Based on the data 30 above that dialog of the data 30 above shows maxim of manner. This can be proven that the dialog of the data 30 above explain about Rapunzel's question to Flynn. This is clear that the dialog 30 show the content of the dialog is very clear when Flynn answer what Rapunzel stated. He just said "I'm sorry Flynn [sob] ". So, the dialog of the data 30 above is classified into maxim of manner because between Rapunzel and Flynn contribute in conversation cooperatively they give clear question and he answer " I'm so sorry Flynn" it is indicate he can see anything because he and Rapunzel in the cave water and she feel sorry for Flynn

Data 31

Rapunzel : " Hmm. I have something for you, too.

[takes out F's satchel]

I should have given it to you before, but I was just scared. And the thing is, I'm not scared anymore. You know what I mean?"

Flynn : " **[refuses to take the satchel] I'm starting too.**"

[R smiles. Both launch their lanterns.]

Flynn : “All those days chasing down a daydream”

(Tangled, 2010.1:8:35)

Based on the data 31 above that dialog of the data 31 above shows maxim of manner. This can be proven that the dialog of the data 31 above explain about Rapunzel’s question to Flynn. This is clear that the dialog 31 show the content of the dialog is very clear when Flynn answer what Rapunzel stated. He just said “[refuses to take the satchel] I’m starting too“. So, the dialog of the data 31 above is classified into maxim of manner because between Rapunzel and Flynn contribute in conversation cooperatively they give clear question and he answer [refuses to take the satchel] and stated “I’m starting too” it is indicate he will not the satchel back.

Data 32

Gothel : “ And as for us, hmm! We are going where no one would ever find you again! “

Rapunzel : “ Mm-mm! “

[Pascal bites a piece of G’s dress, G shakes it off]

Gothel : “ Rapunzel really! Enough already! Stop fighting me! “

Rapunzel : “ No! I won’t stop. For every minute of the rest of my life I will fight! I will never stop trying to get away from you!

[catches breath]But, if you let me save him, I will go with you.”

Flynn : “ **[struggling] No! No, Rapunzel!**“

(Tangled , 2010. 1:23:11)

Based on the data 32 above that dialog of the data 32 above shows maxim of manner. This can be proven that the dialog of the data 32 above explain about Rapunzel’s question to Flynn. This is clear that the dialog 32 show the content of the dialog is very clear when Flynn answer what Rapunzel stated. He just said “[struggling] No! No, Rapunzel“. So, the dialog of the data 32 above is classified into maxim of manner because between Rapunzel and Flynn contribute in conversation cooperatively they give clear question and she answer “[struggling] No! No, Rapunzel” because Rapunzel wants victimize herself for Flynn .

Data 33

Flynn : “ Rapunzel.”

Rapunzel : “ What? “

Flynn : “ You were my new dream.”

Rapunzel :“ **[sobs] And you were mine.**”

[F breathes his last. Tears well up in R’s eyes.]

Rapunzel : “ Heal what has been hurt. Change the fate’s design. Save what has been lost. Bring back what once was mine. What once was mine.”

[R sobbing, a tear falls on F’s cheek and revives him]

(Tangled, 2010. 1:25:20)

Based on the data 33 above that dialog of the data 33 above shows maxim of manner. This can be proven that the dialog of the data 33 above explain about Flynn’s question to Rapunzel. This is clear that the dialog 33 show the content of the dialog is very clear when Rapunzel answer what Flynn stated. She just said “[sob] and you were mine “. So, the dialog of the data 33 above is classified into maxim of manner because between Flynn and Rapunzel contribute in conversation cooperatively they give clear question and he answer [sob] and you were mine ” it is indicate she honest say you were mine.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This last chapter is going to conclude the whole previous chapters. This was based on the formulation of the study in the chapter I. The theory used is maxim theory in chapter II. The research design was qualitative research in the chapter III. Discussion of the data was in chapter IV. This chapter is consist of two art, namely conclution and suggestion.

5.1 Conclusions

This study discussed about conervation obtained from Tangled movie. the conversation or dialogueof the movie of Tangled that speaker must follow conversational maxims. Those maxim consist of maxim of quality, maxim of quantity, maxim of relation, and maxim of manner. It is to make more easily in analyzing of Tangled movie.

This study applied the theory of maxims. Used maxim theory which were the maxim of quality is concerned with truth-telling, the maxim of quantitybecause those have features such as making of contribution as informative as is required for the current purpose of the exchange in which you are engaged.maxim of relation is to show the relationship in the conversation. The last is the maxim of manner is inseparable maxim inthe cooperative maxims. This maxim has four components, such as avoid obscurity, avoid ambiguity, avoid unnecesssary prolixity, and be orderly.

The data found 33 data. the data consist of the maxims as maxim of quality 10 data, maxim of quantity 12 data, maxim of relation 5 data and maxim of manner 6 data. those are aimed to cooperative conversation in the social life activity.

Therefore, it is based the data found that the number of data found 33 data. the maxim of quantity 12 data is most frequently used in the dialogue. This shows that in the cooperative conversational in the social life activity is maxim quantity. So, this study can be concluded that the usage of the maxim of quantity 12 data aimed that in daily conversation, quality is very important to be used because this maxim is concerned with the amount of information an utterance conveys.

5.2 Suggestions

This is the last that study is not very good. So, the researcher hopes and suggest to future researchers who interested in this area of pragmatics. Tangled movie, can be analyzed as follows :

- a. Tangled movie is studied from morphological perspectives.
- b. Tangled movie is studied from literatúra analysis.
- c. Tangled movie is studues from linguistic features.

Riwayat Hidup Penulis

Maya Malinda, Lahir di Jambi pada tanggal 29 Mei 1995 merupakan anak ke lima dari enam bersaudara. Anak dari Ayahanda Mawardi dan Ibunda Sumini. Penulis memulai pendidikan di jenjang TK Al-Faqih, Payo Selincih, Jambi pada tahun ajaran 1999 selama setahun dan lulus pada tahun 2000. Penulis kemudian melanjutkan pendidikan nya ke pendidikan sekolah dasar pada tahun 2000 di SD Negeri 50, Payo Selincih, Jambi selama enam tahun dan lulus pada tahun 2006. Kemudian melanjutkan pendidikan di SMP Negeri 15 Kota Jambi selama tiga tahun dan lulus pada tahun 2009. Setelah itu penulis melanjutkan pendidikan nya di SMK Swasta PGRI 2, Talang Bakung, Kota Jambi dan menyelesaikan pendidikan nya pada tahun 2012. Penulis terdaftar sebagai mahasiswa Universitas Jambi, Program S1, Fakultas Keguruan dan Ilmu Pendidikan Jurusan Bahasa Inggris pada tahun 2014. Penulis juga telah melaksanakan Praktek Kerja Lapangan di SMK Swasta PGRI 2, Jambi.

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

Appendix

Tangled transcript

Flynn : This is the story of how I died.

Don't worry, this is actually a very fun story and the truth is, it isn't even mine.

This is the story of a girl named Rapunzel and it starts with the sun.

Now, once upon a time, a single drop of sunlight fell from the heavens and from this small drop of sun, grew a magic, golden flower. It had the ability to heal the sick and injured.

Oh, you see that old woman over there? You might want to remember

her. She's kind of important.

Well, centuries passed, and a hop skip and a boat ride away there grew a kingdom. The kingdom was ruled by a beloved King and Queen.

And the Queen, (well,) she was about to have a baby. She got sick. Really, sick.

She was running out of time, and that's when people usually start to look for a miracle. Or in this case, a magic golden flower.

Ah, I told you she'd be important. You see, instead of sharing the sun's gift, this woman, Mother Gothel, hoarded its healing power and used it to keep herself young for hundreds of years, and all she had to do was sing a special song.

Gothel : Flower, gleam and glow

Let your power shine

Make the clock reverse

Bring back what once was mine

What once was mine

Flynn : All right, you get the gist. She sings to it, she turns young, creepy, right?

Guards: We've found it!

Flynn : The magic of the golden flower healed the queen.

A healthy baby girl, a princess was born, with beautiful golden hair.

I'll give you a hint: that's Rapunzel.

To celebrate her birth, the King and Queen launched a flying lantern into the sky. And for that one moment, everything was perfect. And then that moment ended.

Gothel : Flower, gleam and glow

Let your power shine

Make the clock re- [gasps at cut hair]

Flynn : Gothel broke into the castle, stole the child and just like that—
gone.

The kingdom searched and searched but they could not find the princess. For deep within the forest, in a hidden tower, Gothel raised the child as her own.

Young Rapunzel : (Heal what has been hurt)

(Change the fate's design)

Save what has been lost

Bring back what once was mine

What once was mine

Flynn : Gothel had found her new magic flower, but this time she was determined to keep it hidden.

Young Rapunzel : Why can't I go outside?

Gothel : The outside world is a dangerous place, filled with horrible, selfish people. You must stay here, where you're safe. Do you understand, flower?

Young Rapunzel : Yes mommy.

Flynn : But the walls of that tower could not hide everything.

Each year, on her birthday, the King and Queen released thousands of lanterns into the sky, in hope that one day, their lost princess would return.

Appendix

Pascal flees window to hide]

Rapunzel : Ha!

Hmm. Well, I guess Pascal's not hiding out here...

[Pascal sniggers. R finds it]

Rapunzel : Gotcha!

That's twenty-two for me. How about twenty-three out of forty-five?

[Pascal frowns]

Rapunzel : Okay, well, what do you wanna do?

[Pascal motions to go outside]

Rapunzel : Yeah, I don't think so. I like it in here and so do you.

[Pascal sticks out tongue]

Rapunzel : Oh come on Pascal, it's not so bad in there...

[leaves window]

Seven a.m., the usual morning lineup

Start up the chores and sweep till the floor's all clean

Polish and wax, do laundry, and mop and shine up

Sweep again, and by then it's, like, seven-fifteen

And so I'll read a book or maybe two or three

I'll add a few new paintings to my gallery

I'll play guitar and knit and cook and basically

Just wonder when will my life begin?

[paints lights]

Then after lunch it's puzzles and darts and baking

Appendix

Papier-mache, a bit of ballet and chess

Pottery and ventriloquy, candle-making

Then I'll stretch, maybe sketch, take a climb, sew a dress!

And I'll re-read the books if I have time to spare

I'll paint the walls some more, I'm sure there's room somewhere

And then I'll brush and brush and brush and brush my hair

Stuck in the same place I've always been

And I'll keep wondering and wondering and wondering and wondering

When will my life begin?

[back to window]

Tomorrow night, the lights will appear

Just like they do on my birthday each year

What is it like out there where they glow?

Now that I'm older, Mother might just let me go...

—

Flynn : Wow! I could get used to a view like this.

Stablington brother : Rider! C'mon!

F: Hold on. Yup. I'm used to it. Guys I want a castle.

St: We do this job. You can buy your own castle.

[St lower F to steal crown. A guard sneezes]

F: Oh. Hay fever?

Guard: Yea.

[realizes there has been intruder] Huh?

Appendix

Hey, wait. Hey, wait!

F: Can't you picture me in a castle of my own? Coz I certainly can. All the things we've seen and it's only eight in the morning (0800). Gentlemen this is a very big day!

—

R: This is it. This is a very big day, Pascal. Hmm-mm. I'm finally gonna do it. I'm gonna ask her.

G: [distant] Rapunzel!

[R gasps]

G: Let down your hair!

R: It's time. [Pascal straightens up] I know, I know, come on, don't let her see you.

G: [distant] Rapunzel, I'm not getting any younger down here.

R: Coming, mother! [pulls up G]

Hi. Welcome home, mother.

G: Uh, Rapunzel! How you manage to do that every single day without fail! It looks absolutely exhausting, darling.

R: Oh, it's nothing.

G: Then I don't know why it takes so long! Ergh, ho-ho-ho-ho, darling, I'm just teasing.

R: Hmm, he-he-he. Alright, so, mother, as you know, tomorrow is a very big day—

G: Rapunzel, look in that mirror. You know what I see? I see a strong, confident, beautiful young lady.

Oh look, you're here too. Er-ha-ha-ha-ha, I'm just teasing! Stop taking everything so seriously, agh.

R: Okay, so mother, as I was saying, tomorrow—

G: Rapunzel, mother's feeling a little run-down. Would you sing for me, dear? That'll do.

R: Oh! Of course, mother. [setup]

[speedily] Flower, gleam and glow

Appendix

Let your power shine

Make the clock reverse

G: –Wait!–

R: Bring back what once was mine

G: –Wait!–

R: Heal what has been hurt

Change the fate's design

[G brushes hair as quickly as possible]

R: Save what has been lost

Bring back what once was mine

G: Rapunzel!

R: So, mother, earlier I was saying tomorrow's a pretty big day and you didn't really respond, so I'm just gonna tell you, it's my birthday! Uh. Tada!

G: No, no, no, can't be. I distinctly remember: your birthday was last year.

R: That's the funny thing about birthdays—they're kind of an annual thing! Uh.

Mother, I'm turning eighteen, and I wanted to ask, uh, what I really want for this birthday...

Actually what I really want for my birth—want for my birth—

G: Okay, Rapunzel, please, stop with the mumbling. You know how I feel about the mumbling—blah-blah-blah-blah, it's very annoying, I'm just teasing, you're adorable, I love you so much, darling. Agh.

[Pascal urges R]

R: Agh, I want to see the floating lights.

G: Uh-huh. What?

R: Oh. Well, I was hoping you would take me to see the floating lights.

Appendix

G: Oo. You mean the stars.

R: That's the thing.

I've charted stars and they're always constant—but these—they appear every year on my birthday, mother—ONLY on my birthday. And I can't help but feel like they're... they're meant for me.

I need to see them, mother, and not just from my window. In person.

I have to know what they are.

G: You want to go outside? Why, Rapunzel!

Look at you, as fragile as a flower

Still a little sapling, just a sprout

You know why we stay up in this tower

R: I know but...

G: That's right, to keep you safe and sound, dear

Guess I always knew this day was coming

Knew that soon you'd want to leave the nest

Soon, but not yet

R: But—

G: Shh! Trust me, pet

Mother knows best

[Lights out

G : Mother knows best

Listen to your mother

R: Agh!

G: It's a scary world out there

Mother knows best

Appendix

One way or another

Something will go wrong, I swear

Ruffians, thugs, poison ivy, quicksand

Cannibals and snakes... The plague!

R: No!

G: Yes!

R: But–

G: Also large bugs

R: Agh!

G: Men with pointy teeth, and stop, no more, you'll just upset me

Mother's right here, mother will protect you

Darling here's what I suggest

Skip the drama, stay with mama

Mother knows best

Ah, hahahaha...

Mother knows best

Take it from your mumsy

On your own, you won't survive

Sloppy, underdressed, immature, clumsy

Please, they'll eat you up alive

Gullible, naive, positively grubby

Ditzy and a bit, well, hmm vague

Plus, I believe, gettin' kinda chubby

Appendix

I'm just saying 'cause I wuv you

Mother understands, mother's here to help you

All I have is one request

Rapunzel?

R: Yes?

G: Don't ever ask to leave this tower again.

R: Yes, Mother.

G: Uh, I love you very much, dear.

R: I love you more.

G: I love you most. [kisses R's forehead]

Don't forget it, you'll regret it

Mother knows best!

G: Rapunzel! I'll see you in a bit, my flower.

R: I'll be here.

—

F: Uh, uh... Agh! Oh no. No no no no no no no no no no, this is bad, this is very very bad, this is really bad... They just can't get my nose right!

St: Who cares?

F: Well it's easy for you to say! You guys look amazing.

[Boxed in]

F: Uh, all right, okay, give me a boost, and I'll pull you up.

St: Give us the satchel first.

F: Uh? I just—I can't believe that after all we've been through together, you don't trust me? Ouch.

St: Now help us up, pretty boy.

Appendix

F: Sorry, my hands are full.

St: What? Rider!

[chase]

Capt: Retrieve that satchel at any cost!

Guards: Yes sir!

[Maximus neighs, the other brown horses neigh in reply. F being chased]

Capt: We got him now, Maximus!

[chase, Capt knocked off, F rides on Maximus]

F: Ya, haha! –Ooh!

[Maximus comes to abrupt halt, grunts angrily]

F: Ugh! Come on, fleabag, forward!

[Maximus stares at satchel only, to snatch satchel]

F: No!

[Maximus to snatch satchel]

F: No! Stop it, stop it! Give it to me—give me that!—

[chase. F gets hold of satchel]

F: Ha!

[branch breaks, both fall]

F: Aghhhhh! [Maximus neighs in horror]

[Maximus searches for F, F hides & discovers tower, Maximus neighs in distance, climbs it]

F: [enters tower, pants.] Alone at last.

[hit by frying pan]

R: Agh! [fearfully hides, approaches. F: no response]

Appendix

[Pascal motions head]

[R moves F's head.]

[Pascal turns brown at pointy-teeth drawing]

[R finds F's teeth straight.]

R: Oh. [Flicks F's hair, uncovering his face. Approaches.]

F: Huh?

[R hits F with frying pan. R pants.]

[After some unsuccessful attempts, R eventually hides F in closet, shutting it with a chair]

R: Okay, okay, okay, I've got a person in my closet.

I've got a person in my closet.

I've got a person in my closet! Haha! Uh!

Too weak to handle myself out there, huh, mother? Well... hmm-hmm...tell that to my frying pan-[accidentally hits herself with pan]

[discovers satchel & crown] Huh?

[R takes out crown. R hangs on forearm, Pascal shakes head]

[R uses as magnifying lens, Pascal shakes head]

[R wears crown, Pascal astonished before disapproval]

G: [distant] Rapunzel!

R: [gasps] Oh!

G: [distant] Let down your hair!

R: One moment, mother!

G: [distant] I have a big surprise!

R: Uh, I do too!

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G: Oo, I bet my surprise is bigger!

R: I seriously doubt it. [pulls up mother]

G: I brought back parsnips. I'm going to make hazelnut soup for dinner, your favourite—surprise!

R: Well mother, there's something I want to tell you.

G: Oh Rapunzel, you know I hate leaving you after a fight especially when I've done absolutely nothing wrong.

R: Okay, I've been thinking a lot about what you've said earlier (and)...

G: I hope you're not still talking about the stars.

R: 'Floating Lights', and, yes, I'm leading up to that, and...

G: Because I really thought we dropped the issue, sweetheart.

R: No, mother, I'm just saying, you think I'm not strong enough to handle myself out there.

G: Oh darling, I know you're not strong enough to handle yourself out there.

R: But if you just—

G: Rapunzel, we're done talking about this—

R: Trust me—

G: Rapunzel—

R: I know what I'm saying—[puts hand on chair]

G: Rapunzel—

R: Oh, come on—

G: Enough of the lights, Rapunzel! You are not leaving this tower!

Ever!

[R lifts her hand off the chair.]

G: Ugh, great. Now I'm the bad guy.

Appendix

[R sees her painting of the lights, then at her closet.]

R: All I was gonna say, mother, is that, I know what I want for my birthday now.

G: And what is that?

R: New paint. The paint made from the white shells you once brought me.

G: Well, that is a very long trip, Rapunzel. Almost three days' time.

R: I just thought it was a better idea than... stars.

G: Ugh.

You're sure you'll be all right on your own?

R: I know I'm safe as long as I'm here.

G: [kisses R]

I'll be back in three days' time.

I love you very much, dear.

R: I love you more.

G: I love you most.

[As soon as G vanishes, R rushes back to her closet]

R: [deep breath] Okay.

[opens closet, F falls out]

Uh?

[examines F]

Hmm.

[R pulls chair. Pascal wakes up F.]

F: Agh! Huh? Uh? [struggles] Is this hair?

Appendix

R: Struggling... struggling is pointless.

F: Huh?

R: I know why you're here, and I'm not afraid of you.

F: What?

[R emerges]

R: Who are you? And how did you find me?

F: Aha.

R: Who are you, and how did you find me?

F: Mm-hm. I know not who you are, nor how I came to find you, but may I just say...

Hi. How ya doin'?' The name's Flynn Rider. How's your day goin'?' Huh?

R: Ugh!

Who else knows my location, Flynn Rider?

F: All right, blondie—

R: Rapunzel.

F: Gesundheit. Here's the deal.

I was in a situation, gallivanting through the forest. I came across your tower and... ho, oh no... where is my satchel?

R: I've hidden it, somewhere you'll never find it.

F: It's in that pot, isn't it?

[A bang by frying pan.]

F: Er, uh. Huh? [realizes Pascal's tongue stuck in his ear]

Yike! [shakes off Pascal] Would you stop that?

R: Now it's hidden where you'll never find it.

Appendix

So, what do you want with my hair? To cut it?

F: What?

R: Sell it?

F: No! Listen, the only thing I want to do with your hair is to get out of it. Literally.

R: Yi. Wait. You don't want my hair?

F: Why on earth would I want your hair? Look, I was being chased, I saw a tower, I climbed it, end of story.

R: You're... telling the truth?

F: Yes.

[Pascal distrusts]

R: I know, I need someone to take me.

[Pascal motions]

R: I think he's telling the truth, too.

[Pascal motions]

R: (He) doesn't have fangs, but what choice do I have?

[F struggles]

R: Huh. Okay, Flynn Rider, I'm prepared to offer you a deal.

F: Deal?

R: Look this way.

[F collapses with chair]

R: Do you know what these are?

F: You mean the lantern thing they do for the princess?

Appendix

R: Lanterns. I knew they weren't stars.

Well, tomorrow evening they will light the night sky with these lanterns.

You will act as my guide, take me to these lanterns, and return me home safely. Then, and only then, will I return your satchel to you. That is my deal.

F: Yeah. No can do. Unfortunately, the kingdom and I aren't exactly 'simpatico' at the moment. So I won't be taking you anywhere.

[Pascal: get tough. R pulls F up]

R: Something brought you here, Flynn Rider. Call it what you will: fate, destiny...

F: A horse.

R: So I have made the decision to trust you.

F: A horrible decision, really.

R: But trust me when I tell you this.

[R tugs hair, F falls forward]

F: Ugh!

[R catches chair]

R: You can tear this tower apart brick by brick, but without my help, you will never find your precious satchel.

F: Hmm-mm. Let me just get this straight. I take you to see the lanterns, bring you back home, and you'll give me back my satchel?

R: I promise.

[F in disbelief]

R: And when I promise something, I never ever break that promise.

[F in disbelief]

R: Ever.

[Pascal nods. F looking at Pascal, then looks at R]

Appendix

F: All right, listen, I didn't want to have to do this, but you leave me no choice. Here comes the 'smoulder'.

[R & Pascal: stern look]

This is kind of an off day for me. This doesn't normally happen.

... Fine, I'll take you to see the lanterns!

R: Really?

Oops.

F: You broke my 'smoulder'.

F: You comin', blondie?

[R on window edge]

R: Look at the world so close, and I'm halfway to it!

Look at it all so big, do I even dare?

Look at me, there at last! I just have to do it

Should I? No. Here I go...

[lands on grass]

Just smell the grass! The dirt! Just like I dreamed they'd be!

Just feel that summer breeze, the way it's calling me

For like the first time ever, I'm completely free!

I could go running, and racing, and dancing, and chasing

And leaping, and bounding, hair flying, heart pounding

And splashing, and reeling, and finally feeling

That's when my life begins!

[birds chirping]

Appendix

I can't believe I did this.

I can't believe I did this.

I can't believe I did this! Haha.

Mother would be so furious.

That's okay! I mean, what she doesn't know won't kill her, right?

Oh my gosh, this would kill her.

This is so fun!

I am a horrible daughter. I'm going back.

I am never going back! Woo-hoo!

I am a despicable human being.

Woo-hoo! Best. Day. Ever!

[sobs]

F: Hmm-mm-m.

You know, I can't help but notice you seem a little at war with yourself here.

R: [sniff] What?

F: Now, I'm only picking up bits and pieces, of course. Overprotective mother, forbidden road trip. I mean, this is serious stuff. But let me ease your conscience.

This is part of growing up. A little rebellion, a little adventure—that's good, healthy even!

R: You think?

F: I know. You're way over-thinking this, trust me. Does your mother deserve it? No. Would this break her heart and crush her soul? Of course. But you just got to do it.

R: 'Break her heart?'

F: In half.

R: 'Crush her soul?'

Appendix

F: [squeezes grape] Like a grape.

R: She would be heartbroken, you're right.

F: I am, aren't I? Oh bother.

All right, I can't believe I'm saying this, but I'm letting you out of the deal.

R: What?

F: That's right. But don't thank me. Let's just turn around and get you home (/find your pan)—and your frog—I get back my satchel, you get back a mother-daughter relationship based on mutual trust and voila! We part ways as unlikely friends.

R: No! I am seeing those lanterns—

F: Oh come on! What is it going to take to get my satchel back?

R: I will use this.

[Ruffling sound in nearby thicket]

R: [gasp] Is it ruffians? Thugs? Have they come for me?

[A rabbit hops out]

F: Stay calm. It can probably smell fear.

R: Oh, huh, sorry. Guess I'm just a little bit... jumpy.

F: Probably be best if we avoid ruffians and thugs, though.

R: Uh-huh, yeah, that'd probably be best.

F: [pause] Are you hungry? I know a great place for lunch.

R: Oh.

Where?

F: Oh don't you worry. You'll know it when you smell it.

—

[Maximus searches for F, encounters G]

Appendix

G: Huh!

Maximus frustrated]

G: Uh, a Palace horse. Where's your rider? Rapunzel.

RAPUNZEL!

[Maximus puzzled, G runs to tower]

G: Rapunzel, let down your hair!

[No response]

G: Rapunzel?

[climbs hidden stairway to tower]

Rapunzel?

[searches the tower for R but failed]

RAPUNZEL!

[finds satchel, crown, poster of F. Wields knife]

—

F: I know it's around here, somewhere.

Ah, there it is, the Snuggly Duckling.

Don't worry, very quaint place, perfect for you. Don't want you scaring and giving up on this whole endeavour now do we?

R: Well, I do like duckling.

F: YAY!

[opens pub door]

F: Garcon, your finest table please!

[R gasps]

Appendix

F: You smell that? Take a deep breath through the nose.

[sniff] Really let that seep in.

R: Agh!

F: What are you getting? Because to me,...

R: Agh!

F: ... that's part man-smell, and the other part is really bad man-smell. I don't know why, but overall [Pascal hides] it just smells like the color brown. Your thoughts?

[R gasps, runs with hair]

Thug: That's a lot of hair.

F: She's growing it out. Is that blood in your moustache? Goldie, look at this. Look at all the blood in his moustache.

That, sir, that's a lot of blood.

Hey, you don't look so good, blondie. Maybe we should get you a home. Call it a day.

Probably be better off. This is a five star joint after all, and if you can't handle this place, well, maybe you should be back in your tower.

[R gasps. Pub door shuts]

Vlad: Is this you?

[F moves aside Vlad's finger on poster]

F: Aw. Now they're just being mean.

Hook: Ho, ho, it's him all right. Greno, go find some guards! That reward's going to buy me a new hook.

Attila: I could use the money.

Vlad: What about me? I'm broke.

[clamour]

R: Please, stop!

Appendix

F: We can work this out.

R: Please, leave him alone!

F: Gentlemen, please!

R: Give me back my guide!

Ruffians!

F: [struggles] Not the nose, not the nose, not the nose!

R: Put him down!

[Silence. Hook turns to her]

R: Whoa! Okay, I don't know where I am, and I need him to take me to see the lanterns because I've been dreaming about them my entire life! Find your humanity! Haven't any of you ever had a dream?

[Hook approaches R threateningly, but stops just in front of her]

Hook: I had a dream... once.

[swings his axe over a boy, who then plays the accordion]

Hook: I'm malicious, mean and scary

My sneer could curdle dairy

And violence-wise, my hands are not the cleanest

But despite my evil look

And my temper and my hook

I've always yearned to be a concert pianist

[climbs stage]

Can'tcha see me on the stage performin' Mozart?

Tickling the ivories 'til they gleam?

Yep, I'd rather be called deadly

Appendix

For my killer show-tune medley

–Thank you!

‘Cause way down deep inside I’ve got a dream

Thugs: He’s got a dream! He’s got a dream!

Hook: See, I ain’t as cruel and vicious as I seem!

Though I do like breaking femurs, you can count me with the
dreamers

Like everybody else, I’ve got a dream

G arrives]

Big: I’ve got scars and lumps and bruises

Plus something here that oozes

And let’s not even mention my complexion

But despite my extra toes

And my goiter and my nose

I really want to make a love connection

[in a boat with Shorty]

Can’t you see me with a special little lady

Rowing in a rowboat down the stream?

Though I’m one disgusting blighter, I’m a lover, not a fighter

‘Cause way down deep inside I’ve got a dream!

[swings Shorty]

I’ve got a dream!

Thugs: He’s got a dream!

Appendix

Big: I've got a dream!

Thugs: He's got a dream!

And I know one day romance will reign supreme!

Though my face leaves people screaming

There's a child behind it dreaming

Like everybody else, I've got a dream

Thugs: Tor would like to quit and be a florist

Gunther does interior design

Ulf is into mime, Attila's cupcakes are sublime

Bruiser knits, Killer sews, Fang does little puppet shows

Hook: And Vladimir collects ceramic unicorns

[to F] What about you?

F: I'm sorry, me?

Big: What's your dream?

F: No, no, no. Sorry boys, I don't sing.

[Swords point at F]

I have dreams, like you, no, really

Just much less touchy-feely

They mainly happen somewhere warm and sunny

On an island that I own, tanned and rested and alone

Surrounded by enormous piles of money

[Thugs throw F up in the air]

R: I've got a dream!

Appendix

Thugs: She's got a dream!

R: I've got a dream!

Thugs: She's got a dream!

R: I just want to see the floating lanterns gleam!

Thugs: Yeahh!

R: And with every passing hour

[G sees R]

R: I'm so glad I left my tower

Like all you lovely folks, I've got a dream

Thugs: She's got a dream! He's got a dream!

They've got a dream! We've got a dream!

So our differences ain't really that extreme—we're one big team—

Call us brutal, sick

Hook: Sadistic

Big: And grotesquely optimistic

Thugs: 'Cause way down deep inside we've got a dream!

Hook: I've got a dream!

Big: I've got a dream!

Thug Chorus: I've got a dream! I've got a dream! I've got a dream!

R: I've got a dream!

Thug: Whoo-hoo-hoo-hoo!

All: Yes way down deep inside, I've got a dream!

Yeahh! [cheer]

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Greno: I found the guards.

[F pulls R away]

Capt: Where's Rider? Where is he?

I know he's in here somewhere.

Find him, turn the place upside down if you have to!

[F: on seeing his former accomplices, gasps. Hook takes F & R to hidden passage]

Hook: Go, live your dream.

F: I will.

Hook: Your dream stinks. I was talking to her.

R: Thanks for everything. [kisses]

Vlad: I believe this is the man you're looking for.

Shorty: You got me.

Guard: Sir, there's no sign of Rider.

[Neigh outside. Maximus opens pub door]

Capt: Maximus.

[Maximus sniffs, neighs at hidden tunnel]

Guard: What's he doing?

[Capt shakes head. Maximus frustrated, opens up passage]

Capt: A passage. C'mon men, let's go! Conli, make sure those boys don't get away!

[Guard points at St. St hits him to floor]

St: Play it safe. We'll go get the crown. Mmm.

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Shorty: I got a dream, I got some dream, I... Ooooooh, somebody get me a glass, coz I just found me a tall drink of water.

G: Oh, stop it you big lug. A-ha-ha-ha-ha. Where's that tunnel led out?

Shorty: Knife!

—

F: Well, I've got to say, didn't know you had that in you back there. That was pretty impressive.

R: I know! I know.

So, Flynn, where're you from?

F: Whoo-oo! Sorry, blondie, I don't do back-story. However I am becoming very interested in yours. Now I, I know I'm not supposed to mention the hair.

R: Nope.

F: Or the mother.

R: Ah, ah.

F: Frankly I'm too scared to ask about the frog.

R: Chameleon.

F: Nuance. Here's my question (though,): if you want to see the lanterns so badly, why haven't you gone before?

R: Uh. Huh, well... uh, Flynn... Flynn...

Capt: Rider!

F: Run!

[F & R run, appearing at cliff at end of tunnel. St appear.]

R: Who's that?

F: They don't like me.

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[The palace guards appear.]

R: Who's that?

F: They don't like me either.

[Maximus appears.]

R: Who's that?!

F: Let's just assume for the moment that everyone in here doesn't like me!

R: Here!

[R swings herself to nearby rock]

Capt: I've waited a long time for this.

[F smacks all guards with frying pan]

F: Oh mama, I have got to get me one of these!

[Maximus draws sword]

F: Ha!

[Maximus neighs, they duel]

F: You should know that this is the strangest thing I've ever done!

[Maximus flicks frying pan out of F's hands]

F: How 'bout two out of three?

R: Flynn!

[R wraps hair around F's hand, pulls him, Maximus astonished]

R: Flynn, look out!

F: Whoa, whoa...

R: Ngth!

[St miss F]

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F: Ha! You should see your faces because you look... [hits plank] ridiculous.

[Maximus hits plank on dam to get to R]

F: Come on, blondie.

Jump.

[Just before Maximus could catch her hair, R reaches ground. F & R escape to cave]

R: [just before they were closed in the cave] Aghhhhh!

[F picks up frying pan. F & R run to higher ground in cave. F dives and surfaces several times]

F: It's no use.

I can't see anything.

[R dives, F pulls her up]

F: Hey, there's no point. It's pitch-black down there.

R: This is all my fault. She was right, I never should have done this.

[sobs] I'm so... I'm so sorry, Flynn. [sobs]

F: Eugene.

R: What?

F: My real name is Eugene Fitzherbert.

Someone might as well know.

R: Hmm.

I have magic hair that glows when I sing.

F: What?

R: I have magic hair that glows when I sing! Flower gleam and glow, let your power shine...

F: [underwater, as R's hair glows] Whoa!

[F & R swim to remove the rocks and they escape]

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[Both cough after surfacing]

R: We made it.

F: Her hair glows.

R: I'm alive. I'm alive!

F: I didn't see that coming.

R: Eugene.

F: Her hair actually glows.

R: Eugene.

F: Why does her hair glow?

R: Eugene!

F: What?

R: It doesn't just glow.

F: Why is he [Pascal] smiling at me?

—

St: I'll kill 'im. I'll kill that Rider!

We'll cut him off at the kingdom, and get back the crown. C'mon!

G: Boys!

[St turn to G]

G: Perhaps you want to stop acting like wild dogs chasing their tails and think for a moment.

[G holding satchel. St draw swords]

G: Oh-ho, please, there's no need for that.

[G tosses satchel at St. St find crown]

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G: Well, if that's all that you desire then be on your way. I was going to offer you something worth one thousand crowns, would have made you rich beyond belief and that wasn't even the best part, hoho, oh well,

c'est la vie. Enjoy your crown.

St: What's the best part?

G: It comes with revenge on Flynn Rider.

—

F: So you're being strangely cryptic as you wrap your magic hair around my injured hand.

Agh!

R: Sorry. [sigh] Just don't... don't freak out.

[sigh]

Flower, gleam and glow

Let your power shine

Make the clock reverse

Bring back what once was mine

[Pascal: Look at your hand]

Heal what has been hurt

Change the fate's design

Save what has been lost

Bring back what once was mine

[Pascal: This is how it works.]

What once was mine

F: [gasps in horror]

R: (Please) don't freak out!

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[F mouth wide open, R: ... please.]

F: Arrrr. I'm-not-freaking-out-are-you-freaking-out-no-I'm-just-very-interested-in-your-hair-and-the-magical-qualities-that-it-possesses-how long has it been doing that exactly?

R: Uh, forever, I guess.

Mother says when I was a baby, people tried to cut it. They wanted to take it for themselves. But, once it's cut, it turns brown and loses its power. A gift like that, it has to be protected. That's why mother never let me... [sigh] That's why I never left the... hmm.

F: ... You never left that tower.

[R puzzled]

And you're still gonna go back?

R: No! Yes. Ugh! It's complicated.

Hah. So, Eugene Fitzherbert, huh?

F: Uh, yeah. Well. I'll spare you the sob story of poor orphan Eugene Fitzherbert, it's a little bit of a... that's a little bit of a downer.

[R gets close to F: I want to know more.]

F: Huh.

There was this book, a book I used to read every night to all the younger kids – 'The Tales of Flynnigan Rider'. Swashbuckling rogue, richest man alive, not bad with the ladies, either. Not that he would brag about it, of course.

R: Hmm. Was he a thief too?

F: Uh... well, no. Actually, he had enough money to do anything that he wanted to do. He could go anywhere that he wanted to go. And, and, and for a kid with nothing, I don't know, I... Just seemed like a better option.

R: Hmm.

F: You can't tell anyone about this, okay? It could ruin my whole reputation.

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R: Ah. We wouldn't want that.

F: Well, a fake reputation is all a man has.

R: Hmm, hmm, hmm—

F: Huh.

R: Hmm hmm.

F: Ahem. Well, I should, um... I, I should... I should get some more firewood.

R: Hey.

For the record, I like Eugene Fitzherbert much better than Flynn Rider.

F: Well, then you'd be the first... but thank you.

R: [smiles] Hmm.

G: Well! I thought he'd never leave!

R: Mother!

G: Hello dear.

R: But I, I, I, I don't, uh... How did you find me?

G: Oh, it was easy really. I just listened to the sound of complete and utter betrayal and followed that.

R: [sigh] Mother...

G: We're going home, Rapunzel. Now.

R: You, you don't understand. I've been on this incredible journey and I've seen and learned so much.

I even met someone.

G: Yes, the wanted thief, I'm so proud. Come on, Rapunzel.

R: Mother, wait. I think...

I think he likes me.

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G: Likes you? Please, Rapunzel, that's demented.

R: But mother, I...

This is why you never should have left

[R sighs]

Dear, this whole romance that you've invented

Just proves you're too naive to be here

Why would he like you? Come on now, really.

Look at you! You think that he's impressed?

Don't be a dummy, come with mummy

Mother...

R: No!

G: No?! Oh. I see how it is.

Rapunzel knows best

Rapunzel's so mature now

Such a clever grown-up miss

Rapunzel knows best

Fine, if you're so sure now

Go ahead, then give him this! [satchel]

R: How did you...?

G: This [crown] is why he's here!

Don't let him deceive you!

Give it to him, watch, you'll see!

R: I will!

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G: Trust me, my dear

That's how fast he'll leave you

I won't say I told you so!

No, Rapunzel knows best!

So if he's such a dreamboat

Go and put him to the test

R: Mother, wait—

G: If he's lying, don't come crying,

'Mother knows best'! [vanishes]

[R looks at crown]

F: So...

[R gasps]

F: Hey uh... can I ask you something? Is there any chance that I'm gonna get super strength in my hand because I'm not gonna lie. That would be stupendous.

[on seeing R] Hey, you all right?

R: Oh! Sorry, yes. Just, em, lost in thought, I guess.

F: I mean because here's the thing. Superhuman good looks, I've always had them—born with it, but superhuman strength? Can you imagine the possibilities of this...?

G: [to St] Patience boys. All good things to those who wait.

Maximus locates F]

F: Zzz.

[Sweat drops on F]

F: Uh-uh?

[Maximus angry]

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F: Well, I hope you're here to apologize.

Aghhhh...!

[Maximus drags F away]

No, no, no, put me down! Let me go! Let-me-go-!

R: Release-him-

[Maximus shakes F from side to side, R pulls F away, Maximus with F's boot, runs to confront R]

R: Whoa, whoa whoa whoa whoa whoa! Whoa! Whoa! Easy, boy, easy! Settle down! Whoa, whoa! Easy, boy, easy.

Easy.

[Maximus stops]

R: That's it.

[Pascal atop R's head: Put down.]

R: Now sit.

[Maximus assumes sitting position]

R: Sit!

[Maximus sits like a dog]

F: What?

R: Now drop the boot.

[Maximus stops]

R: Drop it!

[Maximus drops F's boot]

R: Aww, you are such a good boy! Yes you are. Ho-ho.

[Maximus wags tail]

R: You're all tired from chasing the bad man all over the place?

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[Maximus nods]

F: Excuse me?

R: Nobody appreciates you, do they?

[Maximus grunts]

R: Do they?

[Maximus grunts]

F: Oh come on, he's a bad horse!

R: Oh, he's nothing but a big sweetheart!

[Maximus neighs delightedly]

R: Isn't that right? Maximus?

F: You've got to be kidding me.

[Maximus hits R]

R: Look. Today is kind of the biggest day of my life, and the thing is, I need you not to get him arrested.

[Maximus grunts]

R: Just for twenty-four hours and then you can chase each other to your heart's content, okay?

[F sighs, stretches out his hand. Maximus turns away defiantly]

R: And it's also my birthday. Just so you know.

[Maximus reluctantly agrees. R hears distant bells, walks away; Maximus hits F in chest]

F: Oom!

[Maximus neighs delightedly]

—

[R's mouth: 'wow'. F & Maximus get into fight, Pascal: behave, then F & Maximus simply beat each other once. R enters city but bumps into animals and people because her hair was stuck.]

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R: Oh, oh, sorry!

[F collects hair, Maximus gallops to catch up. F whistles to a group of little girls, who then braid R's hair for her.]

R: Thank you!

[Marketplace, R buys two pieces of fruit, but runs on quickly and the two pieces of fruit falls upon the stallowner's hands. F buys food, R sees mosaic of

the King and Queen and the lost baby princess.]

Girl: It's for the lost princess.

[R looks closely. The princess had golden hair and green eyes like her. Dancing, and the whole day with F. F & R finally rejoin at end of dance]

Citizen: To the boats!

[F & R separate]

[F rows gondola with R and Pascal.]

F: Hey Max!

[F tosses a bag of apples at Maximus. Maximus turns his nose away]

What? I bought them.

[Maximus eats two apples]

Most of them.

[Maximus stops eating]

R: Where are we going?

F: Well, best day of your life, I figured you should have a decent seat.

R Hmm.

F: You okay?

R: I'm terrified.

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F: Why?

R: I've been looking out a window for eighteen years, dreaming about what it might feel like when those lights rise in the sky.

What if it's not everything I dreamed it would be?

F: It will be.

R: Hmm.

And what if it is? What do I do then?

F: Well, that's the good part I guess. You get to go find a new dream.

R: Hmm.

[palace, ... launch lanterns]

R: All those days watching from the windows

All those years outside looking in

All that time never even knowing

Just how blind I've been

Now I'm here, blinking in the starlight

Now I'm here, suddenly I see

Standing here, it's all so clear

I'm where I'm meant to be

And at last I see the light

And it's like the fog has lifted

And at last I see the light

And it's like the sky is new

And it's warm and real and bright

And the world has somehow shifted

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All at once everything looks different

Now that I see you

[F holding two lanterns. R sits]

R: Hmm.

I have something for you, too.

[takes out F's satchel]

I should have given it to you before, but I was just scared. And the thing is, I'm not scared anymore. You know what I mean?

F: [refuses to take the satchel] I'm starting to.

[R smiles. Both launch their lanterns.]

F: All those days chasing down a daydream

All those years living in a blur

All that time never truly seeing

Things the way they were

Now she's here, shining in the starlight

Now she's here, suddenly I know

If she's here, it's crystal clear

I'm where I meant to go

[F & R break into song]

F, R: And at last, I see the light

F: And it's like the fog has lifted

F, R: And at last, I see the light

R: And it's like the sky is new

F, R: And it's warm and real and bright

Appendix

And the world has somehow shifted

All at once, everything is different

Now that I see you

[Pascal blushes]

F, R: Now that I see you.

[F was about to kiss R when he sees his former accomplices at nearby shore]

R: Is everything okay?

F: Huh?

Oh, yes, uh, huh. Yes, of course. I just...

[rows R to shore]

I'm sorry, everything is fine. There's just something I have to take care of.

R: Okay.

F: I'll be right back.

[F walks away with satchel]

R: It's all right, Pascal.

F: Ah, there you are. Huh. I've been searching everywhere for you guys since we got separated. Hey, the sideburns just coming in nice, huh? Gotta be excited about that.

Hmm-mm. Anyhow, just wanted to say, I shouldn't have split, the crown is all yours, I'll miss ya, but I think it's for the... best.

[F bumps into St (non-speaking)]

St: Holding out on us again, eh, Rider?

F: What?

St: We heard you found somethin'. Somethin' much more valuable than a crown.

Appendix

We want her, instead.

[R sees a shadow]

R: Uh. I was starting to think you ran off with the crown and left me.

[R sees the shadow split into two: St.]

St: He did.

R: What? No, he wouldn't.

St: See for yourself.

[R sees F on yacht, sailing away]

R: Eugene. [close-up on him sailing]

Eugene!

St: Fair trade, a crown for the girl with the magic hair?

[R turns around]

St: How much do you think someone would pay to stay young and healthy forever?

[St takes bag to catch her]

R: No, please—no! No!

[R's hair gets caught in log of wood. Beating sounds.]

G: Rapunzel!

R: Mother?

[R finds G, who brought down St]

G: Oh, my precious girl.

R: Mother.

G: Are you all right? Are you hurt?

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R: Mother, how did you—

G: I was so worried about you dear. So I followed you. And I saw them attack you and—oh my, let's go, let's go before they come too.

[R saw F in distance. Tears well up. Then to mother: open arms.]

R: [sobs] You were right, mum. You were right about everything.

G: I know, darling. I know.

[yacht with F hits kingdom pier]

Guard: Look!

The crown.

F: Rapunzel. Rapunzel!

[apprehended by guards]

No, no, no, no, wait, wait, wait, guys, guys!

[Maximus sees F apprehended]

F: —Rapunzel!

[Maximus sees foggy shore on the other side. Blank scene.]

—

Capt: Let's get this over with, Rider.

F: Where are we going?

[Capt: stern look]

F: [hand on his neck] Oh.

—

G: There. It never happened. Now, wash up for dinner. I'm making hazelnut soup.

[R head low]

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G: Huh. I really did try, Rapunzel. I tried to warn you what was out there. The world is dark and selfish and cruel. If it finds even the slightest ray of sunshine, it destroys it.

[R finds sunburst on flag embedded in her bedroom wall murals]

R: [realizes she was the lost princess] Agh! [knocks her dressing table]

—

F: [knocks down the two guards beside him, apprehends St] How did you know about her? Tell me, now!

St: It wasn't us. It was the old lady.

F: Old lady... [apprehended by guards again] Agh! Wait! No! Wait! You don't understand, she's in trouble! Wait!

—

G: Rapunzel? [climbs stairs]

Rapunzel, what's going on up there?

[R gasps]

G: Are you all right?

R: I'm the lost princess.

G: Oh, please speak up Rapunzel. You know how I hate the mumbling.

R: I am the lost princess! Aren't I?

Did I mumble, Mother? Or should I even call you that?

G: Oh Rapunzel, did you even hear yourself? Why would you ask such a ridiculous question?

R: It was you! It was all you!

G: Everything that I did was to protect... you.

R: [pushes away G] Ugh!

Appendix

G: Rapunzel!

R: [descends stairs] I've spent my entire life hiding from people who would use me for my power...

G: Rapunzel!

R: ... but I should have been hiding... from you!

G: Where will you go?

— He won't be there for you.

R: What did you do to him?

G:— That criminal is to be hanged for his crimes.

R: [gasps] No.

G: Now, Now. It's all right. Listen to me. Everything is as it should be. [to pat R's hair]

R: [apprehends G's hand] No!

You were wrong about the world.

And you were wrong about me.

And I will never let you use my hair again!

G: Errgh...!

[mirror shatters, G pants, R walks away]

G: You want me to be the bad guy? Fine. Now I'm the bad guy...

—

Capt: What's this? Open up!

Shorty: What's the password?

Capt: What?

Shorty: Nope.

Capt: Open this door!

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Shorty: Not even close!

Capt: You have three seconds.

One!

[guard on left hooked away]

Capt: Two...

[guard on right whisked away]

Capt: Three...

[Capt turns around to see F, gasps. Attila hits Capt with frying pan.]

F: Frying pans! Who knew, right?

[3 bangs behind, chase, Ulf mimes to mislead, Vlad scares guards]

F pants]

Hook: Head down.

F: Head down.

Hook: Arms in.

F: Arms in.

Hook: Knees apart.

F: Knees apart. Knees apart?

[Vlad jumps]

F: Why– why do I need to keep my knees apart–

[F sent into air]

F: Arrghhhh...!

[F saddles on Max just neatly.]

F: Oh.

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[Maximus neighs]

F: Max.

You brought them here?

[Maximus neighs]

F: Thank you.

[Maximus smiles, motions to go]

F: No really. Thank you. Uh. I feel maybe this whole time we've just been misunderstanding one another, and we're really just—huh—

[Maximus frustrated]

F: —Yeah, you're right, we should go.

[escape scene]

F: Max...

Max...

Max! Waaahhh...

[Maximus neighs]

F: Okay Max, let's see how fast you can run.

[Maximus neighs in reply. They reach the tower.]

F: Rapunzel? Rapunzel, let down your hair!

[attempts to climb on his own when R's hair falls from window. F climbs it.]

Rapunzel, I thought I'd never see you again. Huh? [for R was chained and gagged.]

R: [gagged] Mm-mm, mm-mm!

[F is stabbed by G, wrenches]

R: Mm-mm! Mm...

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G: Now look what you've done, Rapunzel.

[F struggles]

R: Mm...

G: Oh, don't worry, dear. Our secret will die with him.

[F struggles]

R: Mm-mm, mm...

G: And as for us, hmm! We are going where no one would ever find you again!

R: Mm-mm!

[Pascal bites a piece of G's dress, G shakes it off]

G: Rapunzel really! Enough already! Stop fighting me!

R: No! I won't stop. For every minute of the rest of my life I will fight! I will never stop trying to get away from you! [catches breath]

But, if you let me save him, I will go with you.

F: [struggling] No! No, Rapunzel!

[Pascal reawakens]

R: I'll never run, I'll never try to escape. Just let me heal him, and you and I will be together. Forever, just like you want. Everything will be the way it was. I promise.

[Pascal: Huh?]

R: Just like you want.

[catches breath] Just let me heal him.

[G approves, chains F]

G: In case you get any ideas about following us. [leaves F to R]

R: Eu—Eugene!

Appendix

[F coughs, wrenches]

R: Oh, I'm so sorry. Everything is gonna be okay—

F: No, Rapunzel—

R: I promise you. You have to trust me—

F: No—

R: Come on. Just breathe—

F: I can't let you do this.

R: But I can't let you die.

F: [cough] But if you do this, ...

R: Shh, shh, shh...

F: ... then you...

R: ... shh, shh...

F: ... will die.

R: Hey. It's gonna be all right.

[F forces a smile. R is about to sing the incantation]

F: Rapunzel, wait... [approaches R, slices off Rapunzel's hair with a broken shard of mirror]

R: [hair turns dark brown from cut ends to roots] Eugene, (what...?)

G: No!

[R's golden hair turns dark brown quickly along its length.]

G: [tries to wrap herself around remaining golden hair] No, no, no... [hand ages] no! What have you done? What have you done? [hair turns white] No!

[Pascal pulls a length of hair, tripping G who falls from the tower. R stretches her hands as if to stop it from happening.]

G: Arghhh!

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[G and her dress turns to dust before her cloak hits the ground. R returns to F.]

R: [catches breath] No, no, no, no, no, Eugene.

[F coughs]

R: Oh. Look at me, look at me, I'm right here, don't go, stay with me, Eugene—flower gleam and glow, let your power shine, make the clock reverse, bring back what once was mine—

F: —Rapunzel.

R: What?

F: You were my new dream.

R: [sobs] And you were mine.

[F breathes his last. Tears well up in R's eyes.]

R: Heal what has been hurt. Change the fate's design. Save what has been lost. Bring back what once was mine. What once was mine.

[R sobbing, a tear falls on F's cheek and revives him]

F: Rapunzel.

R: [gasps] Eugene.

F: Did I ever tell you I've got a thing for brunettes?

R: [gasps] Eugene!

[R embraces F, then kisses him]

—

[royal family reunion, F pulled into embrace]

F: Whoa!

[King, Queen, R and F hugging]

F: Well, you could imagine what happened next.

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The kingdom rejoiced, for the lost princess had now returned. The party lasted an entire week, and honestly I don't remember much of it.

[Hook plays the piano]

F: Dreams came true all over the place. That guy went on to become the most famous concert pianist in the world, if you can believe it.

[Big was hit by Hook's hook. His helmet ended up on a woman's head]

F: And this guy? Well, he eventually found true love.

[Ulf miming]

F: As for this guy, well, I assume he's happy. He's never told me otherwise.

[Guards raise frying pans to Maximus.]

F: Thanks to Maximus, crime in the kingdom disappeared almost overnight...

[A guard hurriedly presents a green apple to Maximus]

F: ... as did most of the apples.

[Pascal changing colour]

F: Pascal—never changed.

[R picks up Pascal]

F: At last, Rapunzel was home and she finally had a real family. She was a Princess worth waiting for. Beloved by all, she led her kingdom with all the grace and wisdom that her parents did before her.

And as for me, well, I started going by Eugene again. Stopped thieving and basically turned it all around, but I know what the big question is, hah.

Did Rapunzel and I ever get married? Well I am pleased to tell you that after years and years of asking, and asking, and asking, I finally said yes.

R: Eugene.

F: All right, I asked her.

Appendix

R: And we're living happily ever after.

F: Yes we are.

[Shorty raised by lanterns, nodding.]

—THE END—

Note :

F as Flynn rider

R as Ranzel

G as Ghotel