Analysis of Speech and Thought Presentation in Children's Storybook Frozen: A Stylistic Study

Putu Mayra Elke Shafira[1], Ni Made Diana Erfiani[2], Yohanes Octovianus L. Awololon[3]

Dhyana Pura University
Email: dianaerfiani@undhirabali.ac.id

Abstract-Stylistic speech and thought presentation play crucial roles in shaping characters and enriching readers' experiences in children's storybooks. This study delved into the depiction of speech and thought in the "Frozen" Storybook, an adaptation of Disney's 2013 film. Employing a non-participant descriptive qualitative methodology, the research analyzes internet-accessible data, employing the framework proposed by Leech and Short (2007), categorizing speech and thought into ten distinct categories. The analysis uncovers eight presentation types across twenty-two instances, with speech representation occurring twelve times and thought representation ten times. Predominant categories include IS, FIT, and NRTA, each appearing four times. Additionally, FDS, DS, FIS, and IT occur three or two times, while NRSA occurs once. Notably, DT and FDT are absent. Analyzing speech and thought presentation in children's storybooks yields insights into characters' communication and cognition, aiding readers, particularly children, in understanding motivations, emotions, and personalities. Furthermore, it fosters language development and enhances comprehension skills by exposing young readers to diverse presentation forms. Additionally, it contributes to literary analysis by elucidating authors' stylistic choices and their storytelling impacts. Ultimately, examining speech and thought presentation enhances both reading experiences and scholarly discourse on children's literature.

Keywords: Stylistic, Speech, Thought, Children's, Literature

I INTRODUCTION

In literary analysis, various methodological approaches are employed to align with specific research aims (Adiningtyas, 2021). One prominent approach is stylistics, which systematically investigates the stylistic features inherent in language usage within literary compositions (Leech and Short, 1981).

Stylistics, as outlined by Hoover (2008), focuses on distinguishing "what is said" from "how it is said." This interdisciplinary discipline sits at the intersection of language and literary studies (Burke, 2004). Furthermore, the primary objective of stylistics is to delve into the intricacies of language, particularly the subtleties that underpin originality in word usage, as elucidated by Hakemulder (2020).

According to Leech and Short (2007), a comprehensive examination of literature is inherently linked with a thorough investigation of language, with this symbiotic relationship extending reciprocally. Language serves as the primary medium through which individuals express and communicate ideas, concepts, thoughts, and emotions to others, as emphasized by Astri (2017). Furthermore, language

constitutes the foundation of an idea or opinion, whether it emerges from deliberate thought or spontaneously arises in the mind, and is intimately linked to speech as the expression of the mind in oral or written communication (Leech and Short, 2007). This approach, originally termed speech and thought presentation, analyzes both verbal and non-verbal texts (Leech and Short, 2007).

Speech and thought represent distinct discourses, leading to their separation in literary analysis (Leech and Short, 2007). Jayal (2013) implies that authors often prioritize speech presentation over thought presentation when highlighting a character's dialogue to effectively convey the story's theme and evoke empathy and concern for the character. Thought, as Ahmad and Nadarajan (2020) explain, involves internal mental dialogue that remains private to the thinker, whereas speech, according to Isti'anah (2018), is an externally spoken discourse that can be immediately perceived. The theory of speech and thought presentation posits that both speech and thought are conveyed in the writing process through direct and indirect methods (Jeffries and McIntyre, 2010).

Speech and thought presentations represent distinctive features of literary composition. When composing these works, a narrator has at their disposal various strategies. Leech & Short (2007) highlight that speech and thought presentation encompasses five categories each. Speech Presentation categories include DS, IS, FDS, FIS, and NRSA. Thought Presentation categories consist of DT, IT, FDT, FIT, and NRTA.

Stylistic speech and thought presentation are fundamental elements in shaping the characters and enhancing the reading experiences in children's storybooks. These literary techniques serve as powerful tools for authors to create authentic and compelling characters that resonate with readers. By portraying characters' speech and thoughts in a stylistic manner, writers can provide readers with glimpses into the inner worlds of these characters, allowing them to connect on a deeper level.

In this study, the focus is on analyzing the depiction of speech and thought in the "Frozen" Storybook, which is an adaptation of Disney's popular 2013 film. By examining how speech and thought are presented in this storybook, researchers aim to gain insights into the narrative techniques employed by the authors to bring the characters to life.

To conduct this analysis, a non-participant descriptive qualitative methodology is utilized. This approach involves analyzing existing internet-accessible data, refraining from direct engagement with contributors. By employing this methodology, researchers can objectively examine the text and identify patterns and trends in the presentation of speech and thought.

The analytical framework for this study is based on the methods proposed by Leech and Short (2007), which categorize speech and thought into ten distinct categories. These categories encompass various forms of speech and thought representation, including direct, indirect, free, and hybrid forms.

Through a comprehensive analysis of the text, researchers uncover eight distinct presentation types across twenty-two instances. These include prevalent categories such as IS, FIT, and NRTA, among others.

By identifying and categorizing these presentation types, researchers gain a deeper understanding of how authors utilize stylistic techniques to convey characters' communication and cognition. This analysis not only enhances our comprehension of the "Frozen" storybook but also contributes to the broader field of literary analysis, shedding light on the stylistic choices made by authors in children's literature. Ultimately, examining speech and thought presentation in children's storybooks enriches both the reading experience and scholarly discourse on the genre.

In another previous study by Ayoub and Mohammadzadeh (2021), the spotlight was on the speech and thought presentation techniques employed in Alice Munro's short story "Chance" (2004). Using Leech & Short's framework (2007), the study aimed to distinguish between the portrayals of speech and thought within the narrative. It strived to identify whether characters directly represented their speech and thought or the narrator's voice conveying them. Interestingly, the study discovered that Munro predominantly employed speech presentation techniques, particularly FDS and DS, in "Chance," implying a deliberate choice to portray characters as independent entities separate from the narrator. This focus on external communication over internal cognition suggests Munro's narrative focus. The study's findings highlight the importance of recognizing speech and thought presentations for a deeper understanding of literary texts.

Stylistic speech and thought presentation are

integral components of creating dynamic and captivating characters within literature. These techniques offer readers valuable insights into the inner thoughts, motivations, and emotions of characters, thereby enriching their reading experience. By skillfully employing speech and thought presentation, authors can effectively convey the complexities of their characters' personalities and deepen readers' engagement with the narrative.

However, despite their importance, previous studies have often overlooked the specific analysis of speech and thought presentation in children's storybooks. While there is a wealth of research focusing on these techniques in narrative texts such as short stories or novels, there has been a noticeable gap in the exploration of their use in children's literature. This oversight is significant considering the unique characteristics and audience of children's storybooks.

Children's storybooks serve as foundational texts for young readers, shaping their early experiences with literature and language. Therefore, understanding how speech and thought are presented in these books is crucial for comprehending their impact on young readers' cognitive and linguistic development. Additionally, given the imaginative and immersive nature of children's literature, the stylistic choices made by authors in depicting speech and thought can profoundly influence children's engagement with the story and their understanding of characters and themes.

By addressing this gap in research and focusing specifically on speech and thought presentation in children's storybooks, this study seeks to contribute to a more comprehensive understanding of how these techniques are employed in literature for young readers. By examining the stylistic strategies used in popular children's books like "Frozen," researchers can provide valuable insights into the role of speech and thought presentation in shaping children's literary experiences. Ultimately, this research aims to enhance both scholarly discourse on children's literature and the quality of storytelling aimed at young audiences..

To address these gaps, this study delved into the portrayal of speech and thought in the children's storybook "Frozen," aiming to identify the most prevalent presentation categories within this genre. Drawing upon the theoretical framework of Speech and Thought Presentation proposed by Leech and Short (2007), the research sought to deepen our understanding of how writers utilize speech and thought presentation techniques in children's literature.

II. METHODS

The qualitative descriptive approach employed in this research offers a nuanced and in-depth understanding of the speech and thought presentation within the children's storybook "Frozen." By adopting this methodological approach, the researchers aimed to delve into the intricacies of how speech and thought are depicted in the narrative, focusing on the nuances of language usage and the portrayal of characters' inner worlds.

Qualitative methodology, as described by Wirartha (2006), involves a meticulous analysis, description, and summarization of various conditions and situations. Unlike quantitative methods that prioritize numerical data and statistical analysis, qualitative research emphasizes capturing the richness and complexity of human experiences, often derived from data collected through interviews, observations, or textual analysis.

The descriptive aspect of qualitative research aims to compile detailed information about the current state of affairs, providing a comprehensive portrayal of the phenomenon under investigation (Creswell, 1994). In the context of this study, the researchers sought to provide a thorough description of the speech and thought presentation techniques employed in "Frozen," elucidating the ways in which these techniques contribute to the overall narrative structure and character development.

Furthermore, the qualitative approach proved instrumental in gathering and analyzing explanatory data. By immersing themselves in the text of the storybook, the researchers were able to explore the context of speech and thought presentation within the narrative, identifying patterns, themes, and recurring motifs. Through careful analysis and interpretation, they aimed to uncover the underlying meanings and implications of these stylistic choices, shedding light on how they contribute to the storytelling process and shape readers' interpretations.

Overall, the adoption of a descriptive qualitative approach facilitated a thorough exploration of speech and thought presentation in "Frozen," allowing the researchers to offer valuable insights into the stylistic nuances of the text and its implications for understanding children's literature.

The study specifically focuses on analyzing various types of speech and thought presentation categories utilizing the framework proposed by Leech and Short (2007). The primary method of data collection involved observation and note-taking. Initially, an e-book version of the "Frozen" storybook was acquired. Subsequently, a thorough reading of the book was conducted, during which relevant data were systematically identified and marked. Following this, the data underwent comprehensive analysis, with particular emphasis on identifying and classifying each presentation category type. Finally, the predominant types of presentation within the storybook were described and determined. Through this meticulous process, a comprehensive understanding of the utilization of speech and thought presentation techniques in "Frozen" was attained.

III. RESULT AND DISCUSSION

This study explores the portrayal of speech and thought in children's storybooks, which serve as crucial tools in narrating tales suitable for young audiences, often serving as bedtime stories or educational aids (Malu, 2013). Among these is the "Frozen" story, adapted from a film released by Walt Disney Records on November 29, 2013.

Set in the Kingdom of Arendelle, the narrative revolves around a miraculous event involving Princess Elsa, who possesses the power to control and manipulate snow. However, her powers spiral out of control, plunging the kingdom and city into chaos. Thus begins the challenging journey of Elsa, Anna, and other characters as they strive to restore order to their realm.

The results and discussion section delineates the types of speech and thought presentation categories identified within the children's storybook "Frozen." These categories, commonly encountered in dialogues, conversations, and narrative texts, among other literary forms, are exemplified through the analysis of the Disney story "Frozen" (2013). Further elaboration and examples are provided to elucidate these categories. Additionally, the subsequent table presents the finalized data derived from the analysis.

Table 1. The total Result of the Speech and Thought Presentation

Speech	Data Found	Thought
IS	4	
	4	FIT

	4	NRTA
FDS	3	
DS	2	
FIS	2	
	2	IT
NRSA	1	
Total	**22**	

Speech Presentation

Table 2. The Result of the Speech Presentation

Speech Presentation	
DS	2
IS	4
FDS	3
FIS	2
NRSA	1
Total	**12**

Direct Speech (DS)

Data 1: As Olaf watched them, he remembered what **the wise old troll had said, "An act of true love will thaw a frozen heart**." (p.33)

DS is used when character's exact words are quoted, usually enclosed in quotation marks. This technique is used to show the character's emotions and personality. In data 1, the narrator's reporting clauses in presenting the utterances are "the wise old troll had said". The verbs '**said**' in sentences display the speech presentations. Thompson (1996) proposes that the employment of quotation marks within dialogues serves as a cue indicating that the spoken words are portrayed as if they were happening in real-time.

The speaker's words are reproduced verbatim and ascribed to the character who stated them when using direct speech. This strategy helps readers or listeners to have a more immediate and authentic experience with the dialogue or conversation. The exact words said are separated from the rest of the narrative or speech by using quotation marks, indicating that they represent the character's direct utterance.

Indirect Speech (IS)

Data 2. There, **a wise old troll told them that Anna could be saved**. (p.5)

Data 3. **One troll told them that Elsa's icy magic had struck Anna's heart**. (p.24)

In IS, the narrator conveys the character's dialogue to the audience, often adjusting tenses and other contextual cues. This method of presenting speech reflects what individuals might communicate to one another, rather than merely portraying their inner thoughts (Leech and Short, 2007).

In data 2 and 3, the verb 'told' was a word that symbolized the speech. Both sentences state that what is discussed in them has happened before. In storybooks, before the two sentences appear, there is a little flashback to state that the next speech becomes an intermediary to convey what has passed. In the given example, the indirect speech is discerned through the utilization of the simple past tense in the verb **'told'**, diverging from the typical usage of "said" in indirect speech. These past tenses serve as cues for the reporting speech. Consequently, the information is categorized as indirect speech presentation due to the absence of a reporting clause and quotation marks.

Free Direct Speech (FDS)

Data 4. "Can I say something crazy? **Will you marry me?**" (p.9)

FDS is used to produce more vivid and realistic portrayals of their characters. It helps the reader to enter the character's mind and experience their thoughts and feelings more intimately. It is pretty similar to the DS but without the reporting clauses which makes it loose or freer than direct speech. The bold sentence from data 4 shows FIS absence of a reporting clause and it chooses to use "**will**" as a symbol of direct form.

The words were spoken by Prince Hans, who was with Princess Anna on the night the royal gates were opened. At that moment Prince Hans thought it was the right time to declare his feelings. In the storybook, no intermediary is added before the words. While not using a reported clause, the sentence in data 4 is a freer form of direct speech.

Free Indirect Speech (FIS)

Data 5. When Ana arrived in Arendelle, **she said goodbye to Kristoff and Olaf.** (p.28)

FIS, also known as indirect discourse or represented speech, is a literary method that allows an author to combine the features of direct and indirect speech in a story's narrative or the presentation of a character's thoughts and feelings. It is a type of reported speech that communicates a character's words, thoughts, or emotions without utilizing explicit quotation marks or attributions.

In free indirect speech, the author adopts a character's narrative voice and portrays their words or thoughts as if they were speaking or thinking directly, while still keeping the overarching narrative perspective. This technique enables the author to portray the character's point of view and subjective experience more directly and intimately, blurring the lines between the character's voice and the narrator's voice.

The bold sentence from data 5 is FIS without the reporting clauses or quotation marks. This utterance contains an indirect form which is indicated by the word "she **said**" in it. Slightly different from IS, FIS is a freer form but still contains a reporting clause.

Narrative Report of Speech Act (NRSA)

Data 6. Anna **told** him about **Hans' evil plan**. (p.26)

The NRSA is a type of speech presentation that combines the scale of speech delivery with the simple narration of action. It is a method of conveying what a character said or did in a story without using their actual words. NRSA is functionally comparable to a NRA, which provides a simple account of what happened. NRSA is a sort of discourse presentation in which the character's statements or actions are summarized. Because it can only contain a speech act value and an indicator of the topic of speech, it is frequently connected with the summary. NRSA is a great technique for authors to utilize when attempting to communicate a character's speech or actions briefly and effectively.

The bolded parts "**told**" of the sentence in data 6 show the reported act of uttering speeches. In the data, instead of telling the contents of the "evil plan" directly or explicitly, the narrator only states "Hans's evil plan" to minimize the reported speech from the character. It doesn't make the sentence long and keeps it to the point and it doesn't matter if it's not re-mentioned the situation.

Thought Presentation

Table 3. The result of the Thought Presentation

Thought Presentation	
DT	0
IT	2
FDT	0
FIT	4
NRTA	4
Total	**10**

Indirect Thought (IT)

Data 7. Anna and Hans asked Elsa for her blessing. **But Elsa *thought* their engagement was a bad idea.** (p.10)

Data 8. Anna <u>thought</u> he looked familiar.

(p.14)

IT, is a literary technique that uses a character's thoughts and feelings to blur the line between the character's voice and the narrator's voice. It makes the delivery of the character's thoughts look like a thought act, which invites the reader to feel the character's thoughts are being thought of as an action. In data 7 and 8, the two sentences combine how the author writes down the thoughts that the characters are thinking. These thoughts conveyed by the characters through the author are commonly referred to as inner speech, which is the assumption from the character's mind.

Both the data 7 and 8 are omitted by the use of quotation marks. From the data, all of them use the word "**thought'** as the main word to show that it is a thought presentation that presents what is inside the character's mind. This technique in data 7 and 8, makes the voice of the sentences blur, because of the combination of the character's voice and narrator's voice.

Free Indirect Thought (FIT)

Data 9. Elsa was afraid that if she went back, **she <u>would</u> just make the storm worse**. (p.19)

FIT diverges from DT through tense back-shifting and the transformation of first-person pronouns into third person (indirect characteristics). This distinction is further marked by the absence of a reporting clause, the preservation of the interrogative form, and the inclusion of a question mark (direct attributes).

FIT closely resembles FIS, but unlike FIS, it lacks the use of quotation marks in its data. It represents another iteration of IT, upon which it is built. However, FIT is dedicated to presenting a direct transcript rather than interpreting thoughts (as in IT). This data combines elements of third-person perspective with the internal dialogues of the characters, resulting in a fusion of character and narrator voices. The narrator conveys Elsa's thoughts to the readers. It is seen that data 9 is included in the presentation of thoughts because there is the word "She **would**" which the bold-underline word shows that this has not happened and is still a prediction (thought). FIT is commonly related to "dual voice," which is mixing the character's words with the narrator's words (Guo, 2017).

Narrative Report of Thought Act (NRTA)

Data 10. It seemed like they had **everything** in common. (p.8)

The NRTA combines the main clause's minimal report by nominalizing the reported clause. The bolded parts of the sentence in data 10, show the reported act of the thought. In the storybook, Prince Hans and Princess Anna were dancing together, and the prince made Princess Anna's heart flutter. It made them think that they were compatible with each other. Instead of writing all in detail about the similarities between the two characters in this sentence, the narrator only states 'everything' to minimize the reported thought from the characters, keeps it to the point and it doesn't matter if it's not re-mentioned the situation or the word.

IV. CONCLUSION

This study aimed to analyze the utilization of speech and thought presentation categories in the storybook "Frozen" and their frequency throughout the narrative. These categories distinguish the direct or indirect involvement of the narrator in the story. The analysis uncovered that almost all categories of each presentation type were utilized in the storybook. The narrator employed various types of speech presentations, encompassing direct and indirect speech, free direct and free indirect speech, and also served as a representative of speech acts. Additionally, three types of thought presentations were observed: indirect thought, free indirect thought, and the narrator's representation of thought acts.

In total, the storybook featured nearly all types or categories of each presentation, totaling 12 speech presentations and 10 thought presentations. The most frequently used presentation categories in the storybook were IS, FIT, and NRTA, each occurring four times. Following closely behind, FDS was the second most used presentation with three occurrences. DS, FIS, and IT were the third most utilized presentations, each occurring twice. Additionally, NRSA was present once, while DT and FDT were not utilized. Overall, the first three types (IS, FIT, and NRTA) emerged as the most frequently used presentations in the "Frozen" children's storybook.

Based on the findings of the current study, several avenues for future research emerge. Firstly, a comparative analysis could be conducted to explore how speech and thought presentation techniques vary across different adaptations of popular children's stories. By examining multiple adaptations of well-known narratives, researchers can gain insights into how different authors and illustrators interpret and represent characters' communication and cognition.

Secondly, future studies could investigate the impact of speech and thought presentation on reader engagement and comprehension in children's literature. By conducting empirical research involving young readers, researchers can assess how different presentation styles influence readers' understanding of characters' motivations, emotions, and personalities. This could involve experimental designs that manipulate presentation techniques to measure their effects on readers' interpretations and enjoyment of the story.

Furthermore, longitudinal studies could be conducted to examine how children's understanding and appreciation of speech and thought presentation evolve over time. By tracking children's exposure to different styles of presentation in literature and their cognitive development, researchers can explore how these factors interact and influence each other. Longitudinal studies could provide valuable insights into the role of speech and thought presentation in children's language development and literary appreciation.

Lastly, future research could explore the potential for interactive digital platforms to enhance speech and thought presentation in children's storybooks. With the increasing prevalence of digital reading devices and interactive storytelling apps, there is an opportunity to explore innovative ways of incorporating speech and thought presentation techniques into digital narratives. Research in this area could investigate how interactive features such as audio narration, animation, and reader-controlled navigation impact children's engagement with speech and thought presentation in digital storybooks.

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