

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer presents (4.1) Findings that show the dialogue of the main characters, then the writer explains how the kinds of language style are used by the main characters and gives the reason why the kinds of language style are used by the main characters. In the last part, the writer presents (4.2) Discussion that summaries the findings of the research.

4.1 Findings

To answer the research questions in the first chapter, the writer presents the kinds of language styles, how and why those are used in the script by the main characters.

4.1.1 Kinds of Speech Style

By focusing on this study, the writer's analysis is based on speech style theory by Joos (1976) those are: frozen style, formal style, consultative style, casual style, and intimate style. This part is written to answer the first research question.

4.1.1.1 Frozen Style

Frozen style is a style which is used in a very formal setting such as in palace, church, speech of state ceremony, and some other

occasions. This style is more elaborated than the other styles. The sequences of sentence are complicatedly related this style requires high skill and almost used exclusively by specialist, professional orators, lawyers and preachers. The writer italicizes the text selected that indicates the certain style.

Dialogue 1: Church Chapel in the Coronation Day.

Bishop : *Your Majesty*, the gloves.
(Elsa hesitates. She breathes nervously, removes her gloves, places them on the pillow. Her hands shake. She takes the orb and scepter, then turns to the people.)

Bishop : *Sehm hon HELL-drr IN-um HELL-gum AYG-num ok krund ee THES-um HELL-gah STAHTH, ehk teh frahm FUR-earU-thear...*
(The scepter and orb start to freeze over.)

Bishop : ...Queen Elsa of Arendelle.
Crowd : Queen Elsa of Arendelle.

-Lee

(2013:15)

4.1.1.2 Formal Style

Formal style is defined as the style of language that used for important or serious situation. It is also used in addressing audience, usually audience is too large or permit effective interchange between speaker and hearers, through the forms are normally not as polished as those in those an oratorical style. The formal style labels are : yes, sir... okay,sir.. and a very few others. The writer italicizes the text selected that indicates the certain style.

Dialogue 1: at the Great Hall of the Palace in Coronation Day.

Hans : Prince Hans of the Southern Isles.
Anna : *Princess Anna of Arendelle.*

Hans : *Princess...? My Lady.* -Lee
(2013:14)

Dialogue 2: at the Great Hall of the Palace in Coronation Day.

Kai : Your Majesty. The Duke of Weaseltown.
Duke : *Weselton. The Duke of Weselton. Your Majesty, as your
closest partner in trade, it seems only fitting that I offer
you your first dance as queen.*
(The Duke does a funny flitter of his feet, a hitch-kick, and
a deep bow.)

Duke : One, Two, Three. Jump.
(As he holds out his hand, head down, his toupee dips
forward. Anna giggles. Elsa looks at Anna, stifles a giggle herself.)

Elsa : *Thank you...only I don't dance.*

Duke : (offended) *Oh...?*

Elsa : *But my sister does.*

Anna : What?

Duke : Lucky you....

Anna : Oh, I don't think – -Lee

(2013:17)

Dialogue 3: Arendelle Castle.

Hans : I'm coming with you.

Anna : *No, I need you here to take care of Arendelle.*

Hans : *...On my honor.*

Anna : *I leave Prince Hans in charge!* -Lee

(2013:27)

Dialogue 4: at the Great Hall of the Palace in Coronation Day.

Anna : I mean...Queen.... Me again. Um. *May I present Prince
Hans of the Southern Isles.*

Hans : (bowing) *Your Majesty.* -Lee

(2013:22)

Dialogue 5: at the Great Hall of the Palace in Coronation Day.

Elsa : *May I talk to you, please. Alone.*

Anna : No. Whatever you have to say, you- you can say to both

of us.
(2013:23)

-Lee

4.1.1.3 Consultative Style

Consultative style is a style that which used in semiformal communication situation. It is one type of language which is required from everyday speaker. It is usual form of speech in a small group. Both participants are active in case when one is speaking, the other will give a short response. The consultative labels are: yes, no, uhhuu, huh., that's right, I think so and a very few others. The writer italicizes the text selected that indicates the certain style.

Dialogue 1: in Anna's room

Young Anna : Do you want to build a snowman?
(Anna calls through the Elsa's room keyhole.)

Young Anna : It doesn't have to be a snowman.

Young Elsa : *Go away, Anna.*

Young Anna : ...*Okay bye.*

-Lee

(2013:7)

Dialogue 2: at the Great Hall of the Palace in Coronation Day.

Elsa : ...Hi

Anna : *Hi me...? Oh. Um. Hi.*

Elsa : ...You look beautiful

Anna : Thank you. You look beautifuller. I mean, not fuller. You don't look fuller, but more beautiful.

Elsa : Thank you.

-Lee

(2013:16)

Dialogue 3: at the Great Hall of the Palace in Coronation Day.

Duke : Let me know when you're ready for another round, M'Lady.

Elsa : Well, he was sprightly.

Anna : (rubbing her sore feet) Especially for a man in heels.

Elsa : *Are you okay?*

Anna : *I've never been better. This is so nice. I wish it could be like this all the time.*

Elsa : *Me too...*
(But then Elsa catches herself. She stiffens up, looks away.)

Elsa : *But it can't.*

Anna : *Why not? If--*

Elsa : *It just can't.*
(Anna's smile drops. She tries not to get emotional.)

Anna : *Excuse me for a minute.* -Lee
(2013:18)

Dialogue 4: at the Great Hall of the Palace in Coronation Day.

Anna : *Oops! Pardon. Sorry. Can we just get around you there? Thank you. Oh, there she is. Elsa!*
(Elsa turns to Anna. Anna curtsseys awkwardly.)

Anna : *I mean...Queen.... Me again. Um. May I present Prince Hans of the Southern Isles.*

Hans : (bowing) *Your Majesty.*
(Elsa gives a polite but reserved curtsy.)

Anna : *We would like--*

Hans : *--your blessing--*

Anna : *--of--*

Anna/Hans : *--our marriage!*

Elsa : *Marriage...?*

Anna : *Yes!*

Elsa : *I'm sorry, I'm confused.* -Lee
(2013:22-23)

Dialogue 5: at the Great Hall of the Palace in Coronation Day.

Elsa : *May I talk to you, please. Alone.*

Anna : *No. Whatever you have to say, you- you can say to both of us.*

Elsa : *Fine. You can't marry a man you just met.*

Anna : *You can if it's true love.*

Elsa : *Anna, what do you know about true love?*

Anna : *More than you. All you know is how to shut people out.*

Elsa : *You asked for my blessing, but my answer is no. Now, excuse me.* -Lee
(2013:24)

Dialogue 6: Elsa's Palace.

Anna : I get the feeling you don't know?
Elsa : What do I not know?
Anna : *Arendelle's in deep deep deep deep snow.*
Elsa : *What?*
(Elsa looks past anna's shoulder out white-peaked mountains.)
Anna : *You kind of set off an eternal winter...everywhere.*
Elsa : *Everywhere?*
Anna : *It's okay, you can just unfreeze it.*
Elsa : No, I can't. I don't know how.
Anna : Sure you can. I know you can. -Lee
(2013:53)

4.1.1.4 Casual Style

Casual style is a style that is used for the conversation in our relaxed or normal situation that is appropriate to the conversations with our friends or sometimes members of a family, such as outside the classroom, when the student have a chat. The writer italicizes the text selected that indicates the certain style.

Dialogue 1: At the night in Elsa and Anna bedroom.

Young Anna : *Elsa. Psst. Elsa! Psst.*
(Elsa doesn't stir. Anna sits on Elsa and bounces.)
Young Anna : Wake up. Wake up. Wake up.
Young Elsa : (grumbling) Anna, go back to sleep. -Lee
(2013:2)

Dialogue 2: At the night in Elsa and Anna bedroom.

Young Anna : *Catch me!*
Young Elsa : *Gotcha!*
(Anna keeps jumping. Elsa keeps casting magic.)
Young Anna : Again! Again!
Young Elsa : Slow down! -Lee
(2013:3-4)

Dialogue 3: at the Great Hall of the Palace in Coronation Day.

Elsa : So, this is what a party looks like?
Anna : It's warmer than I thought.
Elsa : *And what is that amazing smell?*
(They both close their eyes and inhale.)
Anna and Elsa : ...*Chocolate.*
(Their eyes pop open. They laugh.) -Lee
(2013:16)

Dialogue 4: at the Great Hall of the Palace in Coronation Day.

Elsa : *Give me my glove!*
Anna : *Elsa, please. Please. I can't live like this anymore.*
Elsa : ...Then leave.
Anna : ...What did I ever do to you?!
Elsa : Enough, *Anna.*
Anna : *No. Why? Why do you shut me out?! Why do you shut the world out?! What are you so afraid of?!*
Elsa : *I said, enough!* -Lee
(2013:24)

Dialogue 5: Elsa's Palace.

Anna : Elsa? It's me...Anna?!
Elsa : Anna.
Anna : *Elsa, you look different.... It's a good different.... And this place is amazing.*
Elsa : *Thank you, I never knew what I was capable of.* -Lee
(2013:50)

Dialogue 6: Elsa's Palace.

Anna : ...I'm so sorry about what happened. If I'd known--
Elsa : No, it's okay. You don't have to apologize.... But you should probably go, please.
Anna : But I just got here.
Elsa : ...*You belong in Arendelle.*
Anna : *So do you.*
Elsa : No, I belong here. Alone. Where I can be who I am without hurting anybody. -Lee
(2013:51)

Dialogue 7: Elsa's Palace.

Kristoff : Anna. Are you okay?
Anna : I'm okay.... I'm fine.

(Anna gets to her feet, determined to hide the pain.)
 Elsa : Who's this? Wait, it doesn't matter. You have to go.
 Anna : No, I know we can figure this out together--
 Elsa : *How? What power do you have to stop this winter?
 To stop me?*
 Kristoff : Anna, I think we should go.
 Anna : *No. I'm not leaving without you, Elsa.*
 Elsa : *Yes, you are.* -Lee
 (2013:54)

Dialogue 8: Arendelle Castle.

Anna : I knew you could do it.
 Olaf : Hands down, this is the best day of my life...and quite possibly the last.
 Elsa : Oh, Olaf. Hang on, *little guy.* -Lee
 (2013:82)

4.1.1.5 Intimate Style

Intimate style is a completely private language developed within families, lovers, and the closest friends. The intimate labels are : dear, darling, honey, and even mom, dad or other nicknames might be used in this situation. The writer italicizes the text selected that indicates the certain style.

Dialogue 1: At the night in Elsa and Anna bedroom.

Young Anna : (drama queen-ish) *I just can't. The sky's awake, so I'm awake, so we have to play.*
 Young Elsa : Go play by yourself. -Lee
 (2013:2)

Dialogue 2: At the night in Elsa and Anna bedroom.

Young Elsa : (goofy voice) *Hi, I'm Olaf and I like warm hugs.*
 Young Anna : I love you, *Olaf.*
 (Anna and Olaf appear to be dancing. Anna fearlessly jumps off a snow peak into mid air.)
 Young Anna : Catch me! -Lee
 (2013:3)

Dialogue 3: Arendelle Castle.

Elsa : Wha-? Anna?
Anna : Oh, Elsa.
Elsa : ...*you sacrificed yourself for me?*
Anna : ...*I love you.* -Lee
(2013:81-82)

4.1.2 How the Main Characters Use the Language Styles in the Movie

By focusing on this study, the writer's analysis is based on speech style theory by Joos (1976) those are: frozen style, formal style, consultative style, casual style, and intimate style. This part is written to answer the second research question.

4.1.2.1 Frozen Style

Dialogue 1: Church Chapel

In the chapel, the Bishop of Arendelle places the crown on Elsa's head as Anna and the citizens watch the coronation. He then presents the scepter and orb on a pillow. As Elsa moves to pick them up, the bishop reminds her that she has to remove the gloves she always wears. Elsa then faces the people in the pews and he formally speaks in Old Norse, ordaining Elsa as Queen. He barely finishes before Elsa hastily replaces the scepter and orb, shoving on the gloves. She turns again towards the people who are standing and applauding in honor of the new Queen.

4.1.2.2 Formal Style

Dialogue 1: at the Great Hall of the Palace in Coronation Day.

The dialogue above shows the very first time Anna and Hans meet. Anna accidentally falls back and lands in a small wooden boat. It tips off of the dock. She's heading overboard. But just then, the horse slams his hoof into the boat and steadies it. Hans, the rider, is surely handsome and regal. He hops down from his horse and steps into the boat. He offers her a hand and their eyes meet. He helps Anna to her feet. They introduce themselves by their own kingdom role as prince and princess.

Dialogue 2: at the Great Hall of the Palace in Coronation Day.

After Elsa officially crowned, she makes small talk with Anna. Elsa looks back out at the party. Anna looks at Elsa. She wants to say so much, but she can't think of where to start. Just as she finds her way, Kai interrupts. He introduces The Duke of Weselton. Then, The Duke of Weselton offers Elsa for her first dance as a queen because they are a closest partner in trade.

Dialogue 3: Arendelle Castle.

The conversation between Anna and Hans is about how Anna decides to go after Elsa. She thinks that she is the one that pushes Elsa and makes her run away from Arendelle. Anna doesn't want Hans to come with her, but she needs Hans to take care of Arendelle. She asks to the

Royal Handler for her horse then tells the crowd that she leaves Arendelle with Prince Hans.

Dialogue 4: Arendelle Castle.

The conversation is occurred in the Great Hall when Anna introduces Hans to Elsa. Elsa that has just crowned turns into a Queen and Anna politely introduce Hans with *May I present Prince Hans of the Southern Isles*. Then, Hans bows his head to give honor to Elsa and he says *Your Majesty*.

Dialogue 5: Arendelle Castle.

After Anna and Hans tells Elsa excitedly for their plan to marry each other but

Elsa gives disagreement and she wants to talk to Anna eye by eye by saying *May I talk to you, please. Alone*. Elsa thinks that Anna can't marry a man she just met. Anna refuses to talk to Elsa alone. She grabs Hans arm and says *No. Whatever you have to say, you- you can say to both of us*.

4.1.2.3 Consultative Style

Dialogue 1: in Anna's room

The conversation above shows that Anna asks Elsa to have some fun together, but Elsa doesn't want to show herself up from her room. Anna plays alone with two dolls. She moves the dolls, pretends that the dolls were Anna and Elsa used to be. Anna gives up and she peeks through

the key hole. However, Elsa still doesn't want to come out and tells Anna to go away.

Dialogue 2: at the Great Hall of the Palace in Coronation Day.

The conversation occurred in the Great Hall on the Coronation Day. Since Anna and Elsa never see each other in person, after Elsa crowned, Anna runs into the room, waves awkwardly. Kai ushers her over to stand right next to Elsa. She and Elsa sneak awkward peeks at each other.

Dialogue 3: at the Great Hall of the Palace in Coronation Day.

The conversation is occurred after Anna dances with The Duke of Weselton. Elsa asks Anna if she is okay or not and Elsa get to love her sister's attention. Then Elsa catches herself. She stiffens up and looks away. She tries not to get emotional. Finally, Anna walks away. Elsa watches her go, saddened.

Dialogue 4: at the Great Hall of the Palace in Coronation Day.

The conversation among Anna, Hans and Elsa is occurred after Hans purposes Anna to marry to him. Anna gives her answer 'yes' to Hans and they look for Elsa to tell the news. However, they don't get the

blessing they suppose to receive from Elsa because Elsa thinks that Anna can't marry a man she just met.

Dialogue 5: at the Great Hall of the Palace in Coronation Day.

The conversation between Elsa and Anna is occurred when Elsa wants to speak alone with Anna, but Anna doesn't want it. She hooks arm with Hans and says if Elsa wants to say something to her, she can talk to both Anna and Hans together.

Dialogue 6: Elsa's Palace

The conversation occurred in Elsa's Palace when Anna tries to ensure Elsa that she has to go back to Arendelle. Anna wants to tell Elsa that she sets off an eternal winter everywhere. However, Elsa doesn't want to go with Elsa because she thinks that her existence only puts Anna on danger.

4.1.2.4 Casual Style

Dialogue 1: At the night in Elsa and Anna bedroom.

The conversation above shows that Anna asks her sister, Elsa to wake up. Anna makes pissing sound "*Elsa. Psst. Elsa! Psst.*" that is used mostly in quiet circumstances to obtain the attention of another person. In this case, Anna seeks for Elsa's attention, but Elsa isn't interested to respond Anna, she just replies "*Anna, go back to sleep*".

Dialogue 2: At the night in Elsa and Anna bedroom.

From the conversation between Anna and Elsa, they both are excited playing with snow and ice that Elsa made with her magic. It shows that the situation is informal and use of slang word indicate the features of casual style. It can be seen when Anna wants Elsa to catch her, Elsa replies with “*Gotcha!*”. These characteristic belong to casual style.

Dialogue 3: at the Great Hall of the Palace in Coronation Day.

The conversation is occurred when Elsa and Anna look out the party. They suddenly smell chocolate. They close their eyes and they say “...*Chocolate*” together. After that their eyes pop and laugh.

Dialogue 4: at the Great Hall of the Palace in Coronation Day.

The conversation is occurred after Elsa refuses to give Anna and Hans blessing. As she passes the Royal Handler she tells them "The party is over. Close the gates." Anna grabs Elsa's hand. She pulls off Elsa's glove. Elsa gasps, spins around and reaches for the glove in panic. Anna holds the glove away from Elsa. Elsa sees Anna's hurt face. It's too much. She can't hold it in. She turns and rushes away. The party goes silent as everyone watches the sisters.

Dialogue 5: Elsa's Palace.

After a long journey to the North Mountain to look for Anna, Elsa finally found an Ice Palace that is not only beautiful but also eerie. The

sisters meet each other in person after Elsa left Arendelle in the Coronation Day. As Anna is struck by Elsa's beauty, she said "*Elsa, you look different.... It's a good different.... And this place is amazing*".

Dialogue 6: Elsa's Palace.

The dialogue occurred after Anna and Elsa greet each other in Elsa's Palace. Anna wants Elsa to come back with her to Arendelle because she thinks that Elsa should go with her and see the city freezing. However, Elsa insists not to return to Arendelle, then she explains to Anna why she prefers to live in her own palace with "*No, I belong here. Alone. Where I can be who I am without hurting anybody*".

Dialogue 7: Elsa's Palace

The dialogue between Anna and Elsa is about how Anna believes that they both can figure the winter out together. Elsa tells her disagreement because she knows that she can't control the snow by her magic. She says, "*How? What power do you have to stop this winter? To stop me?*". As Anna strongly wants not to go without Elsa, Elsa decisively says, "*Yes, you are*" and waves her arms and builds a giant snowman.

Dialogue 8: Arendelle Castle

After Elsa draws all of the snow into a giant snowflake in the sky, then waves it away, leaving only a warm summer day. Suddenly, Olaf gets to melt naturally and Elsa waves her hand and surrounds Olaf with a swirl

of cold air. He refreezes. Above his head, Elsa leaves a little snowing storm cloud. Olaf loves it.

4.1.2.5 Intimate Style

Dialogue 1: At the night in Elsa and Anna bedroom.

The conversation happens in the night time when Anna wants Elsa to wake up because she needs Elsa to play with her, but Elsa doesn't stir. Anna sits on Elsa and bounces. Anna rolls onto her back and spreads all her weight on Elsa. Elsa shoves Anna off the bed.

Dialogue 2: At the night in Elsa and Anna bedroom.

The conversation between Young Elsa and Young Anna happens when Anna and Elsa roll giant snowballs and build a snowman together. They named it Olaf. Elsa moves his stick arms around. Anna jumps up and hugs him. Anna and Olaf appear to be dancing.

Dialogue 3: Elsa's Palace.

The conversation is occurred when Elsa shows her disagreement to come back to Arendelle. She wants to live in her own Palace and thinks that she would never hurt anybody anymore. Then, Olaf comes running in the front door. He waves. Elsa doesn't recognize Olaf as a snowman she

ever built. After that, Anna tries to tell Elsa that Olaf was a snowman just like the one they built as kids.

Dialogue 4: Arendelle Castle.

The dialogue between Anna and Elsa happens when Hans brings his sword down, Anna throws herself in front of Elsa. In that instant, Anna freezes to solid ice. The sword hits her instead of Elsa. The sword shatters completely. The force of it sends Hans flying back and knocks him out. Elsa hugs Anna and cries. All of Arendelle is joined in somber silence. But then, Anna warms. She begins to thaw. Anna bends her arms and embraces Elsa.

4.1.3 Why the Main Characters Use the Language Styles in the Movie

By focusing on this study, the writer's analysis is based on speech style theory by Joos (1976) those are: frozen style, formal style, consultative style, casual style, and intimate style. This part is written to answer the third research question.

4.1.3.1 Frozen Style

Dialogue 1: Church Chapel

When Elsa is holding the scepter and orb, the bishop proclaims: "*Sem hón heldr inum helgum eignum ok krýnd í þessum helga stað ek té fram fyrir yðr...*". Elsa was required to remove her gloves to fully show

she was ready to embrace the responsibilities of a ruler. Traditionally, orbs used in coronation ceremonies symbolized the world, with the act of the monarch holding the orb representing his or her dominion over the lands (http://disney.wikia.com/wiki/Arendelle_Chapel). The frozen style is shown by the situation that is seen in the movie. The coronation day is attended by the large audience, celebrated with respect, and uses proverbial message to give respect over the hearers and the speakers.

4.1.3.2 Formal Style

Dialogue 1: at the Great Hall of the Palace in Coronation Day.

The data are classified into formal style because Anna and Hans are involved in the conversation that has certain fix verbal role. Joos (1976:154) explains that formal style also can be involved in conversation if each member of the interaction has certain of fix verbal role to be played. For example, in court, there are judges, witnesses, juries, and so on. When Anna introduces herself as "*Princess Anna of Arendelle*", then Hans shockly drops to his knees and his head bows, then calls Anna formally as "*My Lady*".

Dialogue 2: at the Great Hall of the Palace in Coronation Day.

These data are indicated as formal style because of the way Elsa refuses Duke's offer. She politely says "*Thank you...only I don't dance*", and prefers her sister, Anna, to dance with the Duke so she says again "*But my sister does*". Joos (1976: 154) writes that formal style may also be used

in speaking to a single hearer. The dialogue above is used in speaking to a single hearer in an important situation because the Duke is speaking to Elsa as a queen.

Dialogue 3: Arendelle Castle.

The formal style of the dialogue can be seen from the way Hans answers Anna's order to take care of Arendelle with "...*On my honor*". It can also be seen from Anna's sentence when she's announcing to the crowd "*I leave Prince Hans in charge!*". The characteristics of formal style is used in addressing audience. Joos (1976: 154) states that formal style is defined as the style of language that be used for important or serious situation. The dialogue above is also reflecting the important and serious situation.

Dialogue 4: Arendelle Castle

The data are classified into formal style because Elsa introduce Hans to Elsa starting with calling Elsa as Queen. Elsa talks to Anna politely because she introduces Hans the Prince from Southern Isles to her sister, Elsa, Queen of Arendelle. Joos (1976:154) explains that formal style also can be involved in conversation if each member of the interaction has certain of fix verbal role to be played. The conversation

sets place in the Great Hall when everyone is dancing and chatting to each other. Anna talks to Elsa politely in the term of kingdom role.

Dialogue 5: Arendelle Castle

The data are classified into formal style because Elsa wants to talk to Anna by saying *May I talk to you please. Alone.* Elsa realizes that she wants to warn Anna not to marry with Hans, even though he is a Prince. Elsa says that utterance carefully because Anna comes with Hans. Joos (1976: 154) says that formal style indicates that the speaker feels little mutually with the hearer. When used in a situation where casual is expected, it indicates trained relationship. Elsa chooses to use the utterance *May I talk....* to keep the word she will say to Anna. This belongs to formal style.

4.1.3.3 Consultative Style

Dialogue 1: in Anna's room

The consultative from this conversation is proved by the question sentence *"Do you want to build a snowman? It doesn't have to be a snowman."* It explains that Anna has no idea about why Elsa always stays in her room and never sees her sister anymore. This situation of asks and answers in pair is called consultative situation. Joos (1976:154) explains that consultative style can be occurred while one is speaking, at intervals the others give short responses, mostly drawn from a small inventory of

standard signals. When Elsa answers Anna with “*Go away, Anna*”, and then Anna gives short disappointed response “...*Okay bye.*”

Dialogue 2: at the Great Hall of the Palace in Coronation Day.

Since Anna and Elsa never see each other in person, they speak awkwardly. Elsa greets Anna and she replies with “*Hi me...? Oh. Um. Hi*”, that means short responses. Joss (1976:154) states that a consultative style is typically a dialogue, though formal enough that words are chosen with some care. It means that they speak using consultative style because it's a semi-formal speech.

Dialogue 3: at the Great Hall of the Palace in Coronation Day.

These data are classified into consultative style because Elsa and Anna are talking in semi-formal style. They don't talk like family to each other. While one is speaking, at intervals the others give short responses. Joss (1976:154) states that a consultative style is typically a dialogue, though formal enough that words are chosen with some care. It is shown when Anna asks Elsa “*I've never been better. This is so nice. I wish it could be like this all the time*” but then the dialogue seems so clumsy because Elsa doesn't tell Anna the reason why they can't have fun together. Elsa only says “*But it can't*” and “*It just can't*”.

Dialogue 4: at the Great Hall of the Palace in Coronation Day.

The consultative style in this conversation can be seen from Anna, Hans and Elsa responds to each other. Anna and Hans are trying to seek Elsa's blessing for their marriage. Joos (1976: 154) writes this style is for information where provide answers to such request in consultative. They speak in unfinished statements to Elsa such as "*We would like—*", "*—your blessing—*", "*—of—*", "*—our marriage!*". The conversation above shows how the characters are using incomplete statements that they can't be represented well in spelling. As Anna and Hans are nervous of deliver their purpose to Elsa, Elsa gets confused as well because they both don't clearly tell Elsa what they want to. They use short responses that belong to consultative style.

Dialogue 5: at the Great Hall of the Palace in Coronation Day.

The conversation shows that Elsa and Anna argue because Anna insists to ask for Elsa's blessing. These data are classified into consultative style because Elsa and Anna are talking in front of Hans. Joss (1976:154) states that a consultative style is typically a dialogue, though formal enough that words are chosen with some care. It can be seen in the sentence "*No. Whatever you have to say, you- you can say to both of us*". That means they're using semi-formal way to each other because Hans isn't their family member. It can also be shown in the way Elsa leaves

Anna and Hans after she refuses to give them blessing. Elsa uses the words “*Now, excuse me.*”

Dialogue 6: Elsa’s Palace

The conversation belongs to the consultative style because there are 2 participants involved. It is also because the conversation conducts in the form of question and answer, that means it’s an everyday conversation. Joos (1976: 154) writes that consultative style used in the most orally conducted everyday business transactions, particularly between chance acquaintances. However, the words still need to be chosen with some care.

4.1.3.4 Casual Style

Dialogue 1: At the night in Elsa and Anna bedroom.

The casual style from that conversation is proved from the way the main characters call each other by use of their first name. Casual style is used by close relation participant and chat something informal as well. Joss (1976:153) states that a casual conversation are between friends or colleagues or sometimes members of a family; in this context words need to be guarded and social barriers are moderately low.

Dialogue 2: At the night in Elsa and Anna bedroom.

From the conversation between Anna and Elsa, they both are excited playing with snow and ice that Elsa made with her magic. It shows that the situation is informal and use of slang word indicates the features of casual style. Joos (1976: 153) casual style uses the pronunciation that is

rapid and often slurred, besides that the use of slang. It can be seen when Anna wants Elsa to catch her, Elsa replies with “Gotcha!”. These characteristics belong to casual style.

Dialogue 3: at the Great Hall of the Palace in Coronation Day.

These data are classified into casual style because Anna and Elsa are talking more like sisters they used to be. The situation is relaxed and they know what each other’s are talking about. When Elsa asks “*And what is that amazing smell?*”, then they both replies together excitedly with “*...Chocolate*” indicate that they have known each other very much before. Joos (1976: 153) writes that casual style is used only with insiders, and only members of the group assume it to know, for example, to teenagers or to some clique among adolescents.

Dialogue 4: at the Great Hall of the Palace in Coronation Day.

The main characters use casual style in the dialogue can be seen when Elsa asks for her glove “*Give me my glove!*”. That expression is indicated as feature of the casual style because it interprets as signaling informality. Joos (1976: 153) states that another characteristic feature of casual speech is the omissions of unstressed words, particularly at the beginning of sentences. Although the setting place is still in the Great Hall, the sisters are calling each other by their first name it indicates that the participants have close relationship as well. Joos (1976: 153) writes that casual style is characterized by the use of the first name or even nickname

rather than a little name and last name in addressing one another. Another proved is when Anna wants Elsa to give her explanation why she always shuts Anna out in the sentences “*No. Why? Why do you shut me out?! Why do you shut the world out?! What are you so afraid of?!*”, then Elsa replies “*I said, enough!*” means that Elsa responds with the utterance that gives the impression of informality.

Dialogue 5: Elsa’s Palace.

After a long journey to the North Mountain to look for Anna, Elsa finally found an Ice Palace that is not only beautiful but also eerie. The sisters meet each other in person after Elsa left Arendelle in the Coronation Day. As Anna struck by Elsa’s beauty, she said “*Elsa, you look different.... It's a good different.... And this place is amazing*”. Joos (1976: 153) states that another characteristic feature of casual speech is the omissions of unstressed words, particularly at the beginning of sentences. The conversation occurred in less formality situation and just making the listener (Elsa) understands that Anna gives her compliment. However, to responds Anna, Elsa only politely said “*Thank you, I never knew what I was capable of.*”

Dialogue 6: Elsa’s Palace.

The dialogue occurred after Anna and Elsa greets each other in Elsa’s Palace. Anna wants Elsa to come back with her to Arendelle because she thinks that Elsa should go with her and see the city freezing.

However, Elsa insists not to return to Arendelle, then she explains to Anna why she prefers to live in her own palace with “*No, I belong here. Alone. Where I can be who I am without hurting anybody*”. Joss (1976:153) states that a casual conversation are between friends or colleagues or sometimes members of a family. From that sentences, it can be seen the way Elsa refuses to return to Arendelle belongs to casual style because Elsa talks to Anna as her sister.

Dialogue 7: Elsa’s Palace

These dialogues indicate as casual style because Anna shows that she cares about Elsa. Anna wants her sister to return to Arendelle and she has faith that they both can stop the winter together. The casual style is also proved by the way the sisters speak. Joss (1976:153) states that a casual conversation are between friends or colleagues or sometimes members of a family. Elsa speaks as Anna’s older sister that secretly wants to protect Anna.

Dialogue 8: Arendelle Castle

The characteristic of casual style can be seen in the way Elsa calls Olaf ‘*little guy*’. Elsa uses ‘*little guy*’ to express that she feels close to Olaf. Joos (1976: 153) explains that casual style is also simply defined as a style that is used for the conversation in our relaxed or normal situation that appropriate to the conversation with our friends, the background

information so freely inserted into casual conversation. That means if someone uses casual style when speak in informal condition with partner can create someone happiness.

4.1.3.5 Intimate Style

Dialogue 1: At the night in Elsa and Anna bedroom.

The utterances which Anna say to Elsa in drama queen-ish way means that they have a really close relationship. The dialogue uses intimate style because Anna speaks to Elsa in a dramatic way to get Elsa's attention. Joos (1976: 155) states that intimate style is also a completely private language developed within families, lovers, and the closest of friends. This situation is called intimate style because the way Anna makes drama queen-ish style is also a completely private language developed within herself and Elsa.

Dialogue 2: At the night in Elsa and Anna bedroom.

The conversation between Young Elsa and Young Anna above is classified into intimate style. It happened when the sisters are playing in their room and they roll giant snowballs and build a snowman together. Elsa moves his stick arms around and says with her goofy voice "*Hi, I'm Olaf and I like warm hugs*". Anna jumps up and hugs him while saying "*I love you, Olaf.*" Anna and Elsa are pretending to have Olaf alive. Joos (1976: 155) writes that talk with family, beloved ones, and very close friends, where you tend to reveal your inner self, it is usually in an

intimate style. It means that they have their own language that they have created by themselves. It is a proved that they use intimate style.

Dialogue 3: Arendelle Castle.

These dialogue is classified into intimate style because finally Elsa comes to Arendelle to see Anna. Even though Anna already turns into solid ice, Elsa still cries for Anna then her tears warmed Anna's heart. The utterances that Elsa speaks to Anna "*...You sacrificed yourself for me?*" shows that Elsa realizes how much Anna loves her. After that, Anna replies with "*I love you*". Joss (1976:155) states that an intimate style is one characterized by complete absence of social inhibitions. It means that they have strong and inseparable relationship.

4.2 Discussion

After some conversations of the main characters in *Frozen* movie are analyzed, the writer found that are five (5) language styles those are frozen style, formal style, consultative style, casual style and intimate style are used in the movie. From the findings above, the data shows those are found frozen style in one (1) dialogue, formal style in three (5) dialogues, consultative style in six (6) dialogues, casual style in eight (8) dialogues, and intimate style in three (3) dialogues. The consultative style and casual style are mostly found in the movie.