

THE ANALYSIS OF LEXICAL RICHNESS IN SONGS IN THE DISNEY ANIMATED MOVIE MOANA

 <https://doi.org/10.30598/PEJLaC.v6i1.pp.22-34>

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Abstract

A movie is an artistic work that reflects real-life situations, including animated movies. Moana, which was produced by Disney, is considered one of the most successful animated movies. As a musical animated movie, it developed songs to build up the narrative of the movie. This research focuses on how rich the lexical aspect of Moana's songs is. Using three dimensions of lexical richness: diversity, sophistication, and density, as its research objectives, to explore the songs. The method of this research is qualitative research with content and corpus analysis as its main analytical tools. In measuring the three dimensions, this research used AntConc and AntWordProfiler applications. The research found that, in terms of diversity, most songs are highly diverse with a score above 0.50. While in terms of sophistication, GSL-1 was the primary corpus. The lexical density also shows that the songs tend to be meaningful rather than just artistic due to their composition of content words. The finding of this research is believed to be contributive not only to the study of linguistics but also to language learning as this research concludes that the songs in Moana are linguistically rich and also considerably easy to understand.

Keywords: *Lexical Richness, Moana, Animated Movie, Songs*

Article Information:

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Article submitted: 03/11/2025

Last Revision : 20/04/2026

Article Accepted: 05/06/2026

Article Published: 25/06/2026

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RESEARCH ARTICLE OPEN ACCESS

Publisher: Universitas Pattimura
(Manage by Language Study Center)



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INTRODUCTION

Language has been irreplaceable aspect of human's life, not only just a medium for communication, it also reflects culture, identity, and human creativity. People delivering messages, values, and ideas through language. In the current era, the way people deliver message are expressed through multiplatform, including movies. Movies nowadays not only become a source of entertainment, but also an educational and informative media that provide various forms of communication (Paratistha & Widiastuti, 2021; Hutajulu & Herman, 2019; Masyitah et al., 2023). One of the most relatable movie' genres with kids and could be considered as one of the exposures in SLA is animated movies.

One of the most prominent forms of linguistic expression in animated films is song which can become one of the best media to deliver the message (Suhendar et al., 2024). Song itself is a musical work that could be accompanied by harmonic instruments with a set of verses or lyrics (Wijayanti et al., 2022; Chotimah et al., 2023) Mostly lyrics become the main part to deliver

messages as they express feelings, emotions, and most likely using meaningful words (Wijayanti et al., 2022). In this context, the study of lexical richness in song lyrics becomes particularly relevant, especially in exploring how linguistic complexity is artistically represented. Using Disney film, *Moana*, this study focusing on the linguistic aspect, specifically lexical richness in the songs used in the movie.

Moana is a musical animated film produced by Disney and released in 2016. It has since received widespread recognition for its visual quality and storytelling. Just like other Disney princess movies, musical instruments play a crucial role in *Moana*. The artistic and lyrical depth of songs in *Moana* becomes one of its main points. It also considered one of the most successful Disney Princess movies (IMDb, 2016). The film highlights elements of Polynesian culture, wrapped within the heroic tale of a young girl named Moana, seeking her identity. The songs in this film serve not merely to entertain but are imbued with meaning, symbolism, and moral values. Therefore, a linguistic analysis of the lyrics in *Moana* is important. The songs align with the story and provide interesting linguistic objects to understand how language is creatively utilized in the context of popular culture.

Vocabulary is one of the backbone elements in language acquisition. Songs are believed to be one of the exposures that popular among language learners, especially to learn new words (Jabak, 2021). Vocabulary plays a crucial role in receiving and producing language, especially for second language learners. Having a steady development of vocabulary is important for their language development (Juanggo, 2018; Vold, 2023). In terms of linguistic research, lexical richness is one of the tools to understand vocabularies in written or spoken language, in this case is *Moana's* songs. Lexical richness analysis is one of the approach to explore linguistic complexity of song lyrics.

Lexical richness is a concept in applied linguistics that measures the degree of vocabulary variation, complexity, and rarity within a text (Siskova, 2012). The lexical richness is one of the indicators of one's language proficiency (Thawarom & Singhasiri, 2020). Without good lexical richness, language's product could be repetitive, monotone, and uninteresting (Halim, 2018). The primary dimensions of lexical richness include lexical diversity, lexical sophistication, lexical density, and number of errors (Thawarom & Singhasiri, 2020).

Lexical richness is a term commonly used by experts within the discourse of vocabulary knowledge. Though it could not be stated as the sole measurement to see the quality of someone's language proficiency, lexical richness still becomes a popular way to measure language objects. Lexical richness could be measured by seeing how many different words (comparing types and tokens) are used in a spoken or written text (Choemue & Bram, 2021; Siskova, 2012). Lexical richness is commonly measured through four interrelated dimensions: lexical originality, lexical diversity, lexical sophistication, and lexical density Laufer & Nation (1995). However, the first dimension, Lexical Originality, requires a large comparison of data, thus creating some obstacles when used in several conditions.

Lexical Diversity is one of the dimensions used to measure lexical richness. It refers to the variety of unique words (types) used in a text relative to the total number of words (tokens). Using terminology stated by Siskova, the proportion between types and tokens (Siskova, 2012). Therefore, more various words used by someone, either in spoken or written, and the less repetition of those words will result to higher lexical diversity (Choemue & Bram, 2021). It is

often measured using Type-Token Ratio (TTR), Mean-Word Frequency (MWF), Moving-Average-Type-Token Ratio (MATTR), and several other approaches (Choemue & Bram, 2021; Siskova, 2012; Zhou & Goh, 2025). Higher lexical diversity implies a wider vocabulary range and is associated with more advanced language use. However, some issues regarding

Lexical diversity refers to the variety of words used in a text and is often measured by the ratio of unique words (types) to the total number of words (tokens). The higher the word variation, the greater the diversity level (Y. Zhang et al., 2023), indicating that the lyricist possesses a high degree of linguistic flexibility.

Lexical Sophistication refers to the advancement of the words used (Choemue & Bram, 2021; Siskova, 2012). This dimension reflects the depth of vocabulary knowledge and is typically measured by the proportion of words that fall outside basic vocabulary lists. Common source indicators are the General Service List K1 and K2. However, lexical sophistication does not come without challenges. Defining advancements for lexical sophistication remains one of the issues among linguists (Juanggo, 2018). Researcher's definition and categorization of what to be put in what category is the key in defining lexical sophistication.

Meanwhile, lexical sophistication pertains to the proportion of words considered uncommon or rarely used, reflecting the depth or maturity of vocabulary. Words that are not included in basic or frequently used word lists (such as the 2,000 most common words in English) are considered more "sophisticated." This indicator reflects the lyricist's effort to use words with high expressive and conceptual value.

Lastly, Lexical Density captures the proportion of content words (nouns, verbs, adjectives, and adverbs) relative to total words in a text (Siskova, 2012; Thawarom & Singhasiri, 2020). Lexical density is one of the indicators to see the complexity and readability. Experts use it for text and content analysis (Sari, 2018). Though it relates to grammatical aspects, lexical density can also provide views regarding the quality of the written or spoken language. A high lexical density often characterizes academic texts or formal registers, where ideas are compactly expressed with minimal grammatical redundancy. Lexical density is often associated with the informativeness of a text—the higher the density, the more information is conveyed per sentence.

A lexical richness analysis of the songs in *Moana* may offer significant contributions to the field of applied linguistics, particularly in music semiotics, media linguistics, and language education. First, this analysis can reveal how lyricists utilize lexical resources to implicitly convey complex meanings. Second, the findings may serve as a basis for developing English language learning materials based on authentic media, where song lyrics as target texts hold high pedagogical value. Third, this study may also enrich interdisciplinary discourse among linguistics, film studies, and cultural studies.

The lyrics of key songs in *Moana*, including "How Far I'll Go," "You're Welcome," and "We Know the Way," will be analyzed to determine their levels of diversity, sophistication, and density. The findings will be contextualized thematically and narratively within the film to examine the relationship between linguistic forms and the semantic functions of lyrics in character development and plot progression.

Previous research has indicated that songs in musical films may exhibit linguistic structures significantly more complex than ordinary dialogue. Research that focusing with film, including, songs animated films from Disney, like *Moana*, *Raya and the Last Dragon*, *Mulan*, and others, have been conducted by some experts. Though mostly focusing on figurative speech (Purnama Sari, 2021; Yastanti & Setiawati, 2018). However, studies specifically analyzing the lexical richness of lyrics in animated films remain limited, particularly in Southeast Asia or local academic contexts. Thus, this study aims to fill that gap and open opportunities for further exploration of cinematic works from a linguistic perspective.

Accordingly, this research is expected to provide deeper insights into the dynamics of language in popular media and to promote the application of quantitative linguistic approaches in cultural and educational studies. The songs in *Moana* are not merely background elements but are integral to the narrative and meaning-making of the film. Analyzing them through the lens of lexical richness offers a relevant pathway to uncover the linguistic and artistic potential embedded within them.

METHODOLOGY

This research is categorized as qualitative research due to its nature in elaborating data narratively (Anak Agung Ratu Paratistha & Widiastuti, 2021; Creswell, 2014; Paramita et al., 2022). Based on its research approach, this research is classified as descriptive qualitative research using content analysis. The content analysis using a linguistic perspective to explain the phenomenon of written or spoken language (Renz et al., 2018). The objects of the research are songs in the Disney animated movie *Moana*, which was released in 2016.

The analysis of the data using a two-step analysis (Zhang et al., 2023). First, the building of the process corpora where clearing and reduction of the data took place. The second is corpus analysis using applications AntConc and Ant Wordprofiler. Anthony Laurance developed both applications (Anthony, 2005) and is commonly used by various experts in Corpus studies. The corpus itself is built from songs taken from *Moana*.

The Lexical Diversity was analysed using Type-Token Ratio analysis for the statistical analysis. GSL K-1 and K-2 were indicators to analyse the quality of Lexical Sophistication. While the Lexical Density, using AntConc, was analysed with the module to exclude the selected words. The function words used to analyse Lexical Density were developed by Dang and Webb (Dang & Webb, 2016).

RESULT AND DISCUSSION

The movie *Moana* had nine songs in total, lasting 107 minutes. Similar to other Disney princesses' songs, *Moana*'s songs are related to the storyline, such as the chants of living in her village, the adventures to find Maui, and others. Therefore, most of *Moana*'s songs are quite varied both in duration and lyrics.

This study examines the lexical richness of nine selected songs from the *Moana* (2016) animated film, focusing on three key dimensions: lexical diversity, sophistication, and density. The analysis provides insight into how vocabulary is utilized in entertainment media content, specifically animated movies, in terms of variation, complexity, and informational load.

3.1 Lexical Diversity

The first dimension examined is lexical diversity. Lexical diversity was measured using the Type-Token Ratio (TTR), which compares the number of unique words (types) to the total number of words (tokens) in each song. To analyse this aspect, this study used the AntConc application to develop a corpus for the Moana songs. The higher the lexical diversity score (0.0-1.0), the more various words are used. The overall lexical diversity for all songs combined is 0.30, indicating moderate repetition throughout the lyrics. However, individual songs showed variation.

To have a clearer perspective, the data are shown in the following table

Table 1. Lexical Diversity

Songs	Tokens	Types	Lexical Diversity
Combined	1964	583	0.30
Song 1	324	168	0.52
Song 2	135	81	0.60
Song 3	275	126	0.46
Song 4	96	59	0.61
Song 5	116	69	0.59
Song 6	416	184	0.44
Song 7	366	206	0.56
Song 8	199	114	0.57
Song 9	37	26	0.70

The above table suggests some points regarding the lexical diversity of songs in the Moana Movie. The songs are put in order based on chronological order, where Song 1 was shown first in the movie, then chronologically followed by Song 2, Song 3, until Song 9. Song 9 yields the highest lexical diversity, with a TTR score of 0.70. Though there is a high possibility that resulted from its short length, in total, the song only produced 37 tokens.

In general, most songs of the animated movie have a TTR score higher than 0.50 (average score, 0.56). The songs have a high richness level in terms of lexical diversity. They have less repetition and use various words despite their length. Songs with a high number of tokens, higher than 300 tokens, still have high TTR scores, such as Song 1 and Song 7. Specifically, Song 7 also has the highest types among all, 206 types.

The table also shows that only two songs had a TTR score less than 0.50: Song 3 (0.46) and Song 6 (0.44). Despite having the smallest TTR score compared to others, both songs are still considered to have high TTR scores. The results show that the types from both songs were, on average, only repeated less than 2.5 times, Song 3 (2.2) and Song 6 (2.1).

These findings suggest that songs that were played in Moana animated movies produce various and diverse words.

3.2 Lexical Sophistication

Lexical sophistication was assessed by categorizing word usage according to the General Service List (GSL-1 and GSL-2), the Academic Word List (AWL), and words not found in any standard list. In this research, the data were analyzed using the AntWordProfiler application. It is important to highlight that this movie's target audience was children. Therefore, the ideal lexical sophistication should be reflected in the majority of words categorized in General Service List-1 (GSL-1).

Based on the findings, from the combined list, 86.81% of the words used across all songs belonged to GSL-1, reflecting a strong reliance on high-frequency, familiar vocabulary. Only 6.01% were categorized in GSL-2, and less than 1% were Academic Word List (AWL) words. There were also 6.72% of words that were not categorized in the vocabulary list.

The following table shows the research findings on lexical sophistication to provide a more straightforward explanation and picture.

Table 2. Lexical Sophistication

Songs	GSL-1	GSL-2	AWL	Not-in-List
Combined	86.81%	6.01%	0.46%	6.72%
Song 1	86.42%	5.86%	0.31%	7.41%
Song 2	85.93%	10.37%	0.00%	3.70%
Song 3	94.18%	4.36%	0.73%	0.73%
Song 4	90.62%	5.21%	0.00%	4.17%
Song 5	97.41%	0.86%	0.00%	1.72%
Song 6	83.17%	6.01%	0.24%	10.58%
Song 7	80.60%	6.28%	0.82%	12.30%
Song 8	88.44%	8.04%	0.50%	3.02%
Song 9	89.19%	8.11%	2.70%	0.00%

Table 2 shows that Song 5 has the highest percentage of GSL-1, with 97.41%. Songs 3 and 4 were the top three songs that used GSL-1 vocabulary more than 90% of their components. In contrast, Song 7 has the least percentage of GSL-1 with 80.60%. It is followed by Song 3 (83.17%), Song 2 (85.93%), and Song 1 (86.42%). All four have lower percentages when compared to the average of 86.81%.

Table 2 also shows that words that do not belong to the three main corpora (GSL-1, GSL-2, and AWL) or Not-in-List took the second most considerable portion, with 6.72%. Among all nine songs, Song 7 has the biggest percentage, 12.30%, followed by Song 6 with 10.58%. Both

songs have words proportionally bigger than 10% for Not-in-List. There is a possibility that the theme and circumstances of the song caused it. As mentioned before, songs in Disney Princess movies are part of the storyline. Both songs have more interjections and proper nouns.

In contrast, Song 9 and Song 3 have the lowest percentage of words in the Not-in-List, with both having less than 1%. This is relevant to the portion in other corpora (GSL-1) where both have considerably enormous numbers.

The third point from Table 2 is the GSL-2 proportion. GSL-2 is the second 1,000-word family most commonly used in daily life. The use of words from this corpus is quite varied from one another. With an average of 6.01%, the lowest proportion is Song 5 (0.86%) and the highest is Song 2 (10.37%). Respectively, it also contributed to how other corpora affect the usage of words in both songs. Song 5 has the most significant percentage for GSL-1 and Song 2 has low usage for GSL-1, below the average (86.81%).

Differing with the other three, AWL (Academic Word List) has the smallest percentage compared to the other corpora. The average is less than 1%. Only Song 9 has a percentage for the AWL portion higher than 1%; it has 2.70%. This aligns with the purpose of the movie and the target audience. AWL is commonly used for complex situations, such as academic writing.

Based on the findings of songs' lexical sophistication, it could be concluded that the songs' lyrics are in line with their purpose, entertainment. These results also indicate that the lyrics are tailored for accessibility and comprehension, likely to resonate with a younger audience.

3.3 Lexical Density

Lexical density, which represents the proportion of content words (nouns, verbs, adjectives, adverbs) to total words, was used to determine the informational load of each song. Higher lexical density shows that the text or utterance has more informational and meaningful function than grammatical function. In this research, the function word list used was Dang and Webb's function word list (Dang & Webb, 2016). The average lexical density across all songs is 70%, suggesting a relatively high content-to-function word ratio. The following table explains the lexical density of songs in Moana

Based on the Table 3 bellow, it can be seen that some songs displayed higher lexical density. Songs, like Song 6, Song 7, and Song 4 have lexical density more than 60%. It can be concluded that those songs provide more informational message in their lyrics. It is aligned with the message and moments of the songs, where all three songs were telling stories related with the main character and took significant part in the main characters' adventure. For example, Song 6 was sung by Maui to Moana during their first encounter. While the Song 7 was Tamatoa's song when he was telling his story to Moana. The last is Song 4 that told the story about Moana's tribe background, the tribe of voyagers.

On the other hand, Song 9 showed the lowest lexical density among all. It has 31% for lexical density. It could happen due to its artistic function rather than helping to develop storyline. Song 9 was the last song played in the movie and also the shortest. It added some artistic value to end the story. Therefore, it has no fundamental story and information to tell.

Table 3. Lexical Density

Songs	Types	Content	Function	Lexical Density
Combined	587	412	175	70%
Song 1	168	96	72	57%
Song 2	81	43	38	53%
Song 3	126	69	57	55%
Song 4	59	36	23	61%
Song 5	69	33	36	48%
Song 6	184	119	65	65%
Song 7	206	128	78	62%
Song 8	116	56	60	48%
Song 9	26	8	18	31%

There were also some other songs that contain more function than content word. Song 5 and Song 8, both have 48% lexical density. Despite not considered to be low, but both songs could be categorized as songs with lower informational songs. This is due to its function on expressing Moana's feelings. Therefore, their focus was actually building up Moana's character in psychological aspect.

These findings highlight how some songs are constructed to be semantically rich and narrative-driven, while others serve more lyrical or expressive functions. However, songs function in movies, especially Disney Princess movies, are not only part of the stories, but also adding artistic value. Therefore, some songs could have more function words than content words.

Discussion

The lexical analysis of nine songs from the Disney Princess Movie Moana (2016) uncovers deliberate language choices that align with the film's function as an entertainment medium. However, it could also be used for educational purposes, especially for non-native children. Children's animated movies, particularly musical ones, serve as rich sites for language exposure. As an entertainment medium, a musical animated movie, like Moana, has storytelling and character development. Therefore, songs often employ language that is simultaneously engaging, accessible, and meaningful. This discussion interprets the findings on three dimensions of lexical richness: diversity, sophistication, and density. Lexical richness is not only seen as a linguistic object in this research, but also as a valuable aspect for practical and theoretical language learning.

Lexical diversity was measured through Type-Token Ratio (TTR), which quantifies the variation in vocabulary within a given text. The combined TTR score across all songs was 0.30, a moderate level of repetition. However, when disaggregated, individual songs such as Song 1 (0.52) and Song 7 (0.56) demonstrated high diversity. This suggests a sophisticated lexical

structure where repeated refrains or chorus lines are balanced by varied verses introducing new words and ideas.

Song 9, with the highest TTR of 0.70, is particularly striking, although its brevity (only 37 tokens) may artificially inflate its score. Still, even among shorter songs, this level of diversity points to a rich linguistic environment where repetition is not the dominant strategy. The high TTR scores in longer songs challenge the conventional view that musical lyrics, especially in children's content, must rely heavily on repetition for memorability. Instead, these findings suggest that Moana uses repetition selectively, possibly for rhythmic or thematic purposes, while embedding diverse vocabulary to maintain linguistic stimulation. Another point to be highlighted is the function of songs in this movie, primarily to support the storyline, rather than to be enjoyed as separate elements. Therefore, aspects like relevancy and duration become part of the considerations in a musical movie.

This lexical variability is essential from a pedagogical perspective. Moana's lyrical structure reflects this principle by embedding varied lexical items in emotionally charged and visually supported scenes, which is ideal for language retention.

Lexical sophistication provides insights into the frequency and familiarity of the vocabulary used. The songs predominantly use high-frequency words from General Service List 1 (GSL-1), which comprises 86.81%. This is a positive indicator for comprehensibility, as GSL-1 words are commonly encountered in daily language and thus likely familiar to child audiences. It also has a positive role for those who want to study English, as GSL-1 provides words that can be easily practiced.

However, sophistication is not entirely sacrificed for simplicity. The presence of GSL-2 words (6.01%), AWL terms (0.46%), and words not found in any of these corpora (6.72%) introduces a degree of lexical challenge. Songs such as Song 9, with 2.70% AWL content, and Song 7, with 12.30% "Not-in-List", suggest purposeful lexical enrichment. These songs also appear at key story points: Song 7 involves the explanation for the character Tamatoa, while Song 9 closes the movie with reflective tones. Their higher sophistication may serve to distinguish them stylistically and thematically.

Moreover, the presence of culturally and contextually rich "Not-in-List" words such as "Maui" or "Te Fiti" also reflects linguistic inclusion. While uncommon in general vocabulary lists, these terms carry semantic and cultural weight in the storyline. Thus, lexical sophistication in Moana relies on complexity, cultural specificity, and narrative relevance.

Lexical density measures the proportion of content words to total words and reveals the extent of informational content in each song. The average lexical density across the songs was 70%, which is high compared to most conversational or lyrical texts. This suggests that Moana's semantically rich songs contribute meaningfully to storytelling.

Songs with densities above 60%, such as Song 6 (65%), Song 7 (62%), and Song 4 (61%), were found to carry significant narrative functions. For example, Song 6 is Maui's introductory piece, filled with information about his deeds and powers, while Song 4 reveals the cultural background of Moana's tribe. These songs do more than entertain; they teach, explain, and build up the plot. In contrast, lower-density songs like Song 9 (31%) or Song 5 (48%) appear to serve more lyrical or emotional purposes, focusing on artistic closure or psychological reflection rather than information delivery.

Songs with higher density lean toward ideational functions, while those with lower density likely fulfill interpersonal or aesthetic functions.

Thus, Moana's soundtrack can be seen as a multimodal narrative tool where songs are tailored lexically to their intended role, whether to inform, express, or embellish. This is a critical insight for educators using film-based materials: not all songs serve the same linguistic or pedagogical purpose. Specifically, these findings could bring more insight of how entertainment media, especially movies and songs could be useful in learning. Research (Alolaywi, 2023; Jabak, 2021) that shows relevancy between songs and movies with educational purposes become the basis for how this study could contribute not only theoretically, but also practically. Identifying which songs are denser or more diverse allows for targeted educational use, whether to teach narrative structure, vocabulary, or emotional literacy.

From the linguistic perspective, the primary purpose of this research, the findings aligned with other research that show how films show more complex usage of language (R. Zhang, 2023). Linguistic aspects are useful not only to expressing ideas, but also to develop characters and build up the narrative aspect of the movie. This study also provide views that still unnoticed and under explore in some previous research; songs (Purnama Sari, 2021; Yastanti & Setiawati, 2018).

The implications of these findings extend into both educational and media design domains. For educators, Moana represents an effective instructional resource for integrated language learning. The songs offer varying degrees of vocabulary complexity, making them suitable for differentiation across proficiency levels.

From a research perspective, future inquiries could involve comparative analyses between Disney franchises or cross-linguistic studies examining dubbed versions to assess how lexical richness translates across languages. Aspects like the relevancy of songs and storylines could also be assessed, especially when numerous musical movies have gained their name and created impact, such as *La La Land* and *The Greatest Showman*. Not to mention that some musical films have quite a distinct audience target from animated movies.

CONCLUSION

Moana (2016), one of the most popular Disney Princess movies, has become an intriguing subject for linguistic study. Like other previous Disney Princess movies, Moana follows a musical movie format with nine songs. This research focuses on exploring lexical richness using three dimensions: lexical diversity, sophistication, and density. It finds that Moana's songs are considerably moderate regarding lexical richness. Regarding lexical diversity, the songs provide highly diverse scores, mostly 0.5. Though in combined form, it has a lower score. As movies with children as their target audience, the sophistication aspect also shows that GSL-1 word families become the primary source of the songs. It means the words are mainly familiar and used in daily conversation. While in terms of lexical density, the study found that the song's lyrics develop a more meaningful and message-oriented.

Based on the finding of this research, movies are seen relatable in terms of practical use in linguistic and applied linguistic subjects. Not only providing entertainments, its lexical richness shows that researchers can use this in various research. Specifically for language teachers, these findings show that movies, especially cartoon movies can provide helpful support for vocabulary teachings. However, it is highly recommended to selectively choose the proper movies. Animation movies, especially those with easy listening and catchy songs, could be some of the considerations. This practical aspect is believed to be some of the significances of this research.

This research provides insight regarding how artistic aspects, such as songs, in movies could play a more substantial role, such as building up narratives or developing characters. The use of language becomes one of the indicators in seeing this. However, this research did not come without limitation, some of the limitations of this research is the consideration of cultural aspect, number of movies as the research data, and language used in the movie. Future research could explore this aspects to provide more insights and views regarding lexical richness. Especially for linguistic studies, culture and social settings are believed to play significant role for language, vice versa. Researcher could do deeper analysis by exploring the cultural aspect in regard with lexical richness or expanding the data from various movies. On the other hand, musical animation movies also on the rise in many countries. Researcher could explore lexical richness in different popular animation musical movies, such as Jumbo for Bahasa Indonesia.

By exploring those unveil aspects that the current research unable to provide, researchers believed, will provide a better insight in seeing linguistic and applied linguistic studies, especially regarding lexical richness. Movies as social and language reflection will be a suitable choice, due to its accesibility and reach of audiences.

ETHICAL STATEMENTS

This study was conducted in accordance with established ethical principles. No external funding was received, and the authors declared no conflict of interest. All data and information presented were collected through valid research methods and have been verified to ensure their accuracy and reliability. The use of artificial intelligence (AI) was limited to technical assistance for writing and language editing, without influencing the scientific substance of the work. The authors express their gratitude to the anonymous reviewers for their constructive feedback on an earlier version of this manuscript. The authors take full responsibility for the content and conclusions of this article.

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