

# A STUDY OF WORD FREQUENCY IN SELECTED CHILDREN MOVIES (UGLY DUCKLING AND ME, THE LION KING, AND BROTHER BEAR)

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## ABSTRACT

For decades, movie has been widely observed in many terms but, in educational field, movies do not seem always applicable. In Indonesian context, for example, learning English using movie for the beginners can be more distressing and wasting time. On the other hand, especially for vocabulary development, the use of movies can be further employed. Language used in the movies can be analyzed using corpus-based approach to provide more useful information such as for English learners, Teachers and materials developers.

The research questions motivate the present study includes (1) What are the most frequent words in each movie? and (2) How are the semantic representations of the most frequent used in the movie?

This research was qualitative in nature and applied corpus-based approach. By conducting a corpus-based analysis of a variety of texts from one genre of movie language, this study explores how the most frequent words reflected different linguistic representations. Using SCP program, the corpus forming the basis of analysis consists of various texts from three Children movies – *Ugly Duckling and Me*, *The Lion King* and *Brother Bear*.

The result of this research proved that pronouns are the most frequent vocabulary used in the movies. The domination of pronouns overrides nouns in the position of subject and object. It might give important information of the position of pronouns in real context and situation and thus its portion in language teaching should be taken into account. Concerning the semantic representation of the words, it is informed that the use of the most frequent words can make the situation in the classroom more personal and more likely for the speaker to respond. Therefore, it may indicate that in spoken language, by using 'pronoun' there will be an intimate interaction between the speaker and the listener.

The the present study suggest that 1) the next researchers can analyse other corpus with larger scale and may focus on other aspects of vocabulary instead of pronouns 2) Words frequency and their semantic representation should be taken into account to create good vocabulary material 3) The students of English as a second/foreign language can frequently practice pronouns in real conversation.

## 1. Background of the Research

For decades, movie has been widely observed in term of its effectiveness for English teaching and how to use it for instructional purposes (Albiladi, Abdeen, Lincoln 2018 ; SoHee 2019), and analyzed in the field of discourse (Masters 2019

; Khalil 2016). In fact, in educational field, movies do not seem always applicable. in Indonesian context, for example, learning English using movie for the beginners can be more distressing and wasting time. On the other hand, especially for vocabulary development, the use of movies can

be further employed. Movies language can be served as authentic material for vocabulary reference.

Further, it is generally believed that movie is one of effective media for language teaching, but it is hardly realized that the movie provides sources for teaching material and material development. Few scholars could clearly tell the language used in the movie, and what effects they have on English vocabulary acquisition. In fact, word frequency plays an important role on vocabulary learning, especially to those learning English as a foreign language. But unfortunately, so far, such studies could still hardly be found in the fields of foreign language vocabulary acquisition in Indonesia today.

Fortunately, using corpus-based approach, word frequency has been analyzed and treated in different ways. Chen (2018) for example, analysed frequent phrases in English learning textbook. It implies the need of more detail source of vocabulary-based learning. Similar to this study, Syarifuddin (2017) suggested that teachers and textbook writers should present vocabulary types according to frequency levels and to overview the nature of each type and how each should be dealt with in the language program. In discourse field, Haider (2016) used the corpus linguistic

technique of frequency to examine the influence of the country where the newspaper is published on its agenda and coverage using a corpus of about 7 million words of news articles. Luo (2014), by comparing word frequency of college English learners in China and English students, he found that the English learners need to read ten times as much as reading in the class to meet the fluency of the English if they pick up the vocabulary accidentally through reading. Toriida (2016) went further by providing guide for English instructors and material developer to create and develop their own corpus based on the word frequency. This present study provides a model for selecting appropriate vocabulary material for instructional purpose, especially lexically-based English teaching and learning and give a new path of easy access to effective vocabulary acquisition and usage.

In this case, the availability of digitally stored texts on the internet has opened a new possibility for access to large corpora of written language. This opens the possibility to obtain frequency estimates for words in languages without an existing frequency list. It can be seen how internet sources can be used to get access to texts from different language registers. Materials can be downloaded anywhere of various

context. However, the problem is how to find spoken word corpora. In this present study, movies may be the most possible source of transcribed spoken text. This type of corpus has two potentially interesting features. First, it deals with spoken interactions between people in a visible setting. Second, for many people movies comprise an important part of their language input.

This research questions motivate the present study:

1. What are the most frequent words in each movie?
2. How are the semantic representations of the most frequent used in the movie?

The result of the present study may be served as reference for other researchers as well as inspiration considering that the present study only use a small corpus and lack of focus. Therefore, the next researchers can analyse other corpus with larger scale and may focus on other aspects of vocabulary instead of pronouns. They can analyse more movies, English text book or English test items for students in Indonesia which emphasizes on, for example, adjective or verb. For the English teachers, the result of this research can be served as optional guide for preparing suitable vocabularies for

their students, especially school teachers. The result of this research can be served as an important guide for preparing suitable vocabularies those go frequently with pronouns and how to find suitable method to familiarize the students with active use of pronouns in natural and real context. Further, English teachers can base their vocabulary material on the importance of word choices and how they use them effectively in the classroom.

The use of concordance in this research may also can be adapted in selecting good material for the students. As the pronouns are the most frequent words, they can be of vital consideration in creating good material for the students, especially for beginners focusing on subjects related to similar movies. Besides, Curriculum and material developers can also prepare good material which is based on context and appropriate for the students.

The students of English as a second/foreign language can take advantage practically when corpus-based material are provided for them. They can frequently practice pronouns in real conversation. Based on the findings, the students should start their learning with the most frequent pronouns such as *I, you, me, my and your*.

Movies such as *Ugly Duckling and Me*, *The Lion King* and *Brother Bear* do not only useful as media of English teaching or become the object of discourse analysis. Language used in the movies can be analyzed using corpus-based approach to provide more useful information such as for English learners, Teachers and materials developers. In this case, the analysis of words of the movies can provide authentic words used by native speakers of English which are ideally suitable for the needs of the students which do not always have access to authentic English.

The discussion was restricted to the languages used in three selected children movies. It means that the researcher selected the movies not based on certain philosophical reasons. Rather, the movies were chosen in term of assesibiliy and the wellknowment to the Indonesian children. The three selected movies are ***Ugly Duckling and Me***, ***The Lion King*** and ***Brother Bear***.

***The Ugly Duckling and Me*** is a 2006 Danish-British-French animated film intended for family audience, especially for kids. ***The Lion King*** is a 1994 American animated musical film produced by Walt Disney Feature Animation and released by Walt Disney Pictures. It is the 32nd Disney animated feature

film, and the fifth animated film produced during a period known as the Disney Renaissance. ***Brother Bear*** is a 2003 American animated comedy-drama film produced by Walt Disney Feature Animation and released by Walt Disney Pictures. It is the 44th Disney animated feature film.

## 2. Research Method

This research was qualitative in nature and applied corpus-based approach. By conducting a corpus-based analysis of a variety of texts from one genre of movie language, this study explores how the most ferquent words reflected different linguistic representations. The corpus forming the basis of analysis consists of various texts from three Children movies – *Ugly Duckling and Me*, *The Lion King* and *Brother Bear*. The selected texts included the dialogue in each movie.

In the investigation of the movie script Corpus, using corpus analysis software (Scp) to identify frequent words, as well as “keywords,” or unusually frequent words as compared to a reference corpus. In order to capture only the meaningful lexical items, high frequency function words (e.g. *the*, *and*, *to*) were excluded from wordlists.

The data were in the form of text collected from three corpus

sources of selected children movies. The written data of each movie will be taken from the movie script or subtitle. The text were copied in the form of microsoft word and corveted to pdf file before being saved into TXT and finally stored in SCP for being analysed using Simple Concordancing Program (SCP).

The data obtained from the test, observation, documentation and field note will be selected and the data which is not important will be reduced. Data reduction includes:

1. Opening concordancing program.
2. Selecting the texts input which have been converted into TXT form
3. Searching for most frequent words of each movie script.
4. To find the most frequent words, select 'decreasing frequency order' button.
5. Then the search result will be displayed.

The data displayed includes the data from the concordance program. The steps include:

1. Searching the concordance of most frequent words, type the key word and click 'KWIC'.
2. Then the search result will be displayed.
3. Based on the result of the concordancing program, the

differences of the three corpora were classified.

4. . Data verification includes 1) eliminating non-word data such as number and marks, 2) checking 25 sample key words in the concordancing program, and 3) comparing the whole most frequent words with those in each movie.

### **3. Discussion**

#### **3.1 Findings**

The movies selected in this research includes three children movies. The words of the three movies were taken from the subtitles downloaded. The total number of the words from the three movies is 2330 words.

As shown in table 1, the most frequent word in the whole corpus is the pronoun 'you' with (714) frequency, followed by article 'the' with (562) frequency, followed by the pronoun 'I' (519), the preposition 'to' (413) frequency, article 'a' (331), conjunction 'and' (290), pronoun 'it' (254 frequency, pronoun 'me' (233) frequency, preposition 'of' (21) frequency, adverb 'no' (200) frequency, pronoun 'that' (193) frequency, determiner 'what' (187) frequency. Complete appearance of the first 25 most frequent words of the whole and the comparison to the most



frequent words in each movie can be seen in table 1.

**Table 1.** First 25 most frequent words of the movies

RANK	ALL MOVIES		UGLY DUCKLING AND ME		THE LION KING		BROTHER BEAR	
	WORDS	F	WORDS	F	WORDS	F	WORDS	F
1	you	714	you	244	you	275	you	195
2	the	562	I	159	the	231	I	182
3	I	519	the	158	I	178	the	173
4	to	413	to	145	to	140	to	128
5	a	331	a	120	and	109	a	110
6	and	290	and	88	a	101	and	93
7	it	254	it	83	it	100	of	76
8	me	233	me	81	no	94	me	75
9	of	211	that	66	of	80	it	71
10	no	200	what	62	me	77	on	69
11	that	193	I'm	57	what	73	my	66
12	what	187	don't	56	is	69	no	66
13	On	172	of	55	it's	68	that	65
14	This	163	but	54	be	65	all	63
15	I'm	159	it's	54	in	62	this	60
16	Is	157	is	53	that	62	kenai	53
17	My	154	do	49	we	62	what	52
18	it's	151	on	47	are	61	I'm	49
19	We	144	this	47	simba	60	we	48
20	your	142	in	44	king	59	your	43
21	Be	140	be	43	your	59	come	41
22	In	137	have	43	for	58	just	41
23	Do	133	for	41	oh	58	bear	39
24	All	130	my	40	on	56	okay	38
25	For	129	no	no	this	56	was	38

The second 25 most frequent words can be seen in table 2.

**Table 2.** Second 25 most frequent words of the movies

RANK	ALL MOVIES		UGLY DUCKLING AND ME		THE LION KING		BROTHER BEAR	
	WORDS	F	WORDS	F	WORDS	F	WORDS	F
26	Are	127	your	40	I'm	53	yeah	38
27	don't	125	you're	39	do	50	don't	36
28	But	122	ratso	38	my	48	get	36
29	Not	113	are	37	not	46	is	35
30	Just	108	just	37	but	45	do	34
31	with	105	ugly	37	so	44	know	34
32	Was	101	up	35	with	40	not	34
33	come	100	got	34	all	37	our	33
34	have	96	we	34	he	35	he	32
35	know	96	not	33	know	35	here	32
36	Oh	95	with	33	yeah	35	sitka	32
37	So	so	was	32	have	34	us	32
38	you're	91	all	30	well	34	with	32
39	yeah	90	that's	30	can	33	in	31
40	Up	89	come	28	don't	33	for	30
41	Here	88	going	28	hey	33	way	30
42	Get	get	oh	oh	here	32	are	29
43	well	82	can't	27	out	32	go	29
44	go	81	get	27	come	31	it's	29
45	he	81	know	27	go	31	up	29
46	got	80	now	27	was	31	hey	28
47	like	75	see	26	you're	31	koda	28
48	can	71	well	26	just	30	so	28
49	can't	70	like	25	there	29	like	27
50	see	69	here	24	scar	28	there	26

The third 25 most frequent words can be seen in table 3.

**Table 3.** Third 25 most frequent words of the movies

RANK	ALL MOVIES		UGLY DUCKLING AND ME		THE LION KING		BROTHER BEAR	
	WORDS	F	WORDS	F	WORDS	F	WORDS	F
51	there	69	How	24	can't	26	he	24
52	out	67	Him	23	back	25	but	23
53	okay	66	If	23	up	25	got	22
54	hey	65	Think	23	got	24	see	22
55	our	65	Dad	22	hakuna	24	well	22
56	now	64	He	22	he's	23	right	21
57	if	63	Really	22	like	23	where	21
58	right	63	So	22	look	23	you're	21
59	going	62	About	21	matata	23	down	20
60	us	61	Can	21	one	23	have	19
61	he's	60	Go	21	right	23	he's	19
62	king	60	I've	20	as	22	now	19
63	simba	60	Out	19	get	22	we're	19
64	way	60	Right	19	ha	22	if	18
65	him	59	he's	18	if	22	brother	17
66	think	57	Carnival	17	little	22	can	17
67	about	about	Little	17	dad	21	can't	17
68	that's	56	Yeah	17	mufasa	21	eh	17
69	kenai	53	Okay	16	pumbaa	21	love	17
70	time	53	Rat	16	see	21	something	17
71	little	52	Show	16	time	21	there's	17
72	look	52	Want	16	will	21	time	17
73	one	52	Way	16	did	20	when	17
74	how	51	what's	16	going	20	about	16
75	really	50	look	15	him	20	fish	16

The fourth 25 most frequent words can be seen in table 4.

**Table 4.** Fourth 25 most frequent words of the movies

RANK	ALL MOVIES		UGLY DUCKLING AND ME		THE LION KING		BROTHER BEAR	
	WORDS	F	WORDS	F	WORDS	F	WORDS	F



76	we're	47	time	15	who	20	good	16
77	I've	46	we're	15	about	19	him	16
78	good	45	why	15	our	19	out	16
79	there's	45	would	15	think	19	wait	16
80	they	45	at	14	us	19	one	15
81	wait	45	been	14	now	18	really	15
82	who	45	could	14	they	18	spirits	15
83	back	44	good	14	wait	18	think	15
84	where	44	one	14	what's	18	brothers	14
85	dad	43	she	14	yes	18	from	14
86	tell	43	tell	14	from	17	going	14
87	yes	43	there	14	ingonyama	17	into	14
88	at	42	there's	14	tell	17	I've	14
89	love	42	yes	14	at	16	look	14
90	what's	42	you've	14	love	16	they	14
91	want	41	ah	13	where	16	want	14
92	did	40	ernie	13	why	16	change	13
93	why	why	our	13	good	15	how	13
94	bear	39	they	13	great	15	I'll	13
95	from	39	who	13	let	15	little	13
96	ugly	39	give	12	zazu	zazu	man	13man
97	ratso	38	ha	12	how	14	nothing	13
98	when	38	I'll	12	never	14	or	13
99	I'll	36	mean	12	that's	14	at	12
100	mean	36	own	12	there's	14	away	12

The frequency of a linguistic form is related to its perceptual and cultural salience. Discovering the most frequent words of a target

corpus can reveal which words inhabit a place of significance in the discourse.

Interestingly, from the total corpus of the movies, pronoun is the most dominant part (*you, I, it, me, that, this, we, my, your, our, us, him, they, who, he*) followed by determiner (*the, a, what, all, one*), preposition (*to, of, on, in, for, with, about, at, from*), conjunction (*and, but, so, if*), adverb (*no, up, not, just, here, well, yeah, back, where, yes, why, when, there, out, now, right, how, really*), The combination of “pronoun + auxiliary” (*I’m, It’s,*

*what’s, I’ll, there’s, you’re, he’s, that’s*), auxiliary (*is, are, don’t, was, can, can’t, did*), verb (*be, do, come, have, know, get, go, got, like, see, going, think, look, wait, tell, love, want, mean*), exclamation (*oh, okay, hey*), noun (*king, simba, way, kenai, time, dad, bear, ugly, ratso*), and adjective (*little, good*).

Regarding pronoun ‘you’ is the most frequent pronoun occurs in the corpus. The representation of ‘you’ can be seen in figure 1.

Figure 1. “You” appearing in concordance

```

you
22      on, don't. No. //Hey. Will you two knock it off? //That's
32      Okay, Denahi? //Whatever you say. //Okay, Ken... //So, what
47      our hearts and souls with all you know //Show us that in your
65      our hearts and souls with all you know //Show us that in your
72      back. //Kenai. //Kenai, are you excited about getting your
78      your fat head? //Make sure you get that basket tied up. /
89      our hearts and souls with all you know //Show us that in your
105     some of us beauty. //Kenai. //You nervous? //Excited. //You
107     //You nervous? //Excited. //You should be. It's a good one
131     I think it's really great. //You do? //Yeah. And I made you

```

However, semantic representation of verbs which is in the range of first 25-rank is paid more attention in this study. Table 1 informed us that the verb ‘be’

and ‘do’ meet the target. The semantic representation of the verb ‘be’ and ‘do’ can be seen in figure 2 and figure 3.

Figure 2. “Be” appearing in concordance

**be**

who /desperately wanted to **be a man**. //Get down. //What?  
spirits say, you'll always **be our baby brother**. //Well, wait  
/It's not a rock. It'll **be my totem**. //I'll probably get  
/Excited. //You **should be**. It's a good one. //Kenai, I  
a man, your actions **must be guided** by one thing. //Your  
actions, then one day you'll **be a man**, and we'll /place your  
/on that wall. //Just **be patient**, Kenai. //When you

a man. //Now you're trying to **be wise**. //I'm trying to follow from a mile away. //You must **be pretty embarrassed**. //Don't no way //you're going to **be able**... //Okay, so I'm thinking Come on, I'll show you. It'll **be great**. //I promise to help you nowhere else that I'd rather **be** //Tell everybody I'm on my way nowhere I would rather **be** 'Cause I'm on my way now //Just hang out. //Yeah, it'd **be fun**. //If the hunter was going /And I just can't wait to **be there** //Blue skies ahead // //And I just can't wait to **be home** //With the sun **beating** for him, I... //I wouldn't **be here**. //You have a brother up I was thinking now might **be a good time** for me to drive if it weren't for me, //you'd **be hanging** upside down. //Better the top every night. //Gonna **be harder** getting up there than you come back... //I won't **be coming** back. //What? Why not seeing friends again //I'd **be there** for you //I know you'd there for you //I know you'd **be** there for me, too //So come never forget //This has to **be** the most **beautiful** //The most /I see the way we used to **be** //Come on //Welcome to our family in the air. //Who's gonna **be** next? Come on. //Tug. I got buttercup. //This has got to **be** it. //Here you go, Koda. // the bushes and tells me to **be** real /quiet. //She says, "I no future //I know I can't **be** free //But I can't see another Kenai? //Sitka? //Koda, don't **be** afraid. It's me. //He needs you choose, you'll always **be** my little brother. //Did I say one? //Sure. This ought to **be** good? //Listen to me. I was more to see. //Than can ever **be** seen. //More to do. //Than can //More to do. //Than can ever **be done**. //There's far too much More to find. //Than can ever **be found** //But the sun rolling see, I... Well, I shall never **be** king. ///And you shall never new king. //And this'll all **be** mine? //Everything. //Everything //No, sire, you can't **be** serious... //This is so humiliating master, one day, you will **be** king. //Then you can chase those guessing games. //I'm gonna **be** King of Pride Rock. //Oh, goody All the more reason for me to **be** protective. //An elephant graveyard are we going? //It **better** not **be** anyplace dumb. //No, it's really savanna. //Your parents will **be** thrilled, //what with your **being** One day, you two are going to **be married**. //Yuck! //Eww! //I She's my friend. //Yeah, it'd **be** so weird. ///Sorry to bust

//When I'm king, that'll **be** the first thing to go. //Not afraid you're shaping up to **be** a pretty pathetic king, indeed the way I see it. //I'm gonna **be** a mighty king. //So enemies so little hair //I'm gonna **be** the main event. //Like no king //Oh, I just can't wait to **be** king. //You've rather a long that... //No one saying, "**Be** there" What I meant was... //Oh, I just can't wait to **be** king. //Everybody, look left and on the wing. //It's gonna **be** King Simba's finest fling. //Oh, I just can't wait to **be** king. //Oh, I just can't wait //Oh, I just can't wait to **be** king. //Oh, I just can't wait Oh, I just can't wait. //To **be** king. //I **beg** your pardon, madam checking out you will do will **be** to check out of here. //Oh, //I was just trying to **be** brave, like you. //I'm only I'm only brave when I have to **be**. //Simba, **being** brave //doesn't //Right. //And we'll always **be** together, right? //Simba, let that those kings will always **be** there to guide you. //And so that lousy Mufasa. I won't **be** able to sit for a week. //It's weren't for those lions, we'd **be** runnin' the joint. //Man, I successions. //Even you can't **be** caught unawares. //So prepare the chance of a lifetime. //Be prepared for sensational news sounds sordid. //But you'll **be** rewarded. //When at last I am deliciously squared. //Be prepared. //Yeah, **be** prepared //Be prepared. //Yeah, **be** prepared. //We'll **be** prepared //Yeah, **be** prepared. //We'll **be** prepared. For what? //For the la la. //Idiots! There will **be** a king! Hey, but you said.. Hey, but you said... //I will **be** king! //Stick with me, and you'll //It's great that we'll soon **be** connected. //With a king who'll //With a king who'll **be** all-time adored. //Of course the coup of the century. //Be prepared for the murkiest scam denial. //Is simply why I'll **be** king undisputed. //Respected and ambitions are bared. //Be prepared. //Yes, our teeth and and ambitions are bared. //Be prepared //You wait here. Your //If I told you, it wouldn't **be** a surprise now, would it? / weren't for you, he'd still **be** alive. //Oh, what will your to get bigger. //Maybe he'll **be** on our side. //That's the stupidest a lion around might not **be** such a bad idea. //So we're you wouldn't want me. //I'd **be** so tough and gamey and... / and... //Oh, Zazu, don't **be** ridiculous. All you need is

you. Everything's going to **be** okay. //Get her! Bite her head  
the king. May**be** I was gonna **be**, //but that was a long time  
can't decide. //Why won't he **be** //the king I know he is? //  
in love tonight //It can **be** assumed. //His carefree days  
past. //You said you'd always **be** there for me! //But you're not  
back? I'm not who I used to **be**. //Remember who you are. //  
will? //I will. It's gonna **be** dangerous. //Danger? Ha! I laugh  
pig. Yep, yep. //You could **be** a big pig, too! Oi! //Nala,  
us to death. //Then so **be** it. You can't do that. //I am  
You're alive? How can that **be**? //It doesn't matter. I'm home  
in violence? //I'd hate to **be** responsible for the death of  
weren't for you, Mufasa would **be** alive. It's your fault he's  
heat of a rolling wind. //Can **be** turned away. //An enchanted  
restless warrior. //Just to **be** with you. //And can you feel  
we're on our way. //You'll **be** sorry, Ratso! //I'll never work  
Taxi! Aw! //I seem to **be** having some trouble.....finding  
got it all wrong. //I'll **be** honest with you honey, can I  
was...that our baby would **be** brought up in the duck yard  
a rat is...could possibly **be** the father of /an egg? //Besides  
duck /yard...ugly as he may **be**. //But he's your son and you  
What sort of father would I **be** if I refused to **be** a mother  
would I **be** if I refused to **be** a mother /to my own son? //  
of my way and everything will **be** fine. //Number... //What's wrong  
from me?! //He wants you to **be** his father. //Oh, that's so  
This time tomorrow night I'll **be** out of here and on my way to  
little fellow, children can **be** so cruel. //Calling him a freak  
show! //Tonight was gonna to **be** the night! //What show? //Well  
to worry. //But don't. I'll **be** fine. //I was talking about  
//What a freak! //That has to **be** the ugliest duckling in the  
//This isn't going to **be** easy. //Okay, so it was easy  
me. //Forgot you? //Don't **be** silly my little gold-mine,  
creepy. //You don't have to **be** scared of the woods. //They  
live in the woods you should **be** worried about. //A-a! //Okay  
//Are we really going to **be** famous? //With your talent and  
//Dance! //This is gonna **be** huge. //Let's not wear ourselves  
you don't eat us, this could **be** you. //Please don't eat me!  
//You know, you wouldn't **be** the first rat who made it onto  
was the same the world would **be** a very boring place, right?



/But Dad, I don't know how to **be** a teenager. //It's easy. //  
 easy. //Just speak funny, **be** rude to your parents and fall  
 you but we've really got to **be** going. //But Dad... //Let's  
 for a while? //Oh That would **be** great. //Just until my wing  
 you make it I'll definitely **be** safe! //In that case...we're  
 anything happens to me you'll **be** heartbroken. //Sending his own  
 me then how are you going to **be** able to /dance in front of an  
 .. //I just thought you would **be** less... //I think the word you're  
 Sleep well? //You couldn't **be** happier, could you? //Whatever  
 big guy! //How can a rat **be** related to a cat? //Who cares  
 //We've come a long way to **be** here tonight and it wasn't easy  
 //I'm going on. //That has to **be** the ugliest //duckling in the  
 important guest. //You'll **be** waiting a long time if you expect  
 I guess by tomorrow it'll all **be** over for me. //There's, there's  
 me. //And if this is going to **be** our last night together, I don't  
 .. //On your knees //Don't **be** nervous, Ratso, it'll all **be**  
**be** nervous, Ratso, it'll all **be** over **before** you know it. //  
 ///What? //It was supposed to **be** my special day. //She forced  
 right, ...it's time for me to **be** with my own kind. //I mean you

**Figure 3.** “Do” appearing in concordance

**do**

That the things we **do** ///The choices we make //Give  
 it's really great. //You **do**? //Yeah. And I made you  
 basket. //Get lover boy to **do** it. //He's the one always  
 think love has anything to **do** with being a man? //A man  
 ouldn't just sit here and **do** nothing. //Kenai. **Do** n't upset  
 ma wouldn't just sit here and **do** nothing. //So, Kenai, you've  
 new perspective on things. /**Do** you see in black and white or  
**done** wrong. /But I didn't **do** anything wrong. //Tanana?  
 Tanana! /Wait. I didn't **do** anything wrong. //I **do** n't even  
 slow-like. // How did you **do** that? //I knew you had them  
 beaver. /No kidding, eh? //**Do** either of you know where the  
 were? /We understand. //You **do**? //Yeah, yeah. //You see,  
 / /Okay, here. //No, I'll **do** it myself. //Put it back. No  
 your head. /That was funny. **Do** it again. //**Do** n't you have

me? /That's what they **do**. //But it's not like him. /  
.. /Traps. //Come on. What **do** you say? //Sure you can take  
now? /Almost. //Just want to **do** "do g facing forward. " //Come  
it looks. /Just watch what I **do**. //Let's get a back seat or  
thith all the /time and... /**Do** you ever stop talking? //Look  
leave things alone. /What **do** you mean? //My brother's a  
see past my fat head. /So, **do** you really think //I have a  
Hold on. //Excuse me. //What **do** you want? //What is that? /  
/I know this place. //You **do**? //Yeah. The salmon run's not  
/Where are you? /**Do** n't **do** that. //Scared you, didn't I  
got to get out of here. /Why **do** they hate us, Kenai? //We're  
/There's nothing we won't **do** //Welcome to our family time  
/There's nothing we won't **do** //Welcome to our family time  
neck /I've ever met. //What **do** you expect from a little  
for him. /And before he can **do** it again, she stands up real  
the things I've **do** ne /I'd **do** anything within my power //  
happened. //You never let me **do** nothing. //Trample off. I said  
my new brother. //You can't **do** that. //Sorry, you've been  
covered in dew. //Now, why **do** you think I did that, eh? /  
/I **do** n't know what else to **do**. //Sitka. //Denahi. //Sitka  
can ever be seen. //More to **do**. //Than can ever be **do** ne. /  
play with your food? //What **do** you want? //I'm here to  
//What am I going to **do** with him? //He'd make a very  
//But I thought a king can **do** whatever he wants. //Oh,  
so clever /and all. //Just **do** me one favour. //Promise me  
I go with Simba? //Hmm, what **do** you think, Sarabi //Well...  
try, but only the king can **do** that. //Well, he's the future  
king. //Yeah, so you have to **do** what I tell you. //Not yet,  
think... //No one sayin', "**Do** this" Now, when I said that  
definitely out. //Free to **do** it all my way //I think it's  
only checking out you will **do** will be to check out of here  
I **do** n't know, Shenzi. //What **do** you think, Ed? //Just what I  
you... //The future king. //Do you know what we **do** to kings  
king. //Do you know what we **do** to kings who step out of their  
kingdo m? //Huh! //You can't **do** anything to me. //Technically  
kitty. //That was it? //Do it again. Come on. //Oh,  
and I shudder. //Mufasa! Ooh! **Do** it again. //Mufasa! Ooooh!  
What were we supposed to **do**? //Kill Mufasa? //Precisely

tiptoeing nearer. //And where **do** we feature? //Just listen to  
this is awful! //What'll we **do**? What'll we **do** ? //I'll go back  
/What'll we **do** ? What'll we **do**? //I'll go back for help,  
for help, that's what I'll **do**. //Dad! //Scar! //Brother.  
think? //What am I going to **do**? //Run away, Simba. //Run. Run  
So are we. //What'd you **do**, kid? Something terrible. /  
on, Timon. Anything we can **do**? //Not unless you can change  
things happen, and you can't **do** anything about it, right? /  
//My sorrow. //Oh, Zazu, **do** lighten up. //Sing something  
//I would never have had to **do** this with Mufasa. //What? What  
//It's the lionesses' job to **do** the hunting. //Yeah, but they  
gas. //Simba, what **do** you think? //Well, I **do** n't  
me! Huh? //Whoa! Jeez, why **do** I always have to save your.  
pleasure is all mine. //How **do** you... Whoa, whoa! Time out  
to know. //Of course, they **do**. Everyone thinks you're dead  
thinks you're dead. //They **do**? //Yeah. Scar told us about  
//No one needs me. Yes, we **do**. You're the king. //Nala,  
water. /Simba, if you **do** n't **do** something soon, everyone will  
//and there's nothing you can **do** about it. So why worry? //  
I suppose you know. //Sure **do**. You're Mufasa's boy. //Bye  
easy. //I know what I have to **do**, but going back means I'll  
//So what are you going to **do**? //First, I'm gonna take your  
okay! It's me! /**Do** n't ever **do** that again. //Carnivores! Oy  
gone back! //Gone back? What **do** you mean? //Hey, what's goin'  
to create a diversion. //What **do** you want me to **do** , dress in  
//What **do** you want me to **do**, dress in drag and **do** the hula  
me to **do** , dress in drag and **do** the hula? //Luau! //If you're  
swine. //All you have to **do** is get in line. //Are you  
//Then so be it. You can't **do** that. //I am the king. I can  
that. //I am the king. I can **do** whatever I want. //If you were  
It's your fault he's dead! //Do you deny it? No. //Then you're  
lie. //What are you going to **do**? //You wouldn't kill your own  
.. //Come on buddy, I can't **do** this on my own. //Huh! Then  
Wait a minute...what did you **do** with the city?! //He takes in  
//B... but you've gotta go! //Do you mind? //I'll give you  
in there?! //Okay, let's **do** this thing. //They're such a  
up! Now who are you and what **do** you think you're **do** ing with  
but that's about it. //Do you really expect us to

'Frankenzilla'. //Sure you **do**, she had feathers and wings  
//I remember her. //You **do**?! //Daphne? //Yeah. Nice girl  
wrong with you?! //What **do** you want from me?! //He wants  
/I've got some cleaning up to **do**. //Wow!? //Pretty beautiful  
know? It's what showbiz folk **do**. //Our little way of saying  
way of saying thanks. //Oh I **do** like a good show! //All  
a good show! //All chickens **do**. //Can't we have just one  
front Uhh? like a duck. //I **do**? //But from behind you've got  
But we **do** n't need luck. /I **do**. //Are you sure this is a  
the... //Well, well... what **do** we have here...? //I give you  
I knew you'd wait! //Wait? //Do you have any idea how long  
//Look, Dad! //Do you see them? Aren't they  
inches away! //All we have to **do** is get there. //My cousin  
there. //My cousin Ernie will **do** the rest, he's very big in the  
the biz. //Your cousin would **do** that for us? //Wow, he sounds  
get scared all you have to **do** have to **do** is cry out for /  
all you have to **do** have to **do** is cry out for /help and Ratso  
have a gift. //How many legs **do** you have? //Legs? //How many  
/sixteen? //No way! You can't **do** that! //That is soooo unfair  
wrong with you. //You... you **do**? //Yeah, //I've seen this  
for the winter and well. **do** you think I could tag /along  
Oh, It's easy. All we have to **do** is - //Woah! Woah! I was  
shots here. //But I - //I can **do** this. //Fine! ///Ha, It looks  
..?! //Aaagh Okay, fine, I'll **do** it! //But I'm warning you, if  
trap I'm really going to **do** /this you know! //Sure you are  
on, and if I ask you to **do** /something in future, you'd  
you'd better just darn well **do** it! //A-a... //A-a-a-a! Ugly  
they'll talk to you. //What **do** you think of Jesse? //I wish  
//I like her too. // /How **do** you like your sling? //Is it  
I'm waiting. //I... I can't **do** it here, I'd feel silly. //  
//Look, success is success, **do** you really think that once  
you out on stage wearing that **do** you? //But... this is my fur  
fur?! / //You **do** n't have to **do** this you know. //What **do** you  
to **do** this you know. //What **do** you mean? //Can't you see he's  
see he's using you? //What **do** you care! //You're the one who  
at me! //Wake up Ugly, **do** you really think he's putting  
and sees the monster that you **do**. //There it is! //Mmm. You  
the show... //Ha, ha, how **do** I look? //And have we got a

//I'm sorry... I just can't **do** it. //Ah come on! //Call that panic! //What are we going to **do**?! //Waste of time! //I can't Marvelous! Ah brilliant! //Do try to keep the place tidy. to swim for it. //I can't **do** it, //I'm afraid of the water ..MAKE ME MARRIED! //Don't **do** it Dad! //Whoa, whoa, whoa woah

### 3.2 The Classification of the Frequent Words Used in the Movie

The movies selected in this research includes three children movies. The display of the most frequent words is divided into 4 groups containing first twenty-five rank of the most frequent words. The comparison of each movie most frequent words is also included.

In the first group, it is dominated by pronoun (*you, I, it, me, that, this, we, my, your*), determiner (*the, a, what, all*), preposition (*to, of, on, in, for*), conjunction (*and*), adverb (*no*), combination of "pronoun + be" (*I'm, It's*), auxiliary (*is*), and verb (*be, do*).

In the second group, it is dominated by auxiliary (*are, don't, was, can, can't*), conjunction (*but, so*), preposition (*with*), adverb (*up, not, just, here, well, yeah*), combination of "pronoun + auxiliary" (*you're*), and verb (*come, have, know, get, go, got, like, see*), exclamation (*oh*) and pronoun (*he*).

In the third group, it is dominated by adverb (*there, out, now, right, how, really*), conjunction

(*if*), combination of "pronoun + auxiliary" (*he's, that's*), and verb (*going, think, look*), exclamation (*okay, hey*) and pronoun (*our, us, him*), noun (*king, simba, way, kenai, time*), adjective (*little*), determiner (*one*), preposition (*about*).

In the fourth group, it is dominated by adverb (*back, where, yes, why, when*), combination of "pronoun + auxiliary" (*what's, I'll*), combination of "adverb + auxiliary" (*there's*), verb (*wait, tell, love, want, mean*), exclamation (*okay, hey*), pronoun (*they, who*), noun (*dad, bear, ugly, ratso*), adjective (*good*), preposition (*at, from*), and auxiliary (*did*).

The corpus-based analysis of words in the three selected movies has shown how corpus-based approach to language analysis has proved its benefits. O'Keeffe, McCarthy and Carter (2007) proved that language taught on textbooks is frequently based on native speakers' intuition about how they use the language rather than the actual evidence of usage (p. 21). On the contrary, corpus can present



statistically proven evidence of the language actually used which explains the new approaches relying on corpora in language teaching field.

### 3.3 The Semantic Representations of the Most Frequent Words Used in the Movie

Based on the finding, the first group of the most frequent words are pronoun (*you, I, it, me, that, this, we, my, your*), determiner (*the, a, what, all*), preposition (*to, of, on, in, for*), conjunction (*and*), adverb (*no*), combination of "pronoun + be" (*I'm, It's*), auxiliary (*is*), and verb (*be, do*). In this finding, pronoun 'you' is the most frequent pronoun occurs in the corpus.

Based on the concordance in figure 1, the pronoun 'you' indicate some effects:

1. Pronoun 'you' make the situation seem as though it is directly addressing the listener, making it more personal and more likely for the speaker to respond.
2. When the speaker is addressed directly with the pronoun 'you', responsibility for the issue can be shifted to the listener, for example: "Will **you** two knock it off?". The listener is made to think about his or her personal responsibility.

3. Similarly, When the speaker is addressed directly with the pronoun '*I, it, me, that, this, we, my, your*', the listener can be immediately directed to respond. Therefore, it may indicate that in spoken language, by using 'pronoun' there will be an intimate interaction between the speaker and the listener.

In English teaching context, it gives a significant information that speaking class can be activated by manipulating pronoun as frequent as possible. Even only the use of pronoun 'you' or 'he' while pointing a student, it can be very meaningful.

Closely studying the concordances lines of 'be' that work is often preceded by to (to become or to work as) or auxiliary verbs such as 'will', 'must' should' and 'gonna'.

Based on the concordance in figure 2, the verb 'be' is followed by five types of word:

1. Followed by noun which indicates to become something or someone:  
*wanted to be a man*  
*you'll always be our baby brother*  
*It'll be my totem*
2. Followed by adjective:  
*Now you're trying to be wise.*  
*You must be pretty embarrassed.*  
*Yeah, it'd be fun.*

3. Followed by adverb:  
*And I just can't wait to be there*  
*And I just can't wait to be home*  
*I wouldn't be here.*
4. Followed by present participle:  
*you'd be hanging upside down.*  
*I won't be coming back.*  
*we'd be runnin' the joint*
5. Followed by past participle:  
*Than can ever be done.*  
*Than can ever be found.*  
*But you'll be rewarded.*

Further analysis showed that the second most frequent verb are is 'do'. Based on the concordance lines, the verb 'do' indicates some meanings:

1. to perform, take part in or achieve something  
*But I didn't **do** anything wrong.*
2. to treat someone well or badly  
*I didn't **do** anything wrong.*
3. connected with  
*think love has anything to **do** with being a man?*

By showing how corpus can influence the preparation of tests, textbooks, grammar books, dictionaries, classroom activities and in addition to syllabus design. Johansson (2009) is strongly arguing

for the effective relevance of corpora in language teaching. Furthermore, frequency data combined with lines of concordances that expose the verbal environment allow great opportunities for linguistic research. Corpus tools have contributed in discovering the behaviour of various lexical and grammatical features. Thus, immensely influencing language teaching pedagogy.

#### 4. Conclusion

The corpus-based analysis of words in the three selected movies has shown how corpus-based approach to language analysis has proved its benefits. It proved that based on this finding, pronouns are the most frequent vocabulary used in the movies. The domination of pronouns overrides nouns in the position of subject and object. It might give important information of the position of pronouns in real context and situation and thus its portion in language teaching should be taken into account.

Concerning the semantic representation of the words, it is informed that the use of the most frequent words used in the selected movies such as pronoun 'you', verb 'be' and "do" have an important implication in the conversation. For example, the use of pronoun 'you' indicates an intimate interaction and

easy conversation thus can make the situation more personal and more likely for the speaker to respond. The use of 'be' which indicates effective use of 'be' grammatically. Therefore, this finding may indicate that in spoken language, by prioritizing 'pronoun', 'be' and verb 'do' there will be an intimate interaction between the speaker and the listener.

The present study suggests that the next researchers can analyse other corpus with larger scale and may focus on other aspects of vocabulary instead of pronouns. They can analyse more movies, English text book or English test items for students in Indonesia which emphasizes on, for example, adjective or verb.

The result of this research can be also served as an important guide for preparing suitable vocabularies those go frequently with pronouns and how to find suitable method to familiarize the students with active use of pronouns in natural and real context. Further, English teachers should base their vocabulary material on the importance of word choices and how they use them effectively in the classroom thus the words frequency and their semantic representation should be taken into account.

Further, the use of pronouns can be of vital consideration in

creating good material for the students, especially for beginners focusing on subjects related to similar movies.

Curriculum and material developers can also use the method in this study to provide the students with suitable vocabularies beside pronouns. It may as well be served as guidance for preparing material which is based on context and appropriate for the students.

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