

## **Lexical Enrichment Through Cartoon: A Psycholinguistic Study on English Vocabulary Development**

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**Abstract** - Language acquisition is a dynamic process, especially during the formative years of childhood. This research delves into the depths of psycholinguistics to explore the effectiveness of using cartoons as a dynamic tool in enhancing lexical enrichment in the development of English vocabulary. The study aims to ascertain the influence of cartoons on the development of students' English vocabulary using psycholinguistic theory. This research adopts a qualitative approach. The data for this study pertain to the development of students' English vocabulary, with cartoons serving as the primary source of data. Data were collected through participant observation, with the researcher observing students' language acquisition and lexical mastery in the classroom. Additionally, interviews were conducted with students and English language teachers regarding the enhancement of students' English vocabulary acquisition, employing the recording technique. Once the data were collected, the researcher transcribed the speech data into written form, documenting the vocabulary acquired by students after watching cartoons. Subsequently, the data underwent reduction, classification, and analysis. The results of this study indicate several influences of cartoons on the development of students' language skills, including enhanced understanding of the English language, acquisition of new vocabulary, improved listening skills, introduction to culture and context, enjoyable learning experiences, comprehension of expressions and emotions, and the cultivation of speaking skills. Consequently, cartoons can be considered valuable learning aids, although it is advisable to use them in conjunction with more structured learning methods, such as English courses, textbooks, or tutors, to achieve more optimal learning outcomes.

**Keywords:** Psycholinguistic study, Cartoon film, English vocabulary development, Lexical enrichment

## I. INTRODUCTION

Language acquisition is a dynamic process, particularly during the formative years of childhood. This article delves into the fascinating intersection of psycholinguistics and vocabulary development, focusing on the role of cartoons in enriching lexical knowledge in the English language. *Film kartun* (cartoons) represent an art form and audiovisual entertainment that utilizes moving images, produced both traditionally and with modern animation technology. In contemporary times, cartoons not only serve entertainment purposes but also function as a creative medium to convey messages, depict reality, or communicate complex ideas through visually captivating moving images. Michael Rabiger, with his cinematographic expertise, presents films that not only entertain but also invite viewers to contemplate deeper meanings.

According to Palapah and Syamsudin (1986), films serve as a medium that combines words and moving images in a captivating manner. Wibowo, with his skill, turns film into a means to convey diverse messages to the general audience through captivating visual narratives. In his "Animation Film Concept", Roy Madsen reveals that animation is not just art but also a technique and process involving lifelike impressions and movement on initially lifeless or static objects. He explains that animation creates an illusion that deceives the human eye, aligning with the "Persistence of Vision" theory. This theory posits that the human eye can still capture the image of a moved object, proving that a rapid sequence of still images can form the basic concept of animation creation.

Ibiz Fernandez explains that animation involves recording and playing back a series of static images to create the illusion of movement. According to him, cartoons or animations consist of meticulously filmed images, creating a seamless impression of movement in the film. Organizing them according to the storyboard ensures the creation of a complete animated film. Meanwhile, I Dewa Putu Wijaya states that cartoons or animations create a fantasy of motion through a series of images depicting changes in position with a humorous touch, often related to ongoing political contexts. Based on the above explanations, it can be

concluded that the allure of cartoons can be utilized as a medium that goes beyond mere entertainment, shaping language understanding, and providing a creative platform for complex ideas. Additionally, cartoons can be beneficial as a language acquisition tool, especially during childhood.

Vocabulary, as a collection of words in a language, plays a crucial role in an individual's language proficiency. The more abundant one's vocabulary, the more skilled they become in speaking, listening, and writing. Vocabulary is a key element in mastering a language, encompassing the ability to speak, listen, and write. To enhance the English vocabulary of students, an effective method can be employed through watching animated films, particularly such as the movie "Up". This film not only captivates with captivating visuals but also features language tailored for children's comprehension. The animated film "Up" narrates the adventure of Carl Fredricksen, an elderly widower, and Russell, an enthusiastic young boy. By tethering thousands of balloons to his house, Carl embarks on a journey to fulfill his dream of exploring the wilderness of South America and keeping a promise to his late wife, Ellie. Directed by Pete Docter and Bob Peterson, the film, produced by Pixar Animation Studios and released by Walt Disney Pictures, not only entertains but also presents language suitable for the linguistic development of English students.

Everyday communication often relies on simple sentences, also known as expressions. The film "Up" provides numerous examples of commonly used simple expressions, such as "Let's go get it" and "Go ahead". The use of these simple expressions is a crucial teaching tool in English language learning, making it easier for students to practice and apply easily remembered sentences, especially in daily life. The film not only offers visual entertainment but also makes a tangible contribution to the development of students' English vocabulary, introducing a variety of simple expressions applicable in everyday communication.

Cartoons have a significant positive impact on facilitating English language acquisition, particularly in terms of comprehension, vocabulary expansion, and listening skills development. In this context, cartoons provide

several valuable benefits contributing to language development, including: (1) Clear and easily understandable use of English in dialogues and narratives, enriching understanding of sentence structures and expressions; (2) Exposure to new vocabulary through images supporting words, enhancing the audience's word richness; (3) Improved listening skills through familiarity with intonation, accents, and speaking speed in English; (4) Additional understanding of social and cultural contexts through reflections in cartoons; (5) English language learning through entertainment, creating enjoyable learning experiences; (6) Understanding of emotional expressions through characters in cartoons, associating them with relevant vocabulary; and (7) Practice and improvement of speaking skills through character imitation, engaging in conversations, and repeating specific dialogues. Therefore, cartoons can be considered valuable learning aids, although it is advisable to use them in conjunction with more structured learning methods, such as English courses, textbooks, or tutors, to achieve more optimal learning outcomes.

So far, there has been no research that is entirely in line with this topic. In exploring insights from various previous opinions, the author summarizes some relevant studies. Arofa's research (2005) found that the influence of cartoons can enrich vocabulary and improve children's speaking skills. Yusri and Ritmi's study (2013) investigated the impact of cartoons on language acquisition in children. This research shares the same subject of television's influence on language acquisition in children, but differs in the focus on enriching lexical knowledge in English vocabulary acquisition among students. Maretsya's study (2013) focused on introducing English vocabulary through animated picture media in TK Rafflesia Indah Kota Bengkulu. This research is relevant in terms of the media used for English language acquisition, namely, media. The difference lies in the research focus and the type of media used. Arsanti's study (2014) explored the second language acquisition process. While having the same goal of language acquisition, the difference lies in the research focus and the media used.

Trinowismanto's research (2016) discovered the development and first language acquisition in children aged 0-3 years, covering aspects of phonology, morphology, syntax, and

diction. The similarity is in the goal, while the difference is in the research focus. Ula's study (2019) on the influence of animated film media on vocabulary development in 4-5-year-old children in kindergarten shares similarity in the use of learning media, while the difference lies in the research focus, theory, and research methods used. Marguri & Pransiska's research (2021) on early childhood English language development, focusing on vocabulary, word articulation, body language, and simple expressions, is similar in using learning media, with differences in research focus and theory. Suryanti, Saud, Rachman, Muta'allim, & Amiruddin's study (2023) on Semantic Language Skills in 2-Year-Old Children: A Case Study of Universal Substantive Acquisition at Kampung Baru has the same goal of language acquisition, with differences in research focus, object, and research location.

In the context of language research, various studies have been conducted by Muta'allim, Sofyan, & Haryono (2020); Salikin, Muta'alim, Nawawi, Alfani, Ghaffar, & Wafi (2021); Muta'allim, Alfani, Hosaini, & Sayfullah (2021); Muta'allim, Alfani, Mahidin, Agustin & Wicaksi (2021); Sofyan, Yudistira, Muta'allim, Alfani & Ghaffar (2022); Yudistira, Muta'allim, Nurcaya, Julhadi, & Pattiasina (2022); Sofyan, Badrudin, Fitriani, & Muta'allim (2022); Irsyadi, Fitriyah, Hanifiyah, & Muta'allim (2022); Sofyan, Firmansyah, Muta'allim, Solissa, & Rosikh (2022); Yudistira & Muta'allim (2023); Mahardhani, Nawiruddin, Jalaluddin, Julhadi, & Muta'allim (2023); and Julhadi, Muta'allim, Fitri, Efendi, & Yahya (2023).

Based on several studies, there hasn't been specific research addressing lexical enrichment through cartoons: a psycholinguistic study on English vocabulary development. Therefore, this research is relatively new, and there is still room for further exploration. Additionally, this study contributes to the field of learning media. Based on the background above, which focuses on the influence of cartoons on the development of English vocabulary in students, the research question is: How does cartoon film affect the development of English vocabulary? To address this research question, a psycholinguistic theory is needed. Etymologically, the term "psycholinguistics" refers to the combination of "psychology" and "linguistic", representing two disciplines with different procedures and methods. Despite standing independently, both

disciplines have a common research focus on language as a formal object. Although their material objects differ—linguistics examines language structure, while psychology focuses on language behavior and processes—there are similarities in the aspects of their research objects analyzed with similar approaches and goals, albeit based on different theories. Despite the commonality in research results, significant differences cannot be ignored. Therefore, the need for collaboration between these two disciplines is acknowledged as a crucial step toward achieving more profound and beneficial research results. Psycholinguistics aims to unravel the psychological processes that occur when someone utters words or sentences during communication and how humans acquire language abilities.

From a theoretical perspective, the main goal of psycholinguistics is to find a language theory that is acceptable in the linguistic domain and can explain the nature of language and its acquisition processes from a psychological perspective (Chaer, 2009). Psycholinguistics delves into the intricate interplay of psychological and cognitive factors shaping language acquisition. A pivotal facet of this process is vocabulary development, with cartoons emerging as a potent influencer. Vibrant visuals and captivating narratives make cartoons robust linguistic stimuli, ensnaring young minds and providing a rich context for language learning. The amalgamation of auditory and visual elements in cartoons cultivates a multisensory learning experience, elevating the retention and comprehension of words. As characters traverse diverse scenarios, children not only encounter a spectrum of words in context but also grasp their nuanced usage in varied situations. Repetition, strategically woven into cartoons for humor or storytelling, becomes a valuable mechanism for reinforcing vocabulary.

Psycholinguistic research underscores the critical role of cognitive engagement in language learning, with cartoons, inherently entertaining, adeptly seizing a child's attention and sustaining cognitive involvement. The emotional bonds formed with cartoon characters amplify word retention, leveraging emotions as catalysts in memory formation. Cartoons serve as gateways introducing children to an array of characters, settings, and scenarios, thereby expanding their word associations. For instance, a zoo-themed cartoon introduces terms related to

animals, habitats, and interactions, enriching a child's semantic network. The impact of cartoons on vocabulary development can be further magnified through parental participation. Parents can leverage cartoon viewing as an avenue for extended learning, fostering discussions on new words and reinforcing their meanings in everyday contexts. While cartoons significantly contribute to lexical enrichment, maintaining a balance in screen time and ensuring exposure to diverse language sources is imperative. Emphasizing content quality, educational cartoons with meticulously crafted language input wield a more positive influence on vocabulary development.

## **II. RESEARCH METHOD**

This research adopts a qualitative approach. The data for this study pertain to the development of students' English vocabulary, with cartoons serving as the primary source of data. Data were collected through participant observation, with the researcher observing students' language acquisition and lexical mastery in the classroom. The simak method is a way of obtaining data by comprehending the use of language, both oral and written (Mahsun, 2005). The technique subsequently employed is the basic note-taking technique, used as the final advanced technique in the simak method. The researcher records relevant data that align with the research objectives and goals. The recording technique involves noting down the words spoken by the research subjects. Additionally, interviews were conducted with students and English language teachers regarding the enhancement of students' English vocabulary acquisition, employing the recording technique. After the data were collected, the researcher transcribed the speech data into written form, documenting the vocabulary acquired by students after watching cartoons. Subsequently, the data underwent reduction, classification, and analysis. Subsequently, the results of the analysis are interpreted by referring to relevant psycholinguistic theories.

## **III. RESULTS AND DISCUSSION RESULTS**

The results of this research indicate that animated cartoons can have a positive influence on the acquisition of the English language, particularly in terms of comprehension, vocabulary, and listening skills. The following

are some effects of animated cartoons on the acquisition of English vocabulary:

1. Improved English Comprehension: Animated cartoons often use easily understandable English, both in dialogue and narration. This aids viewers in understanding English sentence structures and expressions naturally.
2. New Vocabulary: Through animated cartoons, viewers can be exposed to new vocabulary. Images that support words help viewers associate the meaning of words with visual context, enriching their vocabulary.
3. Enhanced Listening Skills: Listening to English used in animated cartoons can help viewers improve their listening skills. They become accustomed to the intonation, accents, and speaking speed commonly found in the English language.
4. Introduction to Culture and Context: Animated cartoons often reflect different cultures and customs. This can provide additional insights into the social and cultural context in which English is used.
5. Learning While Having Fun: Animated cartoons are usually designed to be

entertaining. Through entertainment, viewers can learn English without feeling burdened, creating an enjoyable learning experience.

6. Understanding Expressions and Emotions: Characters in animated cartoons often express emotions clearly through body language, facial expressions, and voice intonation. This helps viewers understand various expressions and associate them with relevant vocabulary.
7. Development of Speaking Skills: Watching animated cartoons can assist viewers in practicing and enhancing their speaking skills by imitating how characters speak, engaging in conversations, or even repeating some dialogues.

Based on these findings, it is important to note that animated cartoons should be integrated as supplementary learning tools rather than the sole source for learning English. Combining the use of animated cartoons with more structured learning methods, such as English courses, textbooks, or tutoring, can yield more optimal learning outcomes. Here are some examples of simple sentences or expressions used in the animated *film Up*:

**Table 1. English Vocabulary in the Cartoon Up 2009**

Vocabulary	Meaning	Vocabulary	Meaning
What are you doing?	Apa yang sedang kau lakukan?	Where are we?	Dimana kita?
Come on! Let's go get it	Ayo kita ambil itu	Don't worry	Jangan khawatir
What's Wrong?	Ada apa?	It's so beautiful	Ini sangat indah
Go ahead	Ayo ambil	Climp up!	Memanjatalah!
No, I am going fine	Tidak, aku baik baik saja	Harry up!	Kita harus cepat
It is serious	Ini serius	I am tired	Saya lelah
I will do it	Aku akan melakukannya	Don't be afraid	Jangan takut
Morning Gentlemen	Selamat pagi tuan tuan	Want to more?	Mau lagi?
You ready to go?	Apakah anda siap untuk berangkat?	It's okey	Tidak apa apa
So long boys	Sampai jumpa anak anak	It is impossible	Itu mustahil
Please let me in!	Aku mohon biarkan aku masuk	Don't touch that	Jangan sentuh itu
Oh alright, you can come in	Oh baiklah, kau bisa masuk	Wait minute	Tunggu dulu

Look at this stuff	Lihatlah barang barang ini	Who are they?	Siapa mereka?
Hei look! building	Lihat! gedung	I know	Aku tau
Wow, this is a great	Waw ini hebat	Where are you?	Dimana kamu?
That's nice kids	Itu bagus nak	Good Afternoon	Selamat sore
What happen?	Apa yang terjadi?	Hungry?	Apakah kamu lapar?
How much longer?	Berapa lama lagi?	Would you like to?	Apakah kau mau?
Hang on!	Bertahanlah!		

The table 1.1 presents English vocabulary and their corresponding meanings as spoken in the cartoon “Up” (2009). The phrases cover a variety of situations, from casual conversations to more specific expressions used in the movie.

The translations provide an understanding of the context in which these phrases are used, adding a layer of comprehension to the language used in the cartoon.

**Table 2 Acquisition of English Vocabulary**

No	Vocabulary	Meanings	
		Textual	Contextual
1	Come on! Let's go get it	Ayo! Mari kita ambil itu.	Ayo kita ambil itu
2	What's Wrong?	Apa yang salah?	Ada apa?
3	Go ahead	Lanjutkan	Ayo ambil
4	It's so beautiful	Ini sangat cantik	Ini sangat indah
5	Harry up!	Cepat!	Kita harus cepat
6	Morning Gentlemen	Selamat pagi, Saudara-saudara	Selamat pagi tuan tuan
7	So long boys	Sangat panjang, anak-anak	Sampai jumpa anak anak
8	Wait minute	Tunggu sebentar	Tunggu dulu
9	Wow, this is a great	Wow, ini bagus sekali	Waw ini hebat
10	That's nice kids	Bagus sekali, anak-anak	Itu bagus nak
11	How much longer?	bagaimana lebih panjang?	Berapa lama lagi?
12	Hang on!	Tahan!	Bertahanlah!

The table 1.2 presents a collection of English vocabulary expressions along with their textual and contextual meanings. The “Textual Meanings” column provides the literal translation or interpretation of the vocabulary, while the “Contextual Meanings” column offers the intended or commonly used meanings within a specific context. This compilation aims to aid in the acquisition of English vocabulary by illustrating how certain phrases are used both in isolation and within sentences or situations.

## DISCUSSION

### Data 1: Come on! Let's go get it

The expression “Come on! Let's go get it” is not just a common phrase in everyday English; it carries the dynamics of invitation, motivation, and collaborative spirit. The phrase “Come on!” is more than just a call; it serves as an urging to act or move promptly. In this context, the expression conveys a deep desire to

promptly achieve a goal or head towards a specific place. Meanwhile, the phrase “Let's go” becomes a kind of familiar invitation, projecting a willingness to collectively pursue a specific action or achievement. In the context of this sentence, “Let's go” is a call to do something with enthusiasm, inviting others to actively participate. The phrase “get it” becomes central in determining meaning and purpose. In many cases, “get it” reflects the ambition to attain or obtain something, whether concretely or abstractly. In the context of this sentence, “get it” encourages taking initiative and achieving goals together.

Textually, “Come on! Let's go get it” can be translated as “Ayo! Mari kita ambil itu”, but its meaning goes beyond words. However, if the expression is interpreted word by word, the meaning will significantly differ. For example, the word “Come” means to come, “On” can be interpreted as on/fire, “let's” means let us, “go”

means to go, and “get it” means to take or obtain it. In the animated film “Up”. This expression is uttered with profound meaning by the character Ellie to Carl Fredricksen when they are about to retrieve a balloon with emotional significance at their old house where they first met. Thus, the sentence contains more than just words; it creates a spirit, motivation, and emotional bonds that color the specific context of the conversation or situation.

### **Data 2: What’s wrong?**

The phrase “What’s Wrong?” arises in moments when a character observes or senses something unusual or peculiar, perhaps during unexpected events or when someone appears confused facing a problem. This sentence portrays an expression of concern or attention towards uncommon situations, indicating an emotional response to circumstances that require further explanation or action. Although the sentence “What’s Wrong?” translated in the text as ‘Apa yang salah?’. Its context allows for an interpretation as “Ada apa?”. Signifying the flexibility of the phrase in various contexts, both in everyday friendships and more serious situations. Therefore, the sentence “What’s Wrong?” carries a meaning that aligns with specific situations. Thus, in the animated film “Up” (2009), the phrase “What’s Wrong?” is not just interpreted as “apa yang salah?” but can also be understood as “ada apa” or “apa yang terjadi?”.

### **Data 3: Go ahead**

In the animated film “Up”, there are simple expressions that can serve as learning material to expand students’ vocabulary, such as the phrase “Go ahead”, interpreted as “Let’s take it”. This sentence emerges in the context where a character grants permission or encouragement to another to proceed with or undertake a specific action, particularly in scenes involving movement or subsequent actions. The phrase “Go ahead” is used as a positive instruction that encourages action or movement. In the film, it may refer to a moment when a character is allowed to proceed or engage in something without hindrance. This sentence illustrates the storyline dynamics where a character gives permission for actions or decisions to unfold. Although literally, the word “Go” means “pergi”, and “ahead” means “di depan”, the meaning in this context is “ayo ambil” In language learning, it’s crucial to understand

meaning in specific contexts, and in this case, the phrase “Go ahead” is interpreted as “ayo ambil” not “lanjutkan” or “duluan”. Thus, contextual understanding of the sentence “Go ahead” in the animated film “Up” (2009) implies “ayo ambil”.

### **Data 4. It’s so beautiful**

The sentence “It’s so beautiful” in the film “Up” (2009) reflects not only an expression of admiration for beauty in a literal sense but also an emotional expression that adds depth to the audience’s experience. In the context of this film, the sentence is likely to occur when a character witnesses breathtaking scenery or undergoes an extraordinary emotional moment. This phrase, commonly used to convey appreciation for beauty, is carefully selected with positive and descriptive words that mirror the character’s intense feelings toward the observed object or situation. Understanding this sentence heavily relies on the visual context within the film, whether it’s a stunning natural landscape, captivating artwork, or an emotional moment that triggers this expression.

Beyond being a mere description of beauty, the use of this sentence aims to evoke emotional appeal to the audience. Expressing admiration for beauty creates an emotional bond between the audience and the unfolding story. In the context of characterization, this sentence is employed to reveal a softer or more sentimental side of the character uttering it, adding depth to character development and showcasing a human aspect. Textually, the sentence “It’s so beautiful” translates to “Ini sangat cantik” in Indonesian. However, in its context, it is not just interpreted as “Ini sangat cantik” but also as “Ini sangat indah”. The emphasis on beauty extends beyond the physical object to include politeness and the gentleness of a person. Thus, this sentence not only provides a visual depiction but also implies emotional depth and characterization dimensions within the film.

### **Data 5: Morning Gentlemen**

The phrase “Morning Gentlemen” etches a distinctive mark on the character and exposes a style of language that defines the character. Intentionally chosen, this phrase not only imparts a unique touch to the character but also depicts specific dimensions of the individual uttering these words. As a part of “Up” (2009), this phrase can serve as a formal greeting, celebrating touches of elegance and etiquette

within the storyline. The phrase “Morning Gentlemen” has the ability to draw back the curtains on interactions between characters in the morning, presenting a light, formal, or even humorous atmosphere depending on the context. Its meaning can closely relate to the visual and narrative elements in the film world. Textually, the phrase “Morning Gentlemen” is translated as “Selamat pagi tuan-tuan”, expressing an intent to maintain a formal impression in line with cultural context. However, cultural context also allows for alternative interpretations, such as “selamat pagi laki-laki jentel” or “selamat pagi laki-laki lembut”. In the context of the film “Up” (2009), this phrase depicts familiarity with the greeting “Selamat pagi saudara-saudara”, subtly altering its meaning in accordance with the dynamics of the story. Thus, not just as a daily greeting, the phrase “Morning Gentlemen” in the context of animation creates layers of character, builds an atmosphere, and provides clues about social and cultural norms within the storyline.

#### **Data 6: So long, boys**

The phrase “So long, boys” serves as a simple expression uttered by the character Carl Fredricksen to the two caretakers from the nursing home who are coming to fetch him. At that moment, Mr. Fredricksen has lifted his house into the sky using balloons. Here, “So long, boys” is interpreted as “Goodbye, kids”. This straightforward expression depicts a departure that is both distant and prolonged between the characters. Mr. Fredricksen follows it up with the line “I’ll send you a postcard from Paradise Falls”, indicating a moment of parting or separation. The use of the word “boys” imparts an informal tone and may refer to a group of friends or colleagues, possibly children or individuals close in the story’s context. The phrase “So long, boys” reflects a specific language style, characteristic of a character who speaks casually or with enthusiasm. It also contributes to characterizing the person uttering it. This phrase carries emotional depth, often used in sentimental farewell contexts, particularly when a character is leaving or parting ways with close friends or associates.

The phrase “So long, boys” has the potential to create a distinctive tone, depending on the context of its usage. It can convey a spirited expression, simplicity, or carry deeper meanings depending on the story’s situation. Understanding the sentence is closely tied to the

visual context in the film, possibly occurring in a specific location or under particular circumstances that reinforce the conveyed sense of farewell. Textually, when each word of the phrase “So long, boys” is interpreted, it translates to “sangat panjang, anak-anak” in Indonesia. However, in context, the phrase is understood as “Sampai jumpa, anak-anak”. This showcases an effort to maintain a polite farewell tone in Indonesian. Thus, in the animated film “Up” (2009), the phrase “So long, boys” goes beyond being a literal farewell expression; it carries emotional nuances, contributes to character development, and helps build the story’s atmosphere.

#### **Data 7: Wait a minute**

The phrase “Wait a minute” emerges when someone asks another person to wait for a moment or to delay. It is often used when there is a need to provide additional instructions before proceeding further. This expression indicates that there is something that requires attention or additional information that will be given shortly. Such situations may arise when a character is planning something, giving instructions, or requiring special attention to a particular matter. Understanding the meaning of this phrase depends heavily on the context of the scene in the film. Characters might use this expression to pause a specific action, provide time for further consideration, or offer additional guidance before moving forward. Although literally, the phrase “Wait a minute” can be translated as “Tunggu sebentar,” which is more formal, in its context, it is more fittingly translated as “Tunggu dulu,” conveying a more informal tone. Thus, in the animated film “Up” (2009), the phrase “Wait a minute” not only means “Tunggu sebentar” but leans more towards “Tunggu dulu,” adding an informal and dynamic nuance to the instruction.

#### **Data 8: How much longer?**

The sentence “How much longer?” depicts an expression of anxiety or discomfort related to the future, reflecting impatience or anticipation for something expected. Its meaning heavily depends on the contextual narrative in the film, where the character uttering it might be undergoing a specific period of waiting or uncertainty. This phrase literally inquires about the duration or length of a particular condition, such as waiting, a journey, or a specific process. The use of this sentence in the animated film



“Up” (2009) not only mirrors the literal meaning of its vocabulary but also conveys a message about the constraints of time, discomfort, or uncertainty. The way this sentence is pronounced can determine the desired tone, possibly with an anxious, curious, or tired intonation, adding an additional layer to the story context.

In terms of text, the sentence “How much longer?” if interpreted word by word, does not conform to proper language usage and is not aligned with the context. The word “how” means “bagaimana” in Indonesian, “much” means “banyak,” and “longer” means “lebih panjang”. Consequently, the phrase “How much longer?” would be translated as “bagaimana banyak lebih panjang”, making it nonstandard or imperfect. However, in context, the sentence “How much longer?” is translated as “Berapa lama lagi?” in Indonesian. This reflects an effort to preserve the meaning and nuance of the question about duration in the Indonesian language. Thus, even though literally the sentence “How much longer?” does not adhere to the rules of the Indonesian language, in the context of the film, it effectively conveys the meaning of the characters and situations.

#### **Data 9: Hang on!**

The phrase “Hang on” is often used as an expression of support or encouragement, especially in challenging or difficult situations. The word “hang” carries connotations of perseverance and resilience. This sentence emerges in the context of a story where characters are confronted with situations that demand courage, resilience, or extra patience. A better understanding of the meaning of “Hang on” is highly dependent on the visual context within the film, where the character uttering it may be facing obstacles or challenges that require steadfastness. The use of this sentence can also be perceived as a command or directive to other characters to stay strong or endure in specific situations.

Textually, the phrase “Hang on” can be literally interpreted as “menggantung di atas”. The word “hang” means “menggantung” and “on” means “di atas”. However, in context, the phrase can be understood as “bertahanlah” or “tunggu”. It reflecting the flexibility of its meaning depending on the situation in which it is used. This flexibility arises from how the phrase is spoken and how characters respond to it, including facial expressions and body

language, which can provide additional nuances and determine a deeper interpretation. In the animated film “Up” (2009), “Hang on” carries the meaning of courage, resilience, and spirit in facing challenges. The context of its use and the way characters respond to this expression provide a richer understanding of the evolving situations in the story. For example, when Mr. Fredricksen says “Hang on” to Russell after they crash from his balloon house near Paradise Falls, the phrase is interpreted as an instruction to endure. This expression serves as a simple yet powerful example that can be applied in everyday communication, aiding in the expansion of students’ vocabulary while conveying profound meanings.

#### **IV. CONCLUSION**

This psycholinguistic exploration highlights the influential role of cartoons in lexical enrichment during the developmental stages of language acquisition. As children approach school age, their phonological abilities have reached a comprehensive level, allowing them to distinguish semantic features and categorize the objects they encounter. Moreover, they can symbolically represent concepts through symbolic play, imitation, mental imagery, and the creation of images. Preschoolers not only grasp vocabulary and grammar but also exhibit the capability to use language in diverse social contexts. The impact of first-language films on their language development is considerable, as they engage in imitation, replicating sequences of words, phrases, and sentences from the films. Additionally, a process of word generalization occurs due to their limited knowledge and vocabulary. Parents play a crucial role in facilitating language acquisition for children. Selecting content that supports language development is imperative. While this article focuses on three animated films, further research could encompass a broader range of films influencing language acquisition in children. Consequently, a deeper understanding of the profound influence of films on children’s language development can be achieved.

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