LINGUISTIC NEOCOLONIALISM IN THE CREATIVE INDUSTRY: CASE STUDY OF THE FILM OOTD: OUTFIT OF THE DESIGNER

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Abstract

This research analyzes the phenomenon of linguistic neocolonialism in the Indonesian creative industry with a case study of the film OOTD: Outfit of The Designer and its implications for English language learning. The study illuminates how the employment of English in film functions not solely as a medium of communication but also as a symbol of modernity, social status, and access to the global market. This study identifies that phenomena such as code-switching, code-mixing, and the predominance of English technical terms are indicative of power dynamics within the creative industry, thereby influencing individuals' language attitudes. Within the domain of English language acquisition, the study suggests that instrumental motivation plays a pivotal role in enhancing Willingness to Communicate (WTC) among learners. However, the study also notes that the preeminence of English can, in fact, give rise to language anxiety, particularly among students who feel less adept in their English usage. With these concerns, this study proposes the integration of translanguaging strategies and multilingual approaches within English language instruction. These methodologies are designed to foster a more inclusive and contextualized learning environment, thereby addressing the challenges posed by the dominance of English and promoting a more equitable and inclusive educational environment. By elucidating the nexus between globalization, language identity, and learning, this research offers insights into the optimal teaching of English in a balanced manner that does not disregard local language diversity.

Keywords: Linguistic Neocolonialism, English Language Learning, Code-Switching, WTC, Language Anxiety, Translanguaging

INTRODUCTION

Recent decades have witnessed a remarkable expansion in Indonesia's creative industries, with film, music, and visual arts emerging as the predominant pillars. However, a close examination reveals intriguing linguistic dynamics that underscore a discernible inclination towards English as a symbol of modernity and global appeal (Ali & Salam-Salmaoui, 2024). This phenomenon is not confined to film production but is also evident in music, advertising, and other media, where English is strategically employed to reach international audiences.

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In the context of globalization, the film OOTD: Outfit of the Designer offers a noteworthy illustration of the dynamics of linguistic neocolonialism in the creative industry. The film evinces the subtle yet pervasive influence of Western linguistic norms, impacting the construction of language and cultural identity. This phenomenon gives rise to salient questions concerning the potential of language choices in creative works to either reinforce or challenge prevailing power structures in the global creative industries (Song & Wu, 2024).

According to data from the Central Bureau of Statistics (BPS), the creative industries are projected to contribute 9.49% to the national GDP by 2022, underscoring their substantial impact on Indonesia's economy and culture. However, amidst this growth, the dominance of the English language remains a salient yet under-examined sociocultural issue. In many cases, the use of English is not just a means of communication, but also a marker of social status, global aspirations, and modernity (Richards et al., 2025). English in the creative industries is often considered a form of symbolic capital that increases the market value of a work, thus encouraging creators to use it more in their cultural products (Almahfali et al., 2024). The present study aims to analyze how the film OOTD: Outfit of the Designer represents these linguistic dynamics and their impact on cultural identity.

The present research endeavours to address two primary inquiries: (1) How does the employment of English in films reflect and reinforce power dynamics globally and locally industry? (2) How do linguistic choices in films shape ideological discourses related to modernity, status, and global influence? By addressing these inquiries, this research seeks to elucidate the role of language in shaping cultural representations in the creative industries. This research employs a qualitative approach, utilizing critical textual and linguistic analysis of the film OOTD: Outfit of the Designer. This approach draws on postcolonial theory and linguistic neocolonialism studies to understand how English is used in the film's dialogue and narrative and how its use shapes representations of cultural identity.

Preliminary results suggest that the use of English in this film is indicative of a broader trend in the creative industries, where English serves as both a bridge and a barrier (Harper, 2020).On the one hand, English opens access to global markets and increases international competitiveness. However, on the other hand, the dominance of English risks displacing local languages and undermining more authentic cultural expressions. In the context of the film OOTD: Outfit of the Designer, English functions not only as a means of communication but also as a symbol of social aspiration and modernity, thereby indirectly contributing to the reproduction of a language hierarchy that prioritizes English as a global standard of excellence (Wamsler et al., 2024).

This research makes a significant contribution to the ongoing discourse on linguistic neocolonialism in the creative industries by offering insights into the role of language choices in films in shaping cultural identity and social status.The findings indicate that while the use of English can potentially lead to economic benefits and market expansion, there are risks of cultural homogenization that must be taken into consideration.In the context of the creative industries, there is a need for awareness of the importance of maintaining linguistic diversity as an integral component of cultural identity. A multilingual approach, as evidenced by Corbet (2024), can serve as a strategy to balance the needs of the global market with the preservation of local culture. This study is expected to serve as a basis for filmmakers and creative industry players in designing works that are more linguistically and culturally inclusive.

A plethora of studies have yielded valuable insights into the use of foreign languages in public spaces and media. (Paryono, 2018) offers a comprehensive analysis of the phenomenon of Indonesian language use in public spaces, particularly in Surabaya, finding that individuals place a higher value on foreign languages than on Indonesian. The prevailing social and cultural environment influences this phenomenon. While this research provides a basis for understanding the importance of foreign languages in the public sphere, it has not specifically discussed the role of creative industries, such as films, as part of the symbolic public sphere. Research by Lanin (2018) investigates the deeply rooted use of foreign languages among urban teenagers, particularly in South Jakarta. Her research showed a lack of pride in the Indonesian language, which gave rise to the phenomenon of linguistic neocolonialism. The present study focuses on the younger generation's perception of foreign languages as symbols of modernity and status. However, it does not address the role of cinema in shaping linguistic identity through dialogue and narrative.

(Haryanti et al., 2019) Introduced an additional dimension to the study by examining the utilization of foreign words on menu signs and restaurant and café names in Surakarta. Their findings indicated that the employment of foreign languages frequently mirrors social status and global cultural influences, in addition to serving as a branding strategy to cultivate an exclusive image. While pertinent to the creative industry, this study neglects to address the use of foreign languages in ideological narratives within mass media, such as cinema. Furthermore, Fajri and Sabardila (2021) explored xenoglossophilia, which is defined as an excessive interest in the use of foreign languages, particularly in public spaces. They demonstrated that this phenomenon is also reflected in cultural works such as films, where linguistic encoding becomes part of the social narrative. While their research provides a foundation for analyzing linguistic expressions in film, it has not specifically addressed the impact of linguistic neocolonialism produced through cinema.

A central focus of the study is the examination of English's role as a catalyst for modernity, a barometer of social standing, and a conduit for access to global markets. When analyzed, this dynamic can offer a nuanced perspective on the potential, albeit indirect, effects on the preservation of local languages. The relevance of English to the study of language acquisition can be explained from several perspectives: a) The Impact of Globalization on Language LearningThis article demonstrates that English functions not only as a means of communication but also as symbolic capital in professional and creative industries. In the context of language learning, this phenomenon can be understood as instrumental motivation, where individuals learn English to enhance their job prospects or social status. This notion aligns with the paradigm of Willingness to Communicate (WTC), underscoring the role that perceptions of language play in either facilitating or hindering one's inclination to utilize it (Li, 2020). b) Code-Switching and Code-Mixing in the Context of Language Acquisition, the phenomenon of code-switching and code-mixing in films reflects the interaction between English and Indonesian languages. In the context of language acquisition, these linguistic strategies can function as pedagogical tools, facilitating the transition from one's native language to the target language. Research in Second Language Acquisition (SLA) demonstrates that the incorporation of the mother tongue in the learning environment facilitates comprehension of complex concepts in English (Inggit, 2024). c) The Impact of Language Attitudes on LearningEnglish is often perceived as more prestigious than local languages, which can influence learners' language attitudes.In the context of language learning, this phenomenon can manifest as xenoglossophilia or language anxiety, characterized by students' diminished confidence in their English proficiency. This phenomenon aligns with the broader context of Foreign Language Anxiety (FLA) research,

which underscores the role of social factors and linguistic perceptions in influencing learning outcomes (Getie, 2020). d) Implications for English Language Teaching, the present article initiates a discourse on the necessity of a multilingual approach to English language instruction, wherein the English language is taught while acknowledging and respecting the preexisting local language (Thongwichit & Ulla, 2024). This approach aligns with the translanguaging model, which facilitates strategic use of the mother tongue to enhance comprehension of English.

While previous studies have provided valuable insights into the use of foreign languages in public spaces and media, none have specifically examined how cinema as a medium shapes linguistic and ideological identities through language selection in narratives and dialogues, particularly in the context of linguistic neocolonialism. This research fills the gap by analyzing the film OOTD: Outfit of the Designer as a case study to understand how linguistic choices in the film contribute to the construction of ideological discourses related to modernity, status, and global influence. In addition, this research examines how language in film reflects and reinforces power dynamics globally and locally in industry. This research can be approached from the perspectives of sociolinguistics, language psychology, and teaching strategies in the context of English language learning. It demonstrates that communication needs do not solely drive English acquisition but are also influenced by broader social and economic factors.

METHOD

This research employs a qualitative approach with a case study method to analyze the manifestation of linguistic neocolonialism in the film "OOTD: Outfit of The Designer." The qualitative approach was selected because the focus of this research is on the interpretation of meaning and in-depth understanding of the socio-cultural phenomena contained in the movie rather than on quantitative measurement. The case study method enables an in-depth and focused analysis of the film "OOTD," thereby unveiling the intricate dynamics associated with linguistic neocolonialism in the Indonesian creative industry. The selection of "OOTD" as a case study exemplar is predicated on its conspicuous manifestation of English utilization within the Indonesian fashion industry, thereby facilitating an examination of the interplay between global and local dynamics through the medium of language.

This study consists of primary and secondary data. Primary data includes the text of the movie OOTD, including dialogue, narration, and text that appears on the screen. Dialogues will be analyzed to identify code-switching and code-mixing phenomena, while narratives and on-screen texts will provide additional context. Secondary data will include movie reviews, relevant academic articles and publications on linguistic neocolonialism and creative industries.The main data collection technique is textual analysis of the movie, which is done through several stages: 1) Watching the movie "OOTD" repeatedly to understand the overall context; 2) Transcribing the film's dialogue and noting the use of English; 3) Dividing the text into smaller units of analysis based on predetermined linguistic categories, such as code-switching, code-mixing, and technical terms; and 4) Categorizing the data based on relevance to theories of linguistic neocolonialism and power dynamics in the creative industry. The collected dialogue data will be analyzed using Norman Fairclough's Critical Discourse Analysis (CDA) approach, which highlights the relationship between language, ideology, and power in discourse (Fairclough, 2013). This approach was chosen because it allows an in-depth exploration of how language in films reflects and reinforces broader social structures. In Fairclough's model, analysis is conducted through three main

dimensions: textual analysis that focuses on linguistic features in film texts such as word choice, sentence structure, and patterns of code-switching and code-mixing; discursive practice analysis that analyses how language is used in the context of film production and consumption, including how characters in films use language to construct their professional and social identities; and social practice analysis that connects linguistic findings in films to broader social contexts, such as the influence of globalization on creative industries and its impact on local cultural identities. According to Fairclough, discourse not only represents existing social reality but also shapes and changes social structures and power relations in society. Therefore, the CDA approach in this research will help reveal how the use of language in the OOTD movie contributes to the dynamics of linguistic neocolonialism in Indonesia. As revealed by (Mäe, 2016), the critical discourse analysis approach not only sees language as a means of communication but also as a means to shape and reproduce social structures in the creative industry.

In order to ensure the validity of the data in this study, several techniques will be applied. This research will use data triangulation, including source triangulation, to compare data from the movie text with secondary data such as movie reviews and academic articles. The research aims to ensure that the resulting interpretation does not rely solely on one source. In addition, theoretical triangulation will be used to apply various theories in data analysis, such as linguistic neocolonialism theory and postcolonial theory. The study will also prioritize research ethics by respecting the copyright of the movie and other data sources, and the data obtained will be used exclusively for research purposes in an objective and responsible manner. By employing this methodological approach, it is anticipated that this research will provide a more profound understanding of how language in OOTD films reproduces the discourse of neocolonialism in the Indonesian creative industry, as well as how language is employed as a symbolic instrument in shaping identity and social status.

RESULTS AND DISCUSSIONS

1. Linguistic Analysis in the Film OOTD: Outfit of The Designer

A linguistic analysis of the film OOTD: Outfit of the Designer reveals various forms of English usage that reflect the phenomenon of linguistic neocolonialism in Indonesia's creative industry. English in this film functions not only as a means of communication but also as a representation of modernity and social status. The influence of this global language further emphasizes the role of the media in shaping people's perceptions of language as a symbol of progress and professionalism.

Additionally, the English language employed in this film exemplifies the influence of globalization, which encourages the utilization of terms and concepts from the international fashion world. This phenomenon has precipitated a shift in the manner of communication within the creative industry, where the employment of English is progressively regarded as the standard of professionalism.The study by Mohandas (2024) underscores that the preeminence of English in various industries can be part of a hegemonic process that exerts an influence on local cultural identities. Consequently, this film serves as a prime example of how language functions as a tool of power within the contemporary creative industries.

1.1 Forms of English Usage in Films

The employment of language in media, particularly in the context of cinema, plays a pivotal role in the articulation of social and cultural values. In the film, OOTD: Outfit of The

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Designer, English is utilized in diverse forms that mirror the dynamics of the fashion industry and creativity in Indonesia. A thorough analysis of the film transcripts reveals that the use of English functions not only as a means of communication but also as a symbol of status, professionalism, and modernity. A comprehensive analysis of the film transcripts reveals that the use of English in OOTD can be categorized into several main forms, which are outlined below:

Table 1. Use of English in films

No	Usage Category	Examples in Film	Time of Appearance	Functions and Implications
1	Code-Switching	"Really mau dong"	00:10:45	It is imperative to demonstrate flexibility and a willingness to adapt to the global industry.
		"Kita harus ready for the next big event!"	00:12:34	
		"He like fashion show ya"	00:22:30	
		"Jangan lupa kita harus prepare everything perfectly."	00:25:47	
		"Anyway kita lanjut obrolan kemarin"	00:35:15	
		"Come on, kita harus siap-siap"	00:55:25	
		"Aku suka banget konsep sustainable fashion ini"	01:05:15	
		"Sorry ya, aku tadi telat"	01:10:05	
		"Sorry banget aku lupa follow up"	01:10:15	
		"Finally, thank you guys"	01:18:20	
		"Perfect! Aku suka banget hasilnya"	01:20:50	
		"Iya iya anytime"	01:32:45	
		"Just enjoy"	01:33:50	
		"Come come, I show you something"	01:36:20	
		"See you see"	01:40:10	
		"Take care ya"	01:45:50	
		"Aku follow up pengrajinnya ya"	01:50:30	
2	Code-Mixing	"Ini desain baru kita, totally fresh and stylish."	00:08:56	The emphasis on modernity and cosmopolitanism is pronounced.
		"Aku pikir konsepnya lebih edgy dan fashionable."	00:37:12	

		"Jadi fashion show on the street"	00:40:55
		"Baju ini vibe-nya lebih streetwear, kan?"	00:42:25
		"Gue masih brainstorming buat desain yang lebih impactful"	01:09:30
		"It's a really really good idea. They're both sustainable but they address the issue in a unique and really innovative way."	01:12:15
		"Aku excited banget buat event ini"	01:15:40
		"Aku follow up pengrajinnya ya"	01:50:30
3	Use of technical terminology	"This collection follows the latest fashion trend."	00:15:20	This phenomenon is indicative of the preeminent status of Western fashion industry terminology.
		"Silhouette ini lebih structured dan elegant."	00:42:10
		"Upcycled from thrift shops"	01:13:45
		"Eco-print fabrics"	01:15:50
		"Kita harus lebih mindful dalam memilih fabric untuk koleksi ini"	01:28:30
		"Aku pengen eksplor lebih jauh tentang zero-waste fashion"	01:30:00
		"Teknik dyeing ini menggunakan pewarna alami dari tumbuhan lokal"	01:35:25
		"Using all-natural ingredients such as mud and turmeric"	01:40:20
		"Aku ingin mencoba metode slow fashion untuk koleksi ini"	01:48:40
		"Konsep circular fashion ini akan mengurangi limbah tekstil"	01:55:10
4	Dialogues in full English	"We need to expand our brand internationally."	00:50:05	This phenomenon offers a compelling

"I want to make a statement that through fashion we can raise awareness about environment."	01:05:30	perspective on the global aspirations and standards of the fashion industry.
"Our target market is no longer just local; we go global!"	01:25:00	
"How are you getting on with your assignment?"	01:30:20	
"Let's meet up when you finalize your concept"	01:33:15	
"I want you to think and I want you to be innovative but still be you."	01:35:40	
"Luxury is not about price, it's about craftsmanship"	01:38:15	
"This is your final project, but still do try to have fun with it"	01:40:30	
"Fashion is not just about trends, it's about identity"	01:42:00	
"The fashion industry needs more responsible designers"	01:47:55	
"I'll be with you in just a minute"	01:48:10	
"We have to make fashion more inclusive and diverse"	01:50:20	
"We have to make a real impact through our designs"	01:53:25	
"Sustainability is the future of the fashion industry"	01:55:30	

Table 1 illustrates the use of English in the Indonesian film OOTD: Outfit of the Designer, showcasing the linguistic dynamics within the Indonesian creative industry. The employment of code-switching in this film unveils the linguistic flexibility exhibited by the characters. This phenomenon frequently emerges in the context of everyday conversations within the fashion industry, where English serves as a means of navigation within a broader professional milieu. Code-switching further underscores the characters' bilingual proficiency, facilitating effective communication in an international setting. For instance, the sentences "Really want dong" and "Come on, we have to get ready" illustrate the simultaneous use of both English and Indonesian in a single utterance. According to Hayati

and Anindhita (2024), code-switching is frequently employed in social interaction as a means of expressing identity and linguistic flexibility. In this film, the character's transition between Indonesian and English mirrors their adaptation to the progressively globalized fashion industry.

Code-mixing in this film is employed to convey a modern and cosmopolitan impression, aligning with the fashion industry's heavy influence from global trends. The use of terms such as "totally fresh and stylish" or "I'm really excited for this event" underscores the integration of English into the professional identity and personal expression of the characters. The use of English terms in these dialogues is often more concise and efficient than their Indonesian translations, thereby underscoring the influence of global culture on the perception of fashion as a modern industry (Saputro & Syahrizal, 2022).

English dominates the technical terms in this film, reflecting the heavy influence of the Western fashion industry on the Indonesian creative industry.The use of terms such as "silhouette," "structured and elegant," "eco-print fabrics," and "zero-waste fashion" indicates that fashion terminology is mostly adapted from English without being translated, suggesting a lack of local equivalents or a preference for the original terms by fashion industry players due to their comprehensibility. The fashion industry's historical reliance on global trends, particularly those originating from Western regions, is well-documented (Deneire & Forlot, 2024). The employment of English technical terms such as "fashion trend" and "structured silhouette" in this film serves as a linguistic indicator of professional credibility and alignment with international standards.

A close examination of the various forms of English usage depicted in the film reveals that the language functions not only as a means of communication but also as a symbol of social class, globalization, and modernity. According to Van Beveren (2024), language in the media serves as a symbolic tool that reflects social and cultural changes in society. Consequently, the use of English in this film can be understood as an effort to create an identity that is in line with global trends. Furthermore, the variety of English forms present in the film underscores the influence of international standards on the Indonesian creative industry. This phenomenon extends beyond the realm of cinema to various aspects of professional life. In these contexts, English proficiency is often regarded as a marker of competence and credibility. Consequently, this film serves as a reflection not only of linguistic changes in everyday communication but also of the role that language plays in shaping image and social status within the contemporary creative industry.

1.2 Use of English by Characters

The characters' utilization of English in the film varies. Characters, particularly those with international careers or aspirations to achieve global prominence, employ English to showcase their professionalism and affiliation with the global fashion industry. Conversely,

others may employ English to adhere to prevailing trends or to enhance their sense of self-assurance.

The degree of English fluency exhibited by the characters in the film also varies, with some characters exhibiting high levels of fluency. In contrast, others appear less confident or utilize English with a pronounced accent. This variation may be indicative of differences in their social background, educational attainment, or international experience. A study by Pulcini (2024) suggests that in the media and entertainment industry, individuals with greater access to education and global experience tend to employ English more frequently as a symbol of professional prestige and excellence. For instance, the main character (Nare) in this film frequently utilizes English in business conversations, while other characters employ a more prevalent Indonesian accent, interspersed with English terms. This observation aligns with the notion that individuals with international experience are more inclined to employ English actively in professional communication.

Code-mixing and code-switching patterns in film are of particular interest. Some characters tend to mix English and Indonesian in a single sentence or conversation, while others demonstrate a higher degree of consistency in their use of a single language. This variation can serve as an indicator of how the characters position themselves within both global and local contexts. To illustrate, a designer with experience working abroad may employ full English more frequently in business conversations. At the same time, the local production team may utilize a mixture of Indonesian and English technical terms. According to Vepreva et al. (2018), the usage patterns of languages in films not only reflect the backgrounds of the characters but also function as effective communication strategies in professional environments.

2. Ideological Discourse in Film

The employment of English in this film is indicative of a power dynamic that is inextricably linked to global capitalism and the preeminence of Western culture. The ideological discourse within the film reveals several salient findings, including:

2.1 Modernity vs Traditionalism

The film demonstrates that characters who utilize more English are often associated with professionalism and success, while characters who employ Indonesian exclusively are more frequently portrayed as conservative or less attuned to global trends. According to Bilecen (2024), linguistic capital exerts a significant influence in shaping individuals' access to economic and social resources. The mastery of a global language has been shown to enhance one's position within the social hierarchy of the creative industry. This finding aligns with the concept proposed by (Li et al., 2022) regarding linguistic capital, where certain languages are assigned higher economic and social value compared to others. This phenomenon can be attributed to the influence of globalization, which prompts individuals to adhere to language standards deemed more advanced, often at the cost of local languages.

2.2 Language as a Marker of Social Status

In select scenes, the employment of English serves to denote a superior economic status, with characters who utilize English being regarded as more sophisticated and globally oriented. This observation aligns with the findings of research conducted by Summerville et al. (2024), which asserts that the deployment of English in specific contexts can be indicative of one's affiliation with a more elevated social stratum. Furthermore, the OOTD film illustrates how the utilization of English can function as a symbolic conduit, granting access to enhanced economic and educational opportunities. Characters who frequently use English

are often portrayed as individuals with access to foreign education or strong international connections.

2.3 Marginalization of Local Languages

The absence of regional languages or local dialects in this film suggests a tendency among media producers to prioritize meeting global market standards, potentially at the expense of recognizing and incorporating Indonesia's linguistic diversity. This phenomenon can be understood as a form of linguistic imperialism, where the dominant language exerts its dominance and marginalizes other languages in global media and communication discourse (Romanowski & Karras, 2025). The absence of regional languages in this film is indicative of the pressure on the use of English as a symbol of modernity, which can indirectly lead to a decline in appreciation for local languages and cultures. In the long term, this has the potential to erode national cultural identity and reinforce the notion that local languages are less relevant in the global creative industry. Therefore, there is an urgent need to balance the use of English with efforts to preserve local languages in the media and creative industries.

3. The Impact of Linguistic Neocolonialism in the Creative Industries

A close examination of the cinematic realm through the lens of film analysis unveils the profound influence of linguistic neocolonialism on Indonesia's vibrant creative industries.

Table 2. The Impact of Linguistic Neocolonialism in the Creative Industries

No	Aspects	Positive Impact	Negative Impact
1.	Global Access	Facilitate access to international markets.	Increased dependence on global language standards.
2.	Creative Innovation	Encourage creativity in language blending.	Reduces local cultural originality in creative works.
3.	Cultural Identity	Demonstrate openness to the outside world.	Potentially erodes pride in local languages and cultures.

As illustrated in Table 2, the phenomenon of linguistic neocolonialism exerts its influence on the Indonesian creative industry through a variety of channels. With regard to global access, the employment of international languages, chiefly English, facilitates the expansion of creative industry players into broader market segments. This, in turn, fosters opportunities for global audience reach, enhances the competitiveness of Indonesian creative products, and opens the door to collaboration with industries in other countries. Conversely, reliance on global language standards can also present challenges. The increasing demand for global languages in the creative industry may diminish the use of Indonesian and regional languages, thereby weakening the role of local languages in creative expression.

In the realm of creative innovation, the influence of global languages has been shown to encourage language mixing, leading to the emergence of novel communication styles in various artistic mediums, including film, music, and literature. This linguistic amalgamation frequently gives rise to new trends that garner a broader audience. Nevertheless, this innovation also carries implications for the potential diminution of the originality of local cultures. The propensity to adapt to global tastes can result in the marginalization of local identities within creative works.

In the context of cultural identity, the adoption of global languages by Indonesian society signifies its openness to global engagement. Cultural interaction through language has the potential to expand the creator's perspective and broaden the scope of their work. However,

the preeminence of global languages in media and creative industries can potentially diminish the sentiment of pride in local languages and cultures, particularly among younger demographics. It is imperative to strike a balance between the promotion of global languages and the preservation of local languages and cultures to ensure their continued contribution to the vibrant tapestry of the creative industry.

Accordingly, a conundrum emerges in the context of the creative industry, particularly within the domain of film, wherein the pursuit of economic opportunities collides with the imperative to safeguard local cultural heritage (Moyo, 2024). On the one hand, the adoption of global languages facilitates access to international markets and fosters creative innovation. However, this reliance on global languages carries the risk of diminishing the distinctiveness and identity of local cultures. A balanced strategy is imperative, one that encompasses the adaptation of global languages without compromising the sustainability of local languages and cultures. It can be achieved through the implementation of language policies within the creative industry and the enhancement of cultural literacy among creators and audiences.

4. Implications for the Film Industry and Linguistic Policy

This study yielded several recommendations for the film industry and linguistic policy.

Multilingual Promotion: Films should explore greater use of Indonesian and regional languages to maintain linguistic diversity. According to Gao et al. (2024), language regulation in the creative industry can serve as an important instrument to maintain a balance between global adaptation and the preservation of local cultural identity. Research by Cushing et al. (2024) demonstrates that more inclusive language policies can contribute to the maintenance of national identity in the era of globalization. The incorporation of multilingualism in OOTD films has the potential to enhance their appeal to both local and international audiences by offering a representation of cultural diversity.

Increased cultural awareness: Filmmakers need to consider the impact of language use in shaping national and global identities. (Wang, 2024) emphasizes the importance of language awareness in media production so that it does not simply follow global trends but preserves local values. By making greater use of local languages in dialogue and narration, films can become educational tools that strengthen national cultural identity in the midst of globalization.

Language regulation in the media: Governments can develop policies that promote a balance between the use of local and international languages in media production. Research (Sayers, 2024) suggests that more balanced language regulation can help prevent the dominance of any one language in the media and entertainment industry. This policy could include minimum requirements for the use of Indonesian and local languages in film scripts, as well as incentives for productions that promote linguistic diversity.

In addition, the film industry can work with academics and cultural institutions to create language standards that respect the originality of the work without losing global competitiveness. Training programs for filmmakers can also be conducted to increase their understanding of the importance of language in shaping cultural image and identity. With these steps, the Indonesian film industry can continue to thrive in the international arena without sacrificing national linguistic and cultural identity.

5. Implications Linguistic Neocolinialism towards English Learning

This article explores the concept of linguistic neocolonialism within the creative industry, with a particular focus on the utilization of English in the film OOTD: Outfit of The Designer as a symbol of social status, modernity, and professionalism. This phenomenon can be examined from multiple angles, including but not limited to: a) The Influence of Code-Switching and Code-Mixing in English Language Learning, the present study demonstrates that the film employs code-switching, defined as the simultaneous use of both Indonesian and English languages, as well as code-mixing, defined as the blending of English lexis or phrases with the Indonesian linguistic framework. b) Within the domain of English language acquisition, Code-switching emerges as a pedagogical strategy employed by instructors to elucidate complex concepts in English by drawing upon Indonesian. Students learning English also tend to use code-mixing in daily conversation as a strategy to overcome vocabulary limitations. While this use of mixed language can facilitate language acquisition, it can also impede the ability to think and communicate fully in English if overused (Ningsih & Setiawan, 2021).

English as a Status Symbol in Learning, this article posits that in the creative industry, English is frequently regarded as a symbol of modernity and social status. This phenomenon is also evident within educational settings, as students who demonstrate fluency in English are frequently regarded as more intelligent or accomplished. The implications of this phenomenon extend to the realm of English language acquisition, where the pursuit of fluency is often associated with academic excellence and social distinction. Students' motivation to learn English can be augmented if they perceive it as a language of prestige. However, this dynamic can also give rise to a linguistic divide, particularly among students from disadvantaged economic backgrounds who face limited access to quality English education (Reckwitz, 2018).

The Impact of Globalization on the Motivation to Learn English The film OOTD demonstrates that employment in English is frequently linked with professional competence and access to global markets. This phenomenon is intricately linked to the pursuit of English proficiency, underscoring its role in facilitating access to global markets and professional opportunities. A considerable proportion of students pursue English language acquisition not solely for academic purposes but also as a conduit for social and economic advancement. Consequently, English learning should prioritize authentic communication over grammar mastery or academic assessments (Mirrlees, 2013). This is further supported by Dwiniasih (2018), who found that in EFL classrooms, the mood of a clause—whether declarative, interrogative, or imperative—often carries illocutionary acts beyond its expected function. For instance, statements can be used to give commands, express threats, or convey other intentions. This suggests that English learning in practice often prioritizes effective communication and pragmatic use over rigid grammatical structures, reinforcing its role in professional and social mobility.

Implications for Curriculum and Teaching Methods, the present article demonstrates that English's preeminence in the creative industries has the potential to supplant local languages. In education, the English curriculum must be designed to respect and acknowledge the diversity of local cultures and languages. Solutions in English language learning: the communicative approach is recommended. The focus should be on the practical application of English, such as in discussions and presentations, rather than on rote memorization. It is also recommended that local culture be integrated into teaching materials. By integrating local culture into the instructional materials, students can develop a more authentic understanding of English in relation to Indonesian culture. The incorporation of authentic

materials is paramount in this regard. These materials, which may include films, articles, and podcasts, are selected to exemplify authentic English usage (Corbett, 2022).

This article is of particular pertinence to the realm of English language learning, as it elucidates the manner in which language functions as a social and economic instrument. Within the context of education, it is imperative to strike a balance in the pedagogy of English, ensuring that its instruction does not solely prioritize global integration but also acknowledges and respects the linguistic and cultural nuances of local communities. This objective can be achieved through the following measures: a) The judicious incorporation of code-switching in English language instruction is a key strategy in this regard. b) Furthermore, it is crucial to encourage students to use English naturally, not merely as a status language. c) Ensuring the English curriculum remains relevant to students' lives and does not neglect Indonesian is also crucial. Adopting this multifaceted approach ensures that English learning enhances students' communication abilities and fosters a deeper understanding of the role of language in their identity and culture.

CONCLUSION

This research analyzes the phenomenon of linguistic neocolonialism in the Indonesian creative industry through a case study of the film OOTD: Outfit of The Designer and relates it to English language learning. The findings reveal that the utilization of English in the film functions not only as a means of communication but also as a symbol of modernity, social status, and access to the global market. The observed phenomenon of code-switching, code-mixing, and the prevalence of English technical terms point to the existence of a language hierarchy that serves to reinforce linguistic dominance within the creative industry.

In the context of English language learning, this research underscores that instrumental motivation—defined as the pursuit of English proficiency for economic and social advantages—can enhance Willingness to Communicate (WTC) among learners. Nevertheless, the preeminence of English can also precipitate language anxiety, particularly among learners who harbour a diminished sense of confidence in its application. The study proposes the implementation of translanguaging strategies and multilingual approaches within English language teaching. These methodologies are designed to foster an inclusive learning environment wherein the English language can be taught in a manner that does not exclude the use of the local language.

This research confirms that English in the creative industry plays a dual role: as a conduit to the global market and as a potential agent of displacement for local languages. Consequently, a harmonious equilibrium is imperative between the processes of globalization and the preservation of local languages within both the creative industry and the domain of English language education. A more nuanced understanding of the interplay between language identity, economic factors, and learning can inform the development of more effective language education policies, which can, in turn, support linguistic and cultural diversity to a greater extent.

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