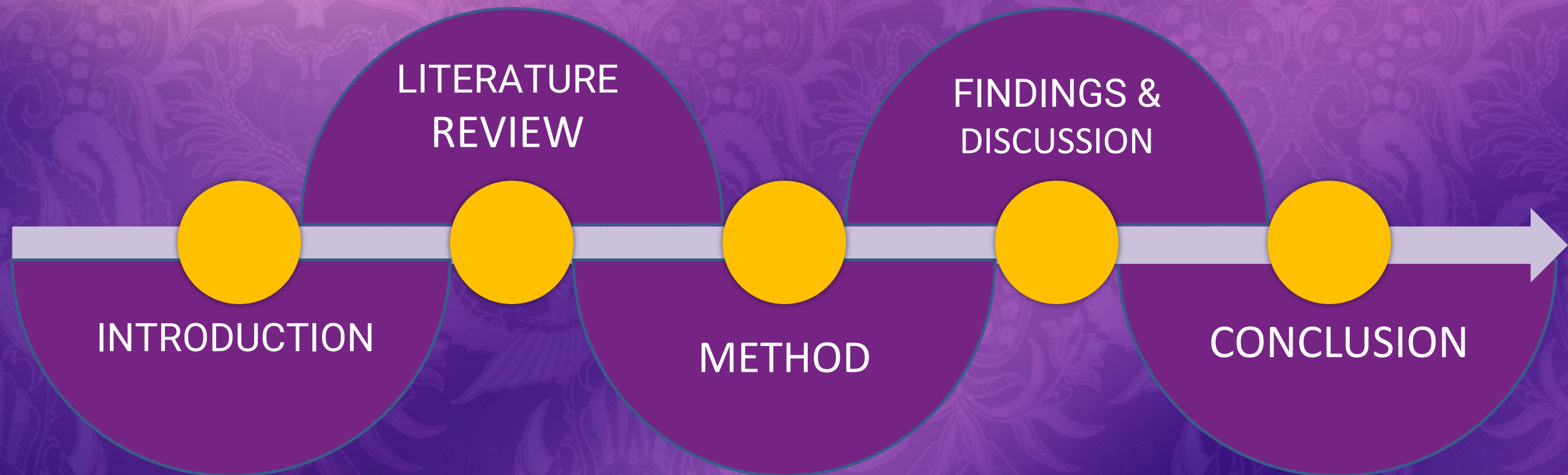


Indonesian English on Screen: Analyzing linguistic features of Indonesian characters in Foxtrot Six (2019)

No. Abstract: ABS-ICOLLITE-25057

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OUTLINE



INTRODUCTION

*“Not Hollywood English. Not British English. It’s **Indonesian English**”*

This study investigates **the use of Indonesian English** by characters in the film Foxtrot Six (2019) and explores **the social meanings** these linguistic choices convey within the narrative.



LITERATURE REVIEW

Indonesian English Features

(Aziz, 2003; Endarto, 2024; Hickey, 2005; Kachru & Nelson, 2011; Kirkpatrick, 2010),
it investigates the lexical, syntactic, and discourse-level features of English .

Language and Identity

(Bucholtz & Hall, 2005)

It provides a framework for understanding how language practices index individual and group identities.

Style and Register

(Holmes 1992)

It highlights how speakers adjust linguistic choices according to social contexts and communicative goals, reflecting varying degrees of formality, solidarity, or authority.

Indexicality

(Ochs, 1992; Silverstein, 2003)

It elucidates how linguistic features function as social signals that point to broader cultural values, social positions, and power relations.

METHOD

Research Design

This research used a qualitative case study method to examine the phenomenon of English language use by Indonesian characters in the film Foxtrot Sx.

Data Source

- Dialogue transcript from the film Foxtrot Sx (2019)
- The focus was on utterances by the main character (Angga) and those interacting with him.

Data Collection Procedure

- Watched and analyzed the film to understand narrative context.
- Retrieved and verified transcript accuracy.
- Extracted relevant utterances.
- Categorized data into lexical, syntactic, and discourse features.

Data Analysis

Applied qualitative content analysis using frameworks from Aziz (2003), Endarto (2024), Hickey (2005), Kachru & Nelson (2011), and Kirkpatrick (2010), supported by sociolinguistic theories (Bucholtz & Hall, 2005; Holmes, 2022; Silverstein, 2003).

FINDINGS AND DISCUSSION

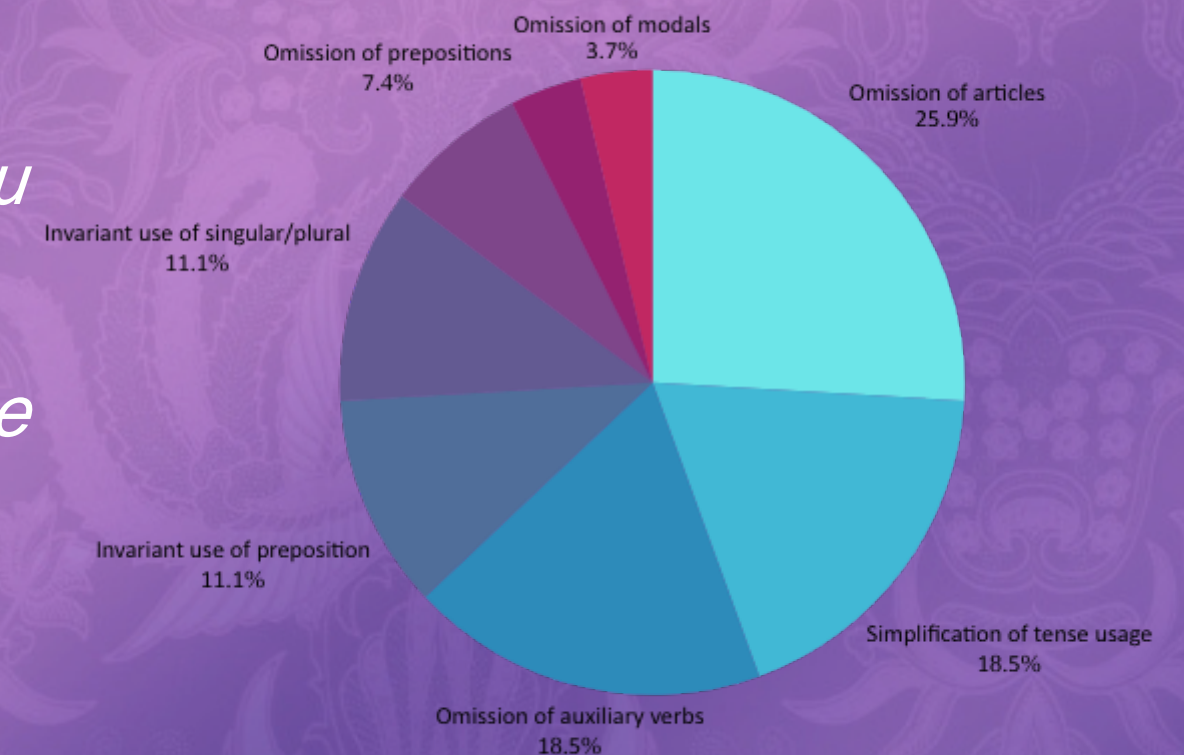
1. INDONESIAN ENGLISH LINGUISTIC FEATURES

➤ Syntactic Features

The most dominant feature is syntactic features (46.97%), with a total of 31 findings and it includes 9 types:

- Omission of articles ("*truth is, gentlemen, you such at PR*")
- Simplification of tenses ("*Even if you were able to stop them, you won't make it there in time*,")
- The omission of auxiliary verbs ("*You a Marine girl?*")
- Omission of subject/object ("*we destroy their idea. Regains the people's trust*,")
- Invariant use of preposition ("*They're gonna catch up on us*")
- Invariant use of singular and plural ("*Those primitive will burn...*")
- Omission of preposition ("*Confess PIRANAS' conspiracy on record*.")
- Omission of conjunctions ("*I regret I asked*,")
- Omission of modal ("*But whatever you manage to destroy, we fix*,")

These types reflect the fundamental differences between the English and Indonesian grammatical systems.



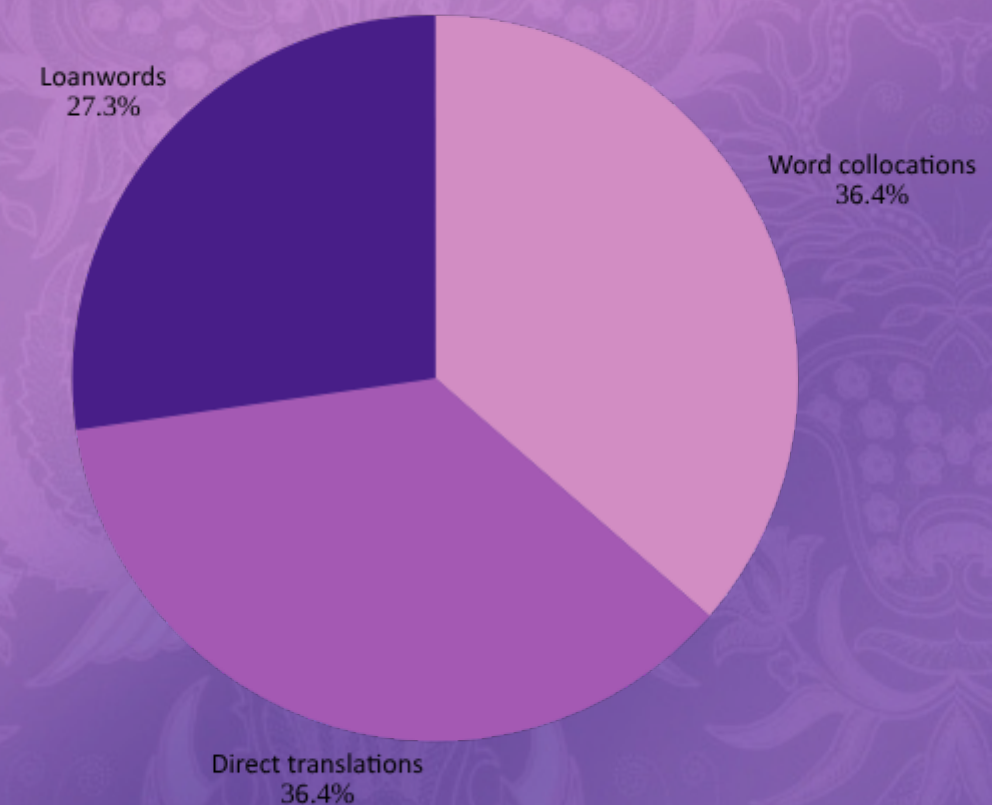
FINDINGS AND DISCUSSION

➤ Lexical Features

Lexical features (33.33%) with a total of 22 findings and it includes 3 types:

- Word collocations ("*The Reform, they're secretly gaining massive followers.*")
- Direct translations ("*I volunteer for the lead.*"),
- Loanwords ("*garuda one is ready to go.*").

These types emerged because of language transfer, where Indonesian speakers use structures and expressions from Indonesian into English.



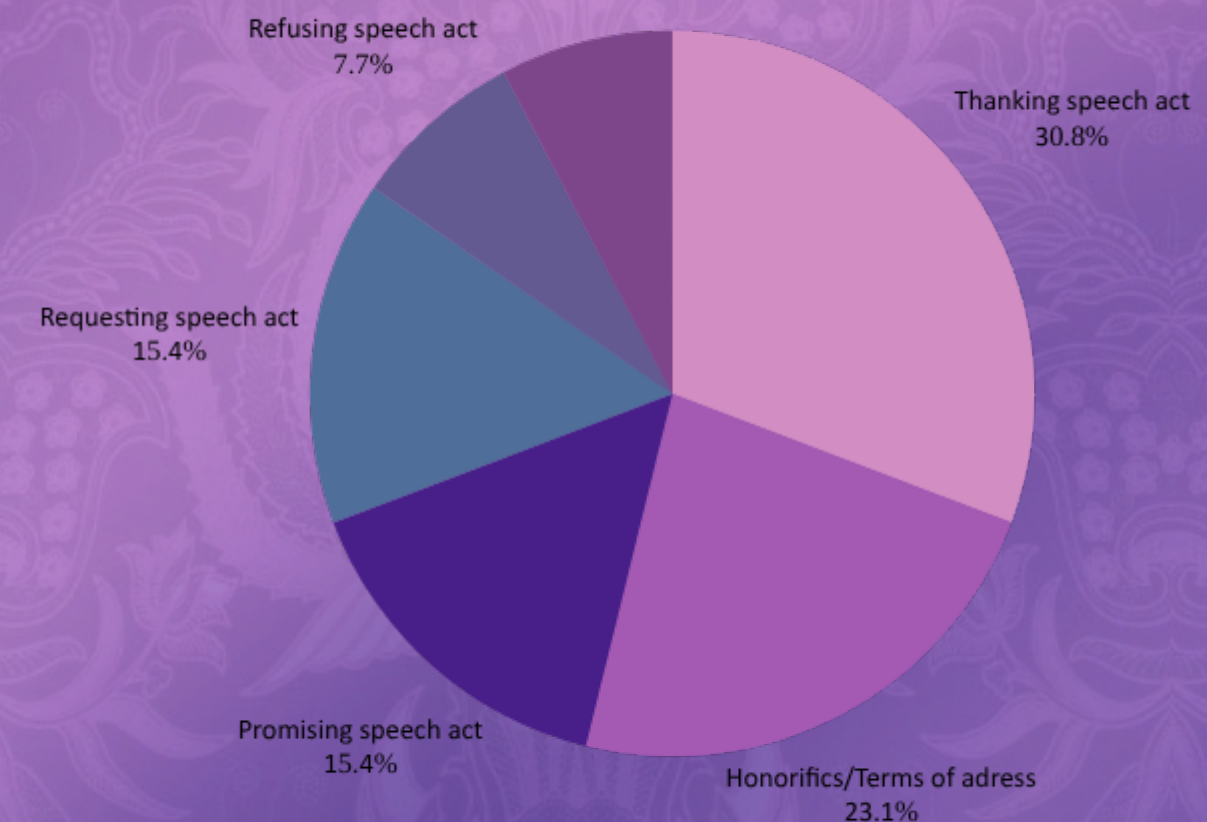
FINDINGS AND DISCUSSION

➤ Discourse Features

Discourse features (19.70%) with a total of 13 findings and it includes 6 types:

- **Thanking speech acts** (" *Thank you... Thank you for being there with him.*")
- **Honorifics** (" *Mr. Hengky Laksono,*")
- **Promising speech acts** (" *I'll never leave you again.*")
- **Requesting speech acts** (" *Come with me. I've got everything we've ever wanted. I can protect you...*")
- **Refusing speech acts** (" *Son... I love you like my own, but you cannot win everything. I'm sorry.*")
- **Indirect speech acts** (" *Hey, maybe Wisnu is right. Maybe they are terrorists. Maybe they all deserve to die.*")

Those demonstrate politeness strategies and awareness of social hierarchy.



FINDINGS AND DISCUSSION

2. SOCIAL MEANINGS

➤ Character Identity

- The characters' use of Indonesian English reflects their hybrid identities.
- Blending global ambitions with local roots. Phrases such as “*eat or be eaten*” and “*Garuda One is ready*” exhibit lexical localization, while discourse features like “*Congressman Angga*” indicate power roles.
- These features reflect that identity is socially constructed through language (Bucholtz & Hall, 2005; Silverstein, 2003).

➤ Social Relationships

- English is also used to shape social dynamics.
- The utterance belongs to discourse features such as “*Yes, Sr. Thank you, Sr.*” which show respect for authority, while indirect refusals like “*I love you like my own, but you cannot win everything. I'm sorry.*” demonstrate negative politeness, and reflect interpersonal status.
- This shows how English is adapted to fit Indonesian norms of politeness.

➤ Cultural Stereotypes

- Syntactic features such as “*you a marine girl?*” or “*those primitive will burn*” are not just mistakes, but index the characters' marginal status in global English.
- While English uses signals of modernity, it also reinforces stereotypes that Indonesian is unfit for futuristic or political genres, which shows cultural ambivalence.

CONCLUSION

Syntactic features such as article omission, tense simplification, and auxiliary omission were **the most prominent**, followed by **lexical and discourse features**.

These patterns not only reflect **language ability** but also convey **social meanings** related to identity, relationships, and cultural stereotypes.

The findings show **how Indonesian English in film reflects cultural dynamics** and **constructs social roles**, contributing to a broader understanding of how language represents identity in a globalized media context.

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THANK YOU!

