



Juminten's Revolution

Critical Discourse Analysis on the Struggle of Women Migrant Workers Through Social Media

F. X. Sri Sadewo^(✉), M. Jacky, Farid Pribadi, and Refti Handini Listyani

Sociology Programme of Law and Social Faculty, Surabaya State University, Surabaya, Indonesia

fsadewo@unesa.ac.id

Abstract. Life as a TKW (*women migrant worker*) is not an easy thing. First, being a TKW is not the initial goal of her life. The agricultural revolution has marginalized them from rural life. Success stories from the surrounding environment and supported by minimal material support forced them to work abroad. Second, his initial financial support and family expectations often overlook his hard work. The remittance is considered as his obligation. The situation is even worse when the remittance is used for things that are not expected. The position of women is often an obstacle to express opinions in public spaces. Opinions in the public space are needed so that the community's treatment of TKW changes. However, the current public space has expanded and has a neutral attitude, so that TKWs can voice their voices. This study analyzes van Dijk's critical discourse on broadcasts delivered by TKW, one of whom is named Sri Utami Juminten. Through reading the texts displayed via Facebook, the researcher revealed the stifling TKW during this time. The stifling heat is shown through the text used, the images displayed to the utterances that are conveyed.

Keywords: TKW · Social Media · Resistance · Patriarchy Culture

1 Introduction

Indonesia is one of the countries that send workers abroad, especially women in large numbers. Data shows that more than half of Indonesian migrant workers, hereinafter abbreviated as PMI, are female. This is interesting when studied with the theory of Ravenstein as quoted by Everett S. Lee. In theory, the migration out of the country actually takes place gradually. From the nearest area, they then continued on to a more distant place. Women usually prefer areas that are closest to their origin [1, 2]. However, in reality, female PMIs have dared to cross the boundaries of their administrative territory, even leaving their country. They come from rural areas, and only a few from urban areas. Most are still engaged in the domestic sector while working abroad [2–5].

BP2MI's data shows that East Java Province is the largest contributor to PMI in Indonesia from 2022 to May. The next provinces are Central Java, West Java, Bali and Lampung. The data becomes even more interesting when you pay attention to the

city of origin. For East Java, the contributing districts are Ponorogo, Blitar, Malang, Tulungagung, Madiun and Banyuwangi. Meanwhile, for Central Java, the contributing districts are Cilacap, Kendal, Brebes, Grobogan and Pati. For West Java, the districts are Indramayu, Cirebon and Subang. Most of the districts contributing to PMI are rural areas with an agricultural economic basis. Moreover, most of the migrant workers sent are women [6].

Agricultural development carried out at the beginning of the Suharto era through the green revolution and blue revolution has effectively resulted in the marginalization of women in rural areas. If you follow the history of human civilization, agriculture was originally the territory of women, men chose to hunt. Therefore, the protector of fertility is always represented by a woman or known as the goddess of fertility. The goddess of fertility is not only a female reproductive symbol, but her role from the beginning. The technology that enters and is used in agriculture actually aims to increase production, from seeds, fertilization to post-harvest processing. Agricultural products also grew many times over, but from a social perspective, women turned into agricultural accessories [7–9].

Involvement in agriculture as a community economic sector has actually contributed to income for their families. This income contribution provides a bargaining position in the relationship between husband and wife. Therefore, women never stay silent when one by one work in rural areas is stripped down. They also entered the non-agricultural sector. This removes them from their domestic space, into jobs that are clear and rigid about their time and duties. Research shows that this shift results in physical vulnerability in both mother and child. In India, malnutrition in children and mothers is more common in non-agricultural families [10, 11]. This also happened in East Java. Malnutrition is a factor in the body's vulnerability to poverty traps.

When there is a migration network abroad, the family members who have economic value are women, especially to fill domestic work. Domestic work was chosen because the demand in a number of countries is still high. The increasing number of elderly people or the movement of women from destination areas to the public sphere creates a vacuum in the domestic sector. To fulfill this, they open up job opportunities for women who are already or want to work in the domestic sector. For Indonesia, the migrant workers have because the requirements are not too heavy, they do not require a certificate of certain expertise. Therefore, people, such as Sri Utami Juminten who was the subject of the study, carried out the migration.

Going to work abroad is not without risk. First, if they are not careful, they will be trapped in people smuggling. Due to limited information and funds, they enter the territory of other countries in risky ways. They do not have official documents as workers. Second, as a consequence, they do not work as expected when they are in their hometown. Working without a contract, salary cuts and even unpaid wages are already part of the risk that must be borne. Third, they are prone to sexual exploitation, and they are often sexually trafficked. Fourth, when they enter the domestic sector, they are prone to sexual violence [12, 13]. A number of research notes and recommendations from international institutions on women international migrant workers have shown the data and asked the governments of the world to take seriously and immediately deal with these problems [14–16].

These difficulties are accepted by migrant workers, especially in the domestic sector. There is no common space to inform each other of the pain of these international migrant workers. A number of films have raised migrant women workers from romantic stories to bloody suffering. Hollywood producers have made romantic films, such as *Maid in Mahattan*, a housekeeper who gets a mate for a potential senator. This romantic film was immediately responded to with sad stories being filmed, such as: *Sunday Morning at Victoria Park*. Victoria Park is a park in Hong Kong visited by migrants, including overseas Indonesians. There are various sad stories of migrants who work in the domestic sector, ranging from treatment by employers to debt traps, although some have succeeded in conquering overseas lands [17, 18].

Among their busy daily activities, migrants also use social media, starting from www.facebook.com, www.twitter.com, www.instagram.com, and creating channels in www.youtube.com. They become new youtubers. His vlog was watched by millions of people and *subscribed* to reach tens of thousands of fans. An extraordinary achievement. From his *channel*, he has earned income. However, that is not the main goal. Social media has become a public space that can express anxiety in a new place.

2 Research Method

This study intends to examine the behavior of migrant workers in using social media. More than that, the research will reveal what ideology was developed by the TKW (Migrat Women Workers). This ideology is the initial idea that TKW tries to display, starting from texts, pictures to video clips displayed by TKW. Consciously or not, through text, images and video clips they have a discourse. The discourse displayed becomes easier to catch when the researchers also pay attention to the responses of the netizens.

The study took the case of a TKW named Sri Utami Juminten. He is a different side of the coin from Prista Apria Risty who uses YouTube with the title *Rumangsamu yo penak* [19]. If PA Risty became famous and became a singer, Sri Utami Juminten (SUJ) was considered controversial and brave. The social media he uses is Facebook. On his account, he displays not only the text, but also the video clip. After experiencing a frenzy on *Facebook*, he migrated to *Twitter*, *Instagram*, *YouTube* and finally *TikTok*.

The data collection technique uses documentation, namely recording their social media activities on *Facebook* from 2016 to 2022. The trick is to take *screenshots* or screen print orders on *Facebook*. For the video clip, the research team recorded. Each printed screen is given a file name with the date and time it was sent or broadcast by SUJ. Another file code is the theme or discourse conveyed in the file. The last naming has actually entered the stage of data processing and analysis.

This research uses van Dijk's critical discourse analysis. Van Dijk analyzes text, images and videos based on the structure of discourse. The discourse structure according to van Dijk is divided into two, namely the macro structure and the micro structure. Microstructure is a subjective meaning that is perceived from the choice of words, stylistic sentences in the text, then the things that are observed are rhetorical, stylistic, syntactic and semantic. To connect with the macro structure, the researcher must find a super structure, namely the discourse scheme developed by the delivery of discourse, [20–23] in this case SUJ. The next step is to develop a macro structure, namely the global meaning of a text that can be observed from the topic/theme raised by a text.

3 Finding and Discussion

Sri Utami Juminten: Controversial TKW. In a virtual society, individuals may use their real names, but they can also be pseudonyms. There are at least two names, namely: account and designation. Account is a password in the form of a name and password in order to enter an application. From the account, people then create a name. When creating a social media account, someone gives a name. His name is not always the same in the real world. The social media account is a representation of him, fantasy or hope or whatever. His facial profile is not always taken from his self-portrait, but can be animated (avatar) [24–26].

Unlike other controversial accounts, Sri Utami Juminten's (SUJ) facial profile is taken from her portrait. However, his name is a bit difficult to ascertain his real name. The name, etymologically consists of three different syllables and full of contradictions. In Javanese society, the name often also indicates the social class. Javanese aristocrats will name their children not only social status, but a distinctive name in the environment. The same thing is done by the santri community with names that refer to the names of holy people or have sacred meaning. This is different from the abangan community who prefer to take names from the events around them. SUJ's name is taken from two social classes. The word Sri can mean the initial designation for a person who is highly respected, such as Sri Sultan Hamengkubuwono X (King of the Sultanate of Yogyakarta). The word Sri is also the name of Dewi Padi (the Rice Goddess), one of the goddesses who is respected in the Javanese farming community. The word Utami means main in the Javanese Krama language. Meanwhile, the word Juminten is a name commonly given by Javanese people from the lower classes.

From the appearance of her face, Sri Utami Juminten is not a young person. His age ranged from 30–40 years. In her confession, she is a widow. It is not clear some of her were widowed. This is stated implicitly when the family is cornered due to his statement. He challenged and replied that he was innocent. "*Iku ngono gaweane mantanku..*" (That's because of the actions of the ex). The plural "former" means more than one. He also did not mention the word "bojoku", although in another session he stated "*iku ngono gaweane bojomu utowo gendakane*" when responding to rumors that she became a TKW because she was pregnant (26/10/2016).

"Body as a Resistance Tool". When on social media, someone starts by creating a profile. The profile includes the account name and picture or is called DP (*Display Picture*). This DP tries to represent himself in the social media space. Some show their real faces, some show hobbies or the like, but some also give cartoon faces that resemble themselves or termed *anime*. Anime is made in the form of face painting that is similar to the owner of the account or in a funny form. The term Anime comes from the Japanese cartoon *manga book*. If it is in three-dimensional form, then the image is known as an *avatar*. The term *Avatar* or *avatar* is known in Hinduism which means the reincarnation of the Divine Spirit who came to earth to uphold the truth. This avatar is better known during popular culture when one of the *Hollywood producers* made a film with that title in 2009.

If you look at Fig. 1, you can see that SUJ is dressed in black shorts and a white t-shirt. With black shorts she showed off her smooth thighs. Different images he displays on the content. This can be seen in appendix 1. In one day, he does not always *post* once,

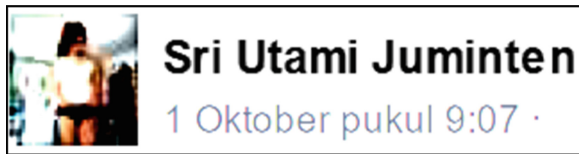


Fig. 1. DP Sri Utami Juminten

but can be several times, such as on October 27, 2016, starting from the morning in the evening.

There is a context behind displaying the image. First, the context at which it was created, namely: the activities carried out. Second, the context of netizen responses from previous posts. The contexts that appear in the text she wrote. However, images are not only complementary or reinforcing the message conveyed in the post text. More than that, she played with her body to amplify the message. Not just what clothes to wear, but gestures, facial expressions and makeup, and body position.

SUJ consciously played with the clothes she was wearing. She wears a headscarf when responding to women's criticism. What is displayed by SUJ is seen as negative for women in certain religious groups (Islam). In religious culture (Islam), a woman must cover her genitals by wearing a headscarf. SUJ wears a hijab to show that (1) she has a hijab attire; (2) she can (and probably usually) wears the hijab, (3) when she wears the hijab, she also looks beautiful, and finally (4) the hijab is only an external instrument, not the essence of behavior.

Meanwhile, sexy outfits and stimulating poses are used to "laugh" at netizens who like to think "perverted." As if through the picture, he said "I do what you want. Satisfied?!!" The *satire style* or in Javanese culture is called *pasemonan* (ala SUJ). The power over his body was expressed when responding to Hayati Titi, "Aq ler bawok opo yo nglecehna wong hhhhh opo yo nag no wong... Waahh wah not as easy as coocot mugacoor yok an... Nanam your coocot seng likes maido wong" (showing the genitals what is it hostile to people, harassing people.. it's not as easy as your broken words... your words like to criticize people) (28/10/2016).

Fighting Structure with Rude Words. In the virtual world, social media is a space of contradiction. On the one hand, social media is considered as a public space, no man's land, every individual may play a role, have an opinion, and even argue and argue. On the other hand, the virtual world is a private space. What cannot be expressed in everyday life (*the real world*), he can reveal in the virtual world. For example, sexual minority groups, [19, 26] such as: LGBT, state their sexual orientation. They can have a virtual encounter and then follow it in real or in terms of *kopdar* (meet physically), as well as other "deviant" sexual behavior, such as: *free sex*, prostitution, threesomes and swingers. The virtual world also provides opportunities for ethnic and religious minorities, even radical groups and terrorism. Because it results in incitement and crime in the real world, the sites of these radial and terrorist groups are a serious concern and threat to the sense of security for citizens.

The virtual world that was separated from everyday life seemed completely different, as if there were no rules. People are free to choose friends in cyberspace, free to open and join certain sites and groups. If they don't like it, they are free to unfriend, leave sites

and groups, or be inactive. People are free to express their opinions, fill in the content and so on. The virtual world seems to show no rules as in everyday life. In fact, although not as strict as compared to the real world, site *administrators* always convey the initial rules that must be agreed upon [25]. If you do not comply, the member will be dismissed by banning *her account*. In Indonesia, in addition to the article on defamation, the ITE Law and the Anti-Pornography Law are references for suing or imprisoning offenders.

In the virtual world, apart from making demands as per the law, netizens can respond in two ways. First, they post criticism or whatever in the comments column. Second, they leave, unfriend, to block. SUJ experienced these things, starting from his account being *banned* by the manager, to being sought by the authorities due to reports from netizens who were harmed by his statement.

There are several patterns presented in the text and speech. In the text, each emphasis is written in all capital letters. Another emphasis is made by extending the word. The writings of male and female genitalia are written by adding a few vowels and final letters, such as: *tuuuueeeemmmpeekkk* (vagina, Javanese), as well as male genitals. In addition, he uses the Ngoko Javanese language. In the study of Javanese society, the use of Ngoko Javanese is carried out on equal people. Ngoko's Javanese language, which is very straightforward and "rough" shows SUJ's social class in his home environment, namely: the lower class and the suburbs or rural areas. In the context of *dramaturgy theory*, SUJ does not show the frontstage, but overall the utterances and texts are the backstage.

Her harsh words are an outpouring of his emotions, as well as a form of aggressiveness aimed at her opponent or target. In his spontaneous emotion and aggressiveness, SUJ does not use politeness in language. This politeness is only used when in a public space or at least social media is considered a public space. In politeness there is actually a way to express aggressiveness. In Javanese culture, the method is in the form of *pasemonan*. *Pasemonan* is negative politeness [27–29]. *Pasemonan*-style politeness in Javanese society is mostly used by the upper-middle class. Therefore, it can be concluded that SUJ views social media as its private space. In the *live stream*, he immediately called his father, mother and sister [30].

The first target of criticism is the group itself, namely fellow TKW. What she said was self-criticizing the TKW community. She rejects some of the macro structures which state that PMI, in terms of TKW, is a *foreign exchange hero*. The second objection is about the attributes used by TKW. For him, clothing does not always equate to piety. Elsewhere, he mentions that clothing depends on context. Clothing is also seen as a sign of patriarchal culture that must be resisted. SUJ saw it as a hypocritical act. Notes on *hypocrisy* have been submitted by Mochtar Lubis [31, 32].

The second target is journalists. The resistance was carried out, especially when visiting his parents' residence together with KMI (Indonesian Migrant Workers Community) Banyuwangi or known as percussion. This percussion occurred when SUJ criticized the behavior of TKW in Indonesian regions, such as: Tasikmalaya and Banyuwangi, when they were in destination countries (Hong Kong, Taiwan and Saudi Arabia). For her, what is said is her responsibility, not his family to bear. On the other hand, the journalist's way is considered to be out of bounds or an invasion of his privacy.

The scathing remarks were also addressed to the police. When there was a complaint against her and was later judged to have taken sides with the KMI (Indonesia Migrant Worker Community), she saw that what the police was doing was contrary to their own principle of “*servicing, protecting and nurturing.*” This is clearer when using the words “*can pay.*” Journalists and police in her mind are considered as masculine institutions, so they need “*sajen.*” From his utterances, apart from self-criticizing fellow TKWs, what SUJ is actually doing is against the conditions and social structures that have to be thrown out of his place of origin. A very patriarchal social structure represented by journalists and the police. To deal with it, she no longer uses politeness.

4 Conclusion

There are different ways people treat the virtual world. Some develop the stage (dramaturgy), [33] or borrow a term from Pierre Bourdillard to develop simulations of everyday life. The result is a world that “as if” is real and represents “as if” the character of each actor. The virtual world is also used by simulating suffering, hard work, generosity or abundant life success. Netizens and content creators love to enjoy building a “as if” world.

However, there are also people who present the world as it is with language that is as it is in their daily lives, as well as emotional outbursts. They no longer pay attention to what netizens want. Even if they are seen as doing it, they make it as real as possible. When in the bathroom, his activities are like taking a bath, so when he is in a public space. They only record what happens in the real world. Even though they are underestimated, sociologically they are able to play with the morality, emotions and hypocritical attitudes of netizens. Despite being opposed both in the virtual world and in the real world, they have managed to dismantle the minds of netizens on one hand. On the other hand, although rudely, they have conveyed messages and criticisms of the unfair treatment of her. This is done by SUJ who bravely acts autonomously towards himself in the virtual world.

Acknowledgments. It has become a debate in finding problems in research in the social sciences, especially Sociology. Things that are considered dirty and pornographic are always seen as deviant behavior. In a culture that is polite and full of morality, this kind of research is considered counterintuitive. For a sociological scientist, the virtual world and the everyday world are part of proper social life and have become his study. Therefore, the research team would like to thank Surabaya State University for being willing to fund this research.

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