


Sexual Politics in Fiksimini: Analysis of Feminist Critical Discourse

Arini Vika Sari   ¹, Wiyatmi Wiyatmi  ²

¹Postgraduate Student, Indonesian Language and Literature Education, Yogyakarta State University, Indonesia

²Postgraduate Lecturer, Faculty of Language and Arts, Yogyakarta State University, Indonesia

 **Corresponding Author:** Arini Vika Sari, E-mail: arinivika.2019@student.uny.ac.id

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ABSTRACT

This study aims to describe the sexual politics in fiksimini by using feminist critical discourse analysis. This research is a qualitative descriptive study that uses @fiksimini account during January-February 2020 on Twitter as the data source. The research data used is sexual politics discourse contained in literary works fiksimini which has a total of 267 data with 44 topics fiksimini. Data collection techniques are conducted by reading and recorded in the data cards. The data collection instrument was the researcher himself (human instrument) using Kate Millett's sexual politics parameters. Data analysis technique in this study used semantic and pragmatic equivalents in analyzing work fiksimini containing sexual politics in fiksimini. The data analysis stage is carried out by the work step of literature research, namely studying libraries related to research objects by reading, taking notes, and interpreting references related to research objects. The results showed that there are six forms of sexual politics contained in fiksimini, namely: sexual slavery, women's domestic work, control of women, abuse of sexuality, rape, projecting women and negotiations conducted by female characters in the story. Sexual politics contained in fiksimini is 80% written by male writers who recount the power of patriarchy. The ideology seen from writing about sexual politics shows that writers use male and female characters emerging from social classes, institutions of marriage, and free sex. The female characters narrated by the fiksimini writers still place women as inferior beings who are in the power of superior patriarchy.

1. Introduction

The continued development of cyber literature in Indonesia has created various forms of modern literature. One form that was born from cyber literature is fiksimini. Fiksimini appeared on Twitter in 2010 using the @fiksimini account. Fiksimini is a modern literary work in the form of prose with a maximum of 140 characters on Twitter which has similarities with flash fiction (Kartikasari *et al.*, 2014; Ta'abudi, 2018). Flash fiction is a story in miniature (between 250-750 characters) that requires the writer to maintain a narrative that comes from the reader with a twist beyond the text (Batchelor & King, 2014). The distinctive form of fiksimini is able to distinguish it from literary works in general. Fiksimini only consists of three parts, namely, the topic (which is uploaded by the moderator as an agreement for the story material), the title (marked with words or phrases which all use capital letters) and content (the part after the title) (Jayanti, 2016).

Storytelling formed with a limited number of words makes fiksimini a short modern literary work with a clear, concise and interesting story. Apart from its different forms, the involvement of readers and followers of fiksimini as fiksimini's writers makes this modern literary work always get a lot of responses and responses. It has been recorded that 362,000 Twitter users have become loyal followers of fiksimini who are always waiting for fiksimini to upload. Fiksimini's creation is carried out by throwing topics by the moderator fiksimini which are then responded to by readers and followers in the form of fiksimini's literary works. The absence of provisions and attachments in themes and genres has resulted in fiksimini's always varied literary works. No exception to stories that promote elements of sexuality. Consider the following example.

- (1) BAD LUCK -I cut my shy veins for you, you cut my genitals for you. (@fiksimini, 9 January 2019)
- (2) EAT SALT. "Your lips are salty, Deck." "I'm an expert, Mas." (@fiksimini, 23 January 2019)
- (3) LUST. The neighboring grass is greener, wide-open by the estrogen hormone in my body. (@fiksimini, 23 January 2019)
- (4) MOTHER IS ADDICTED TO ROMANCE. Each night brings a different man. (@fiksimini, 4 March 2019)

The data above shows that fiksimini writers can freely express their ideas and imaginations in telling stories even though the stories depicted contain elements of sexuality. Sexuality is a form of gender power as a social construction that creates, regulates, suppresses, and directs desires (women and men) because of the relationships they create in society (Mackinnon, 1982, p. 529). Furthermore, Millett (2016) states that the term politics refers to the structure of power relations, namely the regulation of human groups controlled by other human groups. Whereas the term sex is defined by Millett as a status that has political implications, namely the biological differences between women and men which are not only based on differences in genitals, but also differences in reproductive organs, hormones, and chromosomes in the bodies of women and men (pp. 23-25). The emergence of writers who describe sexual politics in Fiksimini's literary works can create hate online. As stated by Törnberg and Törnberg(2016)and KhosraviNik and Esposito (2018)that the growth of social media has led to online hatred which is characterized by content that drives public opinion against certain groups of people, generally based on race, religion, ethnicity, gender, or sexual orientation in forms of violence, prosecution and intimidation due to different identities or perceptions. The use of female characters as objects of sexual imagery in fiksimini makes women increasingly marginalized in the stereotypes of society, most of which still adhere to a patriarchal system. This fact certainly needs to be studied to reveal the sexual politics contained in fiksimini. By using feminist critical discourse analysis, we can find out the ideology of the writer fiksimini who practices sexual politics in her work. This is in accordance with Hijazi's (2019)statement that feminist CDA is used to open up the author's politics and ideology relating to the analysis of various forms of social inequality and injustice (p. 15).

There have been many studies that raised Fiksimini as the subject of study. First, *The Production of Messages and the Formation of "Theater of Mind" in Fiksimini on Twitter (A Qualitative Descriptive Study of Fiksimini's Perceptions in Producing Messages That Form the "Theater of Mind" on Twitter)* by IftariaNurAriesta in 2013. This research concludes that fiksimini forms theater. of mind with a hanging story so readers imagine and think about it. Second, *Anomalous Sentences* by AmryNurHidayat in 2017. This study aims to describe the anomalous sentences that form fiksimini. The results obtained indicate that there are four variations of the pattern and four variations of the rules in the formation of fiksimini. Third, *Semiotic Analysis of Cyber Literature Mini-Fiction @Fiksimini* in 2020 by DwiNur CS Kusumaningtias and Bayu A. Nugroho. This study aims to describe the hidden meaning of mini-fiction using the semiotic method. The results showed that the meaning raised was a form of social criticism from the expressions of Twitter users.

This study is different from other studies in that the focus of the research lies in fiksimini's literary works written by fiksimini's writers who come from readers and followers of fiksimini who use sexual politics in their writings. By using the paradigm of feminist critical discourse analysis, this study aims to reveal and find out the sexual politics contained in fiksimini. Through the results of this research, the forms of sexual politics that exist in fiksimini can be found. This research is important to do because it reflects the socio-political life in Indonesia. As stated by Törnberg and Törnberg (2016) the social media can frame issues and events that shape people's perceptions of social and political realities (p. 3).

2. Literature Review

2.1 Fiksimini

Fiksimini is a modern literary work born from the social media twitter. Rokib(2012)explains that fiksimini is a form of utilization of technology (social media) which is used as a forum for expression and conveyor of writer's symbols (p. 56). Twitter, which is a microblogging platform, is one of the most sophisticated tools in modern communication but is only able to accommodate 280 characters in its delivery(Anderson, 2017, p.36). The limitation of the word makes the fiksimini form appear concise and efficient which obliges the writer to be able to play the word by choosing the right diction.

The writing process of fiksimini tends to be spontaneous. The spontaneity can be seen from the way the members or followers of the @ fiksimini account on Twitter are suggested to the moderator or admin(Kartikasari *et al.*, 2014). There are four steps that the writer must go through to create fiksimini(Rokib, 2012;Kartikasari *et al.*, 2014;Jayanti, 2016). The first step is proposing topics from readers or followers of the @ fiksimini account to the moderator or admin. Second, the proposals are then selected so that the right topic is chosen to be the theme of fiksimini. If the proposed topic is accepted by the moderator, the moderator will retweet the proposal by adding the hashtag #topikfiksimini. However, if the topic proposal is not accepted, the moderator will submit a particular topic with the same hashtag pattern. Third, readers and followers of @ fiksimini will write fiksimini according

to the topic of the day. Fourth, the moderator will choose the best and most suitable writing by retweeting this fiksimini only after going through a series of considerations.

In fact, the infinity of writing created wild and free writings. So that there are writings containing sexual politics where it is still considered taboo and out of the norms that exist in Indonesian society. Writers who come from readers and followers of @fiksimini are very free to pour all their desires into fiksimini which is assumed to convey criticism and give messages to readers. As Bouchardon(2018) argues, writers who use the microblogging platform (Twitter) to create digital literary works are actually studying critically by deviating from the main function of the platform. Furthermore, Ciolfi and Lockley (2019) reveal that flash fiction can be interpreted as fiction that maintains the creativity of the writer in conveying messages to readers.

2.2 Sexual Politics

Sexual politics was born from the second wave of understanding with the feminist concept that the person is politics which later developed in the third wave of feminism and emerged in the fourth wave (Allen, 2016; Pruchniewska, 2016). The concept of sexual politics is rooted in a radical feminist perspective centered on sexuality which is motivated by various problems faced by women in life (Mackinnon, 1982, p. 530). The oppression of women ranges from control of a woman's body, through childbirth, child care, marriage and sexual relations (Allen, 2016, p. 215) to issues that include birth control, sterilization abuse, domestic work, rape, sexual abuse, prostitution, female sexual slavery, and pornography (Mackinnon, 1982; Shiva & Kharazmi, 2019). Sexual political problems have been found in social media. Threat of rape on twitter (Hardaker & McGlashan, 2015), sexual violence against women who use social media as a tool (Shiva & Kharazmi, 2019) and the projected image of sexual women in games (Cabrera *et al.*, 2021).

The female body is then used as a place to be lied to, distorted, and imagined by masculine representatives with a logic of hatred (Bray & Colebrook, 1998, p. 35). This radicalization is, of course, the oppression of gender patriarchy in families and societies which is described as a "game of male power" which legitimizes the dominant position of men and the position of women as subordination (Allen, 2016; Mudogo, 2019). In fact, if a person is biologically female, she is expected to show feminine traits to appear normal by seducing men (Abshavi & Ghanbarpour, 2019, 142). However, when women speak out loud about the problematization of gender roles on sexist issues, these voices are then isolated and politicians emerge against women arguing for non-sexism (Formato, 2020, pp. 14-15).

Kolehmainen (2012) states that recognition of the issue of political sexuality indicates that social norms are taking place, for example, about what is 'appropriate' to be recognized and what types of stories or questions are appropriate about sexism. Actions that reveal the nature of sexual violence and then link specific local stories about individual women to narratives of inequality can reveal the global scale of gender oppression and feminist protest (Baer, 2016, p. 18). In the digital space, the old roles and stereotypes in the imbalance of power between men and women as the main and more specific issues regarding the differences in power of sexuality can be seen (Formato, 2020, p. 14).

2.3 Feminist Critical Discourse

The history of feminism reveals that women have been made second-class citizens (Allen, 2016, p. 208). In fact, until now the struggle of feminists is still being carried out to demand justice. The continuing development of the wave of feminism suggests ongoing inequality and the problems faced by women. Sexual politics on social media is one of the problems that feminism is struggling with. The struggle of feminism that continues to develop has now entered the fourth wave (Bustelo, 2014; Evans & Chamberlain, 2014; Chamberlain, 2016; Rampton, 2019). Starting from the first wave of feminism which aims to voice women (Kotef, 2009; Sharlach, 2009). Then the second wave was born with a focus on issues that shifted to social and personal (Bunkle, 2016). Then came the third wave that focused on intersectionality (Snyder, 2008; Dean, 2009; Evans, 2015; Aune & Holyoak, 2017). When the second and third waves appeared almost simultaneously, fourth wave feminism was born by tying identity to each wave that was driven by the use of social media (O'Neill, 2015; Zimmerman, 2017).

Feminist projects are dedicated to shifting, transforming, revealing and challenging power relations and improving material conditions for societal groups and individuals (Hinterberger, 2007, p. 75). Feminist theory supports multiple viewpoints combining perspectives on race, class, the integration of bodies, nations, and other structures that are major barriers to gender justice from social hierarchies (Allen, 2016; Aggestam *et al.*, 2019) which explain the situation of women as biological or reproductive consequences as well as nurture, social groups caused by the law of marriage or as an extension in a patriarchal family and into a patriarchal society because of the gender roles that society makes (Mackinnon, 1982, pp. 528-529). Even critical feminists are not only intersectional politics that only dismantle heteronormative, capitalist and racist patriarchies but also reveal overlapping and interconnected political realities (Cifor & Wood, 2017, p. 2).

Currently the media industry and popular culture have been dominated by feminism which focuses on the female body (Jaworska & Krishnamurthy, 2012). Sexual politics that occurs on social media is the fourth wave of feminism with one of the main problems being sexual violence and attacks that continue to occur (Sharp *et al.*, 2017). This wave feminism is a social transformation of gender relations that not only dismantles patriarchal domination and heterosexist oppression but also challenges the structure of clarity that prevents some of the incongruity of body politics (A. Allen, 2015, p. 519). This latest feminism study can find the relationship between gender, sexuality, race and class in order to reflect the daily life and diversity of women's realities (Allen, 2016, p. 209).

Discourse created from a "specter of feminism" is considered a social disease that is rooted in society (Marling, 2010, p. 8). Millett in his book, *Sexual Politics*, changes the way people perceive sexual politics and patriarchy. Millett identifies the emergence of sexual politics which is closely related to this patriarchal ideology in literature and its influence in the lives of women. Millett (2016, p.26) explains that in a patriarchal society, sex is the basis for the formation of power relations structures in society which become ideology in culture and become the concept of power. In fact, in all areas of human life and in every institution of power in society there is a policy of compelling power, which is controlled by men. This power is called by Millett as politics, which is a group of people who are controlled and dominated by other humans. According to Millett, patriarchal ideology only exaggerates biological differences (male and female) and ensures that men always have a masculine and dominant role, while women always have a subordinate and feminine role. So, according to him, to eliminate male control, gender, especially status, roles, and sexual temperament must be eliminated (Poirot, 2004; Jeffreys, 2011). This feminist critical discourse analysis research will use Kate Millett's sexual politics parameters to analyze and find out the sexual politics contained in fiksimini.

3. Methodology

This research is a qualitative descriptive study using a critical paradigm which is categorized in feminist critical discourse analysis research. The data source in this study is the @fiksimini account on twitter in the form of fiksimini's literary works written by readers and followers of @fiksimini during January-February 2020. The research data is in the form of sexual politics discourse contained in fiksimini's literary works, totaling 267 data with 44 fiksimini topics. during January-February 2020. In January and February, researchers were selected because in that month Indonesia had not been exposed to and affected by the Covid-19 virus which resulted in the emergence of large-scale social restriction policies. Determination of the number of topics totaling 44 topics is the number of topics uploaded by @fiksimini moderators and received responses from readers and followers of @fiksimini in the form of literary works totaling 267 data.

Data collection techniques are by reading and recorded in the data cards. The data collection instrument was the researcher himself (human instrument) using Kate Millett's sexual politics parameters. The data analysis technique in this study uses semantic and pragmatic equivalents in analyzing fiksimini's literary works that contain sexual politics. The data analysis stage was carried out by working steps of library research, namely reviewing the literature related to the object of research by reading, taking notes, and interpreting references related to the object of research.

4. Results and Discussion

Feminist critical discourse analysis can be used to determine the power and ideology of social hierarchies such as gender issues with social identity categories in which there are sexuality, ethnicity, age, ability, social class and position, and geographic location (Lazar, 2007, p. 141). Millett (2016, p. 23) reveals that in a patriarchal society, sex is the basis for the formation of power relations structures in society which are used as sexual power which forms an ideology which then penetrates into culture and becomes the main concept of power. Based on Millett's view, there are 25 works of fiksimini literature that belong to the politics of sexuality. The data is then analyzed to determine the form of sexual politics and the ideology of the writer fiksimini.

4.1 Forms of Sexual Politics in Fiksimini

Millett (2016) says that in a patriarchal society, sexual politics gets the consent of society through a socialization process that is carried out on women and men based on three dimensions, namely temperament (feminine and masculine stereotypes), role (domestic work). women), and status (male power) (p.26). Based on Millett's view, the results of the analysis of the form of sexual politics contained in fiksimini show that there are seven forms of sexual politics described by the writers of fiksimini. The seven forms of sexual politics can be seen in Table 1 below.

Table 1: Forms of Sexual Politics in Fiksimini

No	Forms of Sexual Politics	Frequency
1.	Sexual politics takes the form of sexual slavery	8
2.	Sexual politics in the form of women's domestic work	5
3.	Sexual politics in the form of control over women	3
4.	Sexual politics in the form of abuse of women's sexuality	3
5.	Sexual politics in the form of rape of women	2
6.	Sexual politics in the form of projecting women	2
7.	Sexual politics in the form of negotiations	2
	Total	25 works of fiksimini literature

Table 1 shows that the form of sexual slavery is in the highest position (32%) as a form of sexual politics contained in fiksimini's work. This shows that today's society tends to treat women as slaves to male sexuality. Semantara the form of domestic work of women ranks second (20%) as a form of sexual politics contained in fiksimini work. This form illustrates how women must behave and play according to domestic duties in a patriarchal society that must serve men. The third and fourth positions are forms of control over women and forms of abuse of women's sexuality which get the same percentage, namely 12%. Both forms of sexual politics show that masculinity is always above the feminine who can control and act at will.

The fifth, sixth and seventh positions were occupied by the form of rape, the projecting form of women and the form of negotiation, respectively, with a percentage of 8%. The author describes the form of rape as sexual politics with the rampant rape cases experienced by women. Likewise, the form of projections of women's body parts is used to satisfy sexuality for masculine people. Although there are forms of negotiation in politics, sexuality does not reduce men's power over women.

4.2 Ideology of Writers on Sexual Politics in Fiksimini

Based on the results of the analysis of 25 works of fiksimini literature which are included in sexual politics, the dominance of male writers is very high than female writers. Consider the following Table 2.

Table 2: The Dominance of Sexual Political Writers in Fiksimini

Author Fiksimini	Fiksimini's Literary Work Data	Frequency	Information
Man	8, 10, 29, 38, 43, 62, 71, 73, 79, 91, 106, 129, 141, 149, 152, 182, 184, 196, 197, 259	20	There are five writers who created more than one works of fiksimini literature, namely 2-3 works containing sexual politics. The authors consist of three male authors and two female authors.
Women	85, 108, 199, 211, 233	5	

Based on Table 2, the dominance of male writers in telling sexual politics in fiksimini is 80%. A very high figure compared to the number of female writers at 20%. In modern literary works, both written by male and female writers, fiksimini's story shows how female or male characters who are told experience slavery, oppression, control, sexual abuse, and violence from men. social class, the institution of marriage, and casual sex. In addition, there are stories where female characters negotiate problems experienced by women. This form of negotiation is written by female writers and male writers, this shows that there are female writers and male writers who oppose sexual politics over men's power over women. However, most of the writers of fiksimini present female characters with stories that place women as inferior beings who are still in a superior patriarchal power. The following describes the form of sexual politics in fiksimini and the ideology of the fiksimini writers.

a. Sexual Politics in the Form of Sexual Slavery

Sexual politics written by fictional writers at its highest is in the form of sexual slavery. Millett (2016) reveals that sex is politics. This relationship is based on the power structure, namely a group of people who are controlled and dominated by other humans. This can be seen from the following fiksimini data that describes women in the grasp of men.

(43) "MORNING BOSS" greeted my secretary. His tongue still remains in my mouth (@fiksimini, January 19, 2020).

(184) HEARD THE WHISPER OF THE NAFSU - "I must uphold the principles firmly", in my mind I insisted, still in my clothes intact. "I'll be responsible", he said softly in my ear. Just one minute, I remove everything that sticks to the body. I melted (@fiksimini, February 12, 2020).

In data (43) it is described that the female secretary whose main task is to take care of all the needs of the boss (boss) can also be used to serve her biological needs. This certainly shows that the power shown by a masculine boss can control and make his feminine secretary his sexual slave. Likewise, in data (184) where the persuasion of male characters, female characters who initially have a strong principle of not giving up their virginity are immediately melted away by male characters who continue to convince female characters that she will be responsible. Fiksimini certainly illustrates that women are easy to lie and very easy to trust men. This is a reality that often occurs in societies where lovers are forced to marry because the woman is pregnant outside of marriage.

b. Sexual Politics in the Form of Female Domestic Work

Millett (2016) states that the ideology of patriarchy cannot be overthrown because women are economically dependent on men. This dependence occurs in all women's lives. For example, conventionally men are the main source of income in the family while women are the caretakers of the household (p. 40). Men work outside the home to earn a living, while women work indoors to do all the housework. This of course becomes sexual politics in the form of domestic work that puts women in the power of men.

(8) VERTIGO - ever since I got insomnia, my wife put magnets on her breasts (@fiksimini, January 13, 2020).

(182) HEAR THE BIRD NEWS - His wife immediately helped remove the sheath (@fiksimini, February 12, 2020).

Data (8) shows how a wife must always take care of and serve her husband so that when her husband experiences insomnia, the wife must think about the best way so that her husband can sleep normally. This domestic work must be done by the wife so that her husband feels comfortable, happy and happy. As Millet (2016) reveals that the construction of women as gentle, affectionate, and benevolent feminines then shapes women in society who have to act and play what they have to do (p.26). Not much different from data (8), data (182) also shows how a wife should serve her husband's biological needs. This writer fiksimini implies that with the keyword *bird* and *removing the sarong* which is synonymous with sexuality.

c. Sexual Politics in the Form of Control over Women

Millett (2016) states that status in the political component of sex indicates that there is a high role and power. Status in a patriarchal society is the main objective to regulate the superiority of male power over women so that the highest power rests in the hands of men (p.26). It is not surprising that men have always taken control of women. Following are data on sexual politics in the form of control over women in fiksimini.

(38) SHOULDER SHOP. "Sorry, Mas, it has been used up since last night. I did not sell the remaining one because my wife needs it too" (@fiksimini, January 19, 2020).

(152) SPORTS REQUIRES RESULTS - "When can we see the results of this type of exercise, sir?" Asked Dini. The sports teacher paused for a moment and answered, "Estimated 9 months 10 days from now" (@fiksimini, February 8 2020).

Fiksimini writers use sexual politics in the form of controlling women with stories that describe women's powerlessness against men's power and will. As is the view of Millett (2016) which states that femininity in women is passivity, ignorance, tedium, virtue, and ineffectiveness, while masculinity in men is aggressiveness, intelligence, strength, and efficiency (p.26). Data (38) shows that a wife is under the control of her husband to have sexual relations. Whereas in data (152) a student must follow and obey all orders of his male teacher, including orders to have sexual intercourse. The teacher becomes the determinant and decision maker while students surrender and accept the situation for the relationship they have made.

d. Sexual Politics in the Form of Abusing Sexuality

The author of Fiksimini also shows how forms of abuse of sexuality have taken place in society. As Millett's statement (2016) explains that patriarchy is like an endemic in human social life which can be explained and is inevitable because patriarchy is deeply rooted to carry out political, social, or economic forms, in caste or class, feudal or bureaucracy (p.25). This can be seen from the following data.

(91) A MEETING AT A HOTEL ~ The four of us get along well with each other. Towards the early morning we exchanged (@fiksimini, 27 January 2020).

(106)POWER OUTAGE ~A happy couple is having an affair (fiksimini, January 29, 2020).

The patriarchal power that is so broad and large has led to sexual politics in the form of abuse of sexuality. This can be seen from the stories written by the authors of fiksimini about swinger on data (91) and promiscuity on data (106). This is a social reality today that makes sex a lifestyle. Sexual politics in the form of sexual abuse of women is certainly a type of social disease that takes place in modern society.

e. Sexual Politics in the Form of Rape of Women

Millett (2016) states that sexual power has become an ideology that permeates culture and becomes the main concept of power. In a patriarchal society in all areas of human life and in every institution in society there is a policy of coercive power, which is controlled by men. This causes the emergence of various problems of sexual violence, rape and sexual harassment that are always experienced by women (p.25). In this fiksimini, it is described in the following data.

(73)DON'T SAY. The brother invited the younger brother to enter the room and then locked the door and turned off the lights (@fiksimini, January 24, 2020).

(197)UPROAR - Chocolate protests being accused of highlighting the woman's blujin (@fiksimini, February 16, 2020).

The fiksimini story told by the author which describes sexual politics in the form of rape is a way of expressing reality in social society. As in data (73) where the rape victim is very familiar with the rape suspect. Rape suspects that are rife in society today are usually the people closest to and known to the rape victim, such as relatives, friends and neighbors. Likewise, the data (197) illustrates the act of rape by chocolate by highlighting the victim's pants.

f. Sexual Politics in the Form of Projecting Women

Sexual politics in the form of projecting women leads to images, reflections and images of female characters that are described from the process of sensing or awareness that exists in the author. This can be seen from the following data.

(79)LADDING THE FIRST KISS - "When will the title of Eternal Singles end, Lord ?!" (@fiksimini, January 25, 2020).

(141)PANTS WERE NARROW- Since my friend introduced his new wife (@fiksimini, February 6, 2020)

Fiksimini's data (79) and (141) are the work of male authors. The male writer in the data (79) projected women as sexual politics by telling how the characters in the fiksimini story imagined a kissing scene with a woman. Likewise, the male writer in the data (141) who projects women as sexual politics by reflecting the female character who has become his friend's wife is so attractive that the character in the story has a desire for his friend's wife.

g. Sexual Politics in the Form of Negotiation

So far, the role of women has always been limited, which has been used to limit biological experiences. That is, sex is a biological difference between women and men, especially with regard to differences in reproductive organs. Biologically, women can conceive, give birth, and breastfeed because they have organs that support this. However, the facts are instead used as a tool to limit women to women's roles related to their biological experiences. Thus, women's sexual roles are only related to the dichotomy of the public and domestic spheres (Millett, 2016, p. 26). On sexual politics in the form of negotiations, the authors highlight these injustices. This can be seen from the following data.

(233)DEPOSIT - "Tonight, you have no rations!" (@fiksimini, February 23 2020)

(259)REFUNDWITH WIFE. Honey, please open itsorry the quota runs out. (@fiksimini, February 27 2020)

The female writer in the data (233) tells how female characters refuse to have sexual relations with men. This can be seen from the choice of diction that the writer uses, namely the words *deposit* and *tonight* and the use of expressions that *cannot be quota*. Likewise, the male writer shows the data (259) which tells of a wife's refusal to have sexual relations with her husband. Sexual politics in the form of negotiations carried out by female and male writers suggests that rejection of sexual politics does not only come from female writers but also from male writers.

5. Conclusion

The objective of the study was to analyse the sexual politics in modern literary works of Fiksimini on twitter. The results showed that there are six forms of sexual politics in fiksimini. They are sexual slavery, women's domestic work, control of women, abuse of sexuality, rape of women, projecting women and negotiations carried out by female characters in the stories. 80% of the sexual politics contained in fiksimini are written by male writers who describe the power of patriarchy over women. The ideology

seen from writing sexual political stories shows that the author uses male and female characters who emerge from social class, marriage institutions, and free sex. The writers of fiksimini tell female characters by placing women as inferior beings who are in a superior patriarchal power. This research is still limited to sexual politics written by readers and followers of fiksimini, who are known to have the view that women are depicted as weak, passive and always accept men's decisions. This limitation can certainly be used by other researchers to explore and find out more deeply how women are imaged and represented in fiksimini. So that it will be increasingly clear how fiksimini's literary works view and use women in literature.

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