

# Representation of Home: Negotiating Indonesian Identity through Vlogs of Indonesian Women in Transnational Marriage

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## Abstract

As the transnational marriages rise among Indonesians, family vlogs on transnational marriages perform as an indicator of their existence on YouTube. Through daily vlogs, it captures the complexity of transnational family's life. The mixed culture and identity have become a great challenge for spouses to perform their everyday life, especially for Indonesian woman, who come as a migrant to follow their partners abroad. As a migrant who live in a foreign country, they have to adjust to the environment but as a part of transnational marriage they are carrying a responsibility to pass over both her and her husband's culture and identity to the family. This paper will examine two YouTube accounts of transnational marriage families which are Kimbab Family and Pita's Life. Through vlogs, the women negotiate their Indonesian identity in practicing the family. This study uses a textual approach to explain the construction of Indonesian identity in transnational marriages based on their everyday life captured from the vlogs. The result of this research is both Kimbab Family and Pita's Life representing Indonesian identity through the articulation of nationalism by participating on Indonesian events, vlogs as a 'translanguaging space', and finally through food as the articulation of Indonesian diversity. It shows that the identity of transnational marriages are fluid and continues to go through negotiation process.

**Keywords:** Representation; negotiating Indonesian identity; women; transnational marriages.

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## 1. INTRODUCTION

The reality of transnational marriages between countries is a complex identity that deserves an extended comprehensive understanding about the process of mixing among two or more identities in one family. It is not as simple as selecting one identity over the other, but it is about identity and interconnected surrounding aspects like social, culture, and politics in doing the adjustment in a society. Some Indonesians maybe think about transnational marriage in a positive manner as it could benefit them from the social mobility and mixed offspring. However, this positive attitude towards marriages comes with a stigma as it is considered different by some Indonesian. This happens because the perspective of Indonesian people towards foreigners is inherited by the colonialist perspective about race. Throughout Indonesian colonial history, the Dutch consider as racially superior because their position as colonizers gave them the benefit in terms of social, economic, legal, and political aspects among Indonesians. This position passed over generations and internalized into the mind of some Indonesian people towards foreigners. In Mustikawati (2020), this is known as the concept of *whiteness*. In the context of Indonesian society, the white race is having more privileges, which means as a foreign man, they positioned as a superior which creates a masculine hegemony between foreign men and Indonesians (*pribumi*). This point of view has been carried over to this day by Indonesians on white men. Racially, they are seen as someone with good financial ability or wealth. Yet, in reality, not all white men are rich. Therefore, the status carried by foreign men does not just provide social mobility such as economic improvement, hereditary improvement, and better social status to Indonesians but also contribute to the complexities of identity to the individual in the transnational marriages.

Women are positioned after men in a hierarchical gender system in a patriarchal society, like Indonesia. Therefore, women face some complex problems legally, socially, culturally, and economically. This position also encourages women to do the migration after the marriage by accompanying their husbands to leave Indonesia and live abroad. The new environment pushed them to do some work of cultural and social adjustment and adaptation. It becomes a challenge for Indonesian women who live abroad as a transnational marriage to assimilate into the surrounding culture. As Indonesian, they belong to the culture that are minor in her current environment and her gender inflicts the challenge of maintaining Indonesian identity while they are abroad. To understand the dynamics of the complexities of transnational marriages from Indonesian women perspective, this study requires a deeper explanation through observations on the level of practicing everyday life by inter-marriage actors in doing the family.

YouTube, as a new media platform, accommodates online videos as interactive archives to make a documentation of people's life through vlogs. Transnational marriage families produce vlogs through their private channels. The motivation is to make a documentation of their activities to show other family members or relatives who live far away from them so they can see the development in their transnational family. This behavior creates '*connectedness*' from family members so that vlogs are treated like public diaries by transnational marriage families. Information or vlog content is subjective, controlled by transnational marriage actors as vloggers and based on their daily activities. It captures familiar and natural situations in their daily lives such as activities in the family, interactions with family members, and so on. This behavior is naturally caught on camera as a more realistic activity and close or relatable situation to the audience even though it goes through the editing stage. Vlogs in this case provide an alternative space for Indonesian women in transnational marriages to express and represent the reality of themselves and their families. Portraits of married life are displayed through the vlogger's perspective so that the dynamics of mixed identities can be '*visible*' through vlogs at the representation level. The presence of Indonesian women in vlogs can be seen as an effort to socialize the challenges they face in their daily lives to the audience and their own families about their negotiations of two or more identities. Researchers will explore the role of Indonesian women in maintaining their Indonesian identity through Gina, who married to Korean men, Jay and also Pita, who married to American men, Travis, through their channel, Kimbab Family and Pita's Life. The strong cultural assimilation pressure from external factors such as the environment becomes a great challenge for transnational marriage actors to maintain their Indonesian identity. One of the efforts that we can find lately is through their daily recordings in vlogs. Indonesian women who live with their husbands abroad, co-opt digital media to express their Indonesian identity through daily activities. In this study, the researcher wants to explain the construction of Indonesian identity that Indonesian women do in their daily vlogs.

This research conducted by observing the development of knowledge and the existing issues or problems through a literature review on mixed marriages. The complexity of mixed marriages between countries is about identity and positioning themselves in their daily practice in their social sphere. In Meyer's (2017), practicing mixed marriage families created a cosmopolitan society in its smallest scope, which is the family. The merging of two different cultural, social, and political backgrounds creates the dynamics of '*ordinary*' social interaction in the mixture of different tastes, languages, and customs that are carried through the culture of origin of each individual into their family. Meyer called it '*everyday cosmopolitanism*' to describe the situation. In everyday interactions, different languages create complex communication. There is a need for each individual to maintain the language of their country of origin as an effort to transmit their cultural identity. In a study conducted by Lanza (2020), the limitations experienced by mixed-marriage families of expatriates and migrants in America who speak two or more languages, have a difficulties in expressing their native language in the place where they live and make them search for another space to express their native language in the community. For Lanza, the digital space gives them space to communicate with their origin language which is later called as '*translanguaging space*'. This space facilitates them to negotiate the language based on their personal preferences by adjusting their social sphere through digital interaction (Lanza, 2020). The choice of location to settle down is also a problem for mixed marriages who work abroad. In Budianta (2015) research on mixed Filipino-Indonesian families who live in Singapore as a migrant worker, found that intermarriage individual negotiate their cultural identity through daily activities in the third space (Singapore) where they build a '*house*' outside of their origin country. Cultural identity is fluid in nature for mixed marriages, so that two cultures can go hand in hand by celebrating two religious festivals or celebrations at the same time in doing the family. In the UK, mixed marriages between British men and Japanese women put the daily work of their family life more heavily on women who act as housekeepers and play an active role in passing on the two cultures to their children as well. Mothers act as "*cultural carriers*" and they have more responsibilities than

fathers to teach and support their children to be ready to face two social spheres. The mother's role becomes 'an intensive work' in the interaction of parents and children so that children can adapt and form their identity through two different social and cultural spheres (Lopez, 2017). Other research on mixed marriages in Korea provides a re-articulation of multiculturalism through the representation of black mixed-race or children of Korean and African American descent, this has changed the monoculture in Korea. The existence of cultural exchanges has transformed Korean society into a more heterogeneous and multicultural society (Ahn, 2014). In the reality of Indonesian society, the media contextually provides an overview of the family concept of mixed marriages through films or soap operas which are not even close in the reality of mixed marriage relationships. Through those literature review, this research aimed to explain deeply how Indonesian women in transnational mixed marriage presenting themselves by co-opt the digital space for representation of Indonesian identity.

## **2. METHOD**

This research conducted using a visual methodology through an in-depth text analysis approach with critical 'reading'. This methodology determined because the research will examine in depth the construction of identity through visual representations in the form of vlogs. According to Rose (2016), visual images are not a transparent medium without meaning. Through visual images, humans make interpretations to make sense of reality. "All these different sorts of technologies and images offer views of the world; they render the world in visual terms. These images are never transparent windows onto the world. They interpret the world; they display it in very particular ways; they represent it." (Rose, 2016). Visual methodologies are used to 'read' the representation of a series of visual images, researchers need to look at four sites which are the production site, the image site itself, the circulation site and the audience site. Researchers focused the study on image sites as text. According to Rose, content analysis can be a way to understand text quality through text elements that are part of a culture and refer to a wider cultural context. Rose's content analysis will be carried out using a cultural analytics approach. According to Lutz and Collins in Rose's book, they formulated four steps to analyze content, i.e. finding the image, dividing the categories for coding, coding the images, and analyzing the results before analyzing visual images through a cultural approach.

## **3. RESULT AND DISCUSSION**

Representation (Hall, 1997) is a reality that is represented with a constructed concept which is formed by social society as a depiction of a contextual reality that applied in a society. Based on Hall's explanation of representation, vlogs can be seen as a medium of representation for Indonesian women in mixed marriages to see Indonesian identity in their daily activities. Through signifying, reading, and interpretation, the researchers found three elements of Indonesian identity representation process through Kimbab Family and Pita's Life vlogs, which are activities related to nationalism, language, and food as well as the practices that surround them.

### **3.1 Nationalism as an Articulation of Indonesian Identity**

National identity is shown by individual with the aim of being a part of a country. A person's national identity can be seen through various aspects like cultural material as described by Meyer (2017) in his research, material object in a person's daily life could become as a marker of their identity. People express their ownership and identity through the objects they own. The material object not only store some memories but also contain cultural, lifestyle and historical values that consider important to be preserve. In other words, things that are material or objects carried social and cultural meaning. In mixed marriage family vlogs, national identity is represented in the participation of mixed marriage families in gathering events as a medium to meet with Indonesian community. The process of how Indonesian women signify their identity from joining and participating to Indonesian related agendas are captures through the vlog of Kimbab Family and Pita's Life.

Both channels have some contents regarding to Indonesian related agendas as shown in table 1. The event can be in the form of an Indonesian tourism festival or an association of Indonesian communities who live abroad, hospitable gathering In the event, and several activities represent Indonesian identity such as Indonesian culinary bazaars, Indonesian art performances, playing Indonesian music such as local music or dangdut, as well as several agendas such as door prizes, batik activities, and poco-poco dance. Organizing those

events, which is quite big events, usually privatizes several public spaces, such as Indonesian Embassy (KBRI or KJRI) or open space like Indonesian Festival that attended by Kimbab Family in Seoul. This is done as a strategy to signify their Indonesian identity as stated by Budianta (2016) as a marking process, where they privatize public space as a space where they can feel at home.

**Table 1.** List of vlog content that represents nationalism

<b>Kimbab Family</b>	<b>Pita's Life</b>
Berkumpul bersama WNI di KBRI Seoul Anak Korea Lomba 17-an!	Ada Orang Indo Di Sini – Karlota Dengan Tetangga Pesta Indonesia Di KJRI Houston - NgeDangdut- NgePoco-Poco
Senangnya Ketemu Keluarga Online di Festival Indonesia	Lomba 17 Agustus di Amerika - Lari karung - Makan Kerupuk - Lari Klereng
Suami Coba Masak Masakan Indonesia, Pertama Kalinya!!	



**Figure 1.** Kimbab Family Independence Day Competition in the video “Suami Coba Masak Masakan Indonesia, Pertama Kalinya!!” (03.32)



**Figure 2.** Pita's Life Independence Day Competition in the video “Lomba 17 Agustus di Amerika - Lari karung - Makan Kerupuk - Lari Klereng” (19.41)

Another content that the two vloggers did to show their Indonesian identity was their effort to celebrate Indonesia's Independence Day by arranging children's competition as shown in pictures 1 and 2. The vloggers introduced Indonesia from a joyful competition to their family such as makan kerupuk competition, balap kelereng, and balap karung. Kerupuk in this case represent Indonesia. If we talk about kerupuk, not many countries would eat it with their dish. But it is different in Indonesian context, in many Indonesian culinary, kerupuk become a part of the dish to eat with rice. From here, kerupuk signify Indonesian identity. Yet some thematic costume, become another way to represent Indonesia like what vloggers did in the vlog. The red and white costumes become thematic clothes they wear on Indonesian Independence Day's content. It represents Indonesia from the color that symbolize the flag of Indonesia. Most Indonesian people attach their Indonesian identity through the colors of the Indonesian flag in majority of attributes such as clothing and decorations. This is also done by vloggers that can be seen in pictures 1 and 2 where the children were wearing red and white clothes. This becomes a strategy for vloggers to bridge and attach things related to nationality (Lopez, 2017).

### 3.2 Negotiating Indonesian and Local Languages in Vlog as a Translanguaging Space

Indonesian language is used when they deliver the vlog. Languages through vlog are fluid as the language are colliding while sifting from one language to another. Gina, as a native speaker, and Jay use it in different way. In every vlog opening, they always explain and greet the audience in Indonesian language. Gina mostly speaks Indonesia in majority of her vlogs, except for content with certain themes such as challenges in Korean or some specific situations that can only expressed in Korean. Meanwhile, Jay, who is a Korean native, tries to explain to the audience using Indonesian language. However, in his daily interactions, Jay still uses Korean to explain or tell stories to his children and wife. The use of Indonesian and Korean goes hand in hand and simultaneously in Kimbab Family vlog content. This shows the use of language that is more fluid because visually, the title writing, content description, and the use of language in the vlog apply two language elements. For example, while Jay say something in Korean language there will be a subtitle in Indonesian language while Gina say something in Indonesian language there will be a subtitle in Korean. That way, Gina and Jay have the space to use their native language fairly in the vlog. In Pita's Life vlog, Pita also deliver her vlog in Indonesian language. Sometimes, Pita provides written subtitles in her vlogs but mostly she doesn't.

In mixed marriage families, communication become an important part to build a good interaction between individuals in the family. Therefore, communication becomes substantial aspect for identity construction process in mixed marriage families. Communication of two or more languages in a conversation is a long and complex adaptation process for couples in mixed marriages so that the negotiation from spouse take place in their daily activities. Languages are passed down through parents who carry out mixed identities to their mixed children. The task of transmitting language as a form of identity expression becomes a shared task in the family, but in reality, women play an important role as a *culture carrier* (Lopez, 2017) who teach and accustom languages in the family. They spend most of their time at home doing the language transmission as the medium of communication. She is the one who burden with two languages to pass down to mixed children. In Lopez's research (2017), the mother's role in transmitting culture through language is called the *cultural carrier*. It is the mother's role to prepare mixed children with two identities and two languages so that they could survive living in two social spheres simultaneously. The responsibility and burden of teaching and transmitting language is an intensively carried by mothers in mixed marriages who mostly become housewives. The aims of transmitting language by teaching and supporting their children is that they want to make them linguistically competent and ready for interaction in two different social societies. As language transmission becomes an intensive task and responsibility for women, women give and spend their time for their children to do language habituation and learning at home. This construction of gender role in transmitting language has a big impact on mixed children understanding about their identities. From the contribution at playing gender as a *culture carrier*, women have the power in constructing mixed marriage family identities. Indonesian women, who are generally brought by their husbands to their home countries, usually spend time as housewives, have the power to play the role in the process of transmitting Indonesian language.

**Table 2.** List of content that represent Indonesian identity through Indonesian language

Kimbab Family	Pita's Life
<i>Bicara Hanya Bahasa Indonesia Sehari!! Tantangan Untuk Suami Korea!! 하루동안 인도네시아어로만 말하기 챌린지!!</i>	<i>Persiapan Natal-Paksa Suami Ngomong Bahasa Indonesia</i>
<i>Bicara Bahasa Sunda Sehari Ke Suami Korea Dan Anak-Anak!! Sampai Sesak!! 못 알아들어서 답답해요!</i>	<i>Anak-anak bisa Bahasa Indonesia-Bule Belajar Bahasa</i>
<i>Suami Korea Coba Baca Dongeng Bahasa Sunda Untuk Anak-Anak! NGAKAK!! Sampai Sakit Perut!</i>	<i>Ajar Suami Bahasa Indonesia &gt; Wolverine &gt; gereja &gt; pengaruh social media &gt; bapak penipu (vlog 17)</i>

From the table 2, Kimbab Family and Pita's Life have some content that represent Indonesian language as their identity through their vlogs. The first is through the accent they use when speaking Indonesian language. Gina who is a Sundanese and Pita who is a Moluccan, speaking with Indonesian but with their own accent. This become the articulation of Indonesia's diversity. Indonesia is as an archipelago, the island distinguished their people with different cultures, languages, and social interaction from one to another. Through the content, Indonesian vloggers use Indonesian language with their own accent to pass down their Indonesian identity to their children. They made various efforts to make Indonesian language familiar to their children. Mama Gina with a challenge content that only focus on Bahasa Indonesia, train her family through active use of language in their daily basis. Meanwhile, Pita, make the children and husband familiar through a passive use of language. Mama Gina, in particular, forces Appa Jay and the children to communicate in Indonesian actively and simultaneously. Mama Gina's role is very prominent in carrying out her duties to transmit Indonesian language by monitoring, evaluating, and stimulating the family as well as punishing family members if they make a mistake in their pronunciation while speaking. As Mama Gina said in her vlog, "*Bicara Hanya Bahasa Indonesia Sehari!! Tantangan Untuk Suami Korea!! 하루동안 인도네시아어로만 말하기 챌린지!!*"

"Mama Gina: *Jadi hari ini saya akan menantang akang dan anak-anak untuk berbahasa Indonesia sehari.*(So today I will challenge you and the children to speak Indonesian all day long)." (00.44-00.49)

"Appa Jay: *Ya, betul, gampang* (Yes, right, easy)." (00.49-00.50)

"Mama Gina: *Ya kang, siap kan?* (Yes kang, are you ready?)." (00.50-00.51)

"Mama Gina: *Nah, untuk anak-anak gak ada penalty kang, tapi untuk akang ada. Kalo akang ngomong bahasa lain selain Bahasa Indonesia, saya akan minta akang untuk gigit cabe. Makan*

*cabe satu gigit maksudnya.* (Well, for children, there is no penalty, right, but there is for you. If you speak a language other than Indonesian, I will ask you to bite the chili. I mean, Eating one bite of chili.)” (00.53-01.02)

Through this content, Mama Gina plays her role as a *culture carrier* (Lopez, 2017) to discipline them while make them familiar to Indonesian language. As a woman who comes from Indonesia and married to a Korean, it is her responsibility to pass on her Indonesian identity to her children.

Whereas Pita, she passively habituates her children to pass Indonesian language by making them to listen to her speaking in Indonesian on daily basis and vlogs. At some point, Pita still teach her children to speak Indonesian language, but they didn't take it seriously. Like in her content, “*Anak-anak bisa Bahasa Indonesia-Bule Belajar Bahasa*”.

“Zach: *Satu*” (03.59)

“Pita: *Dua*” (04.00)

“Zach: *Dia*” (04.01)

“Pita: *Satu*” (04.05)

“Zach: Hey” (04.06)

“Pita: Say, *satu*.” (04.07)

“Zach: Hey” (04.10)

“Pita: Say, *satu*.” (04.11)

“Zach: *Satu*” (04.12)

“Pita: *Dua*” (04.12)

“Zach: *Zaya*” (04.13)

“Pita: *Dua*” (04.14)

“Zach: *Dua*” (04.14)

“Pita: *Satu*” (04.16)

“Zach: One” (04.17)

“Pita: Not one, *satu*.” (04.19)

“Zach: *Satu*” (04.19)

From that vlog, Pita teach her children some vocabularies but that way, was not enough to make them speak actively with Indonesian language. Instead, Pita uses Indonesian language to build a community with her audience. Meanwhile for Gina, Indonesian is her means of communication with her family. In the case of Mama Gina, the use of Indonesian in everyday life is a strategy of cultural carriers to be passed on to her children, but in Pita's case, the use of Indonesian is a strategy to attach Indonesian identity to herself. Vlogs, in representing the Indonesian identity of vloggers, are a medium used by Indonesian women to express their identity through the use of several kinds of language in a fluid way. This is what Meyer (2017) refers to as *translanguaging space*-how transitions of various languages can be used simultaneously in a digital platform.

### 3.3 Food as an Articulation of Indonesian Diversity and the Negotiation Process in the Construction of Indonesian Cultural Identity

Eating becomes a routine activity that is connecting the family through interactions with their social life when they are surrounding by the foods. This activity could build the identity by negotiating foods and culinary taste. Through food they perform “homebuilding” – behavior to preserve what is known about their homeland and create new spaces for migrants (Lopez, 2017). Through adjustment, selection, combination, ingredients, utensils, arrangement and division of roles in food processing, identity is negotiated in some of contents that uploaded by Kimbab Family and Pita's Life. Through table 3, we can see various menus of typical Indonesian foods made by the vloggers to represent their identity. Both vloggers as mixed-marriage families, they face the distance within themselves. As Indonesian who live abroad, their identity become the minority that challenged them to survive because as a part of new sphere, they have to adjust and adapt to the culture. In facing the challenges, they keep finding the space that could make them feel closer to their origin by conditioning the habitus they called home to the new habitus where the actual home now. They also create a community that is related to their origin so that they can feel more connected and familiar. This is important because it implies control that could create a sense of security for those who are far from home (Lopez, 2017). Habitus is a concept that explains how people practice, how their way of thinking and actions are formed by the social

structures around them, such as norms, rules or culture. These structures are not directly imposed, but are internalized by individuals through daily experiences, so that they act in ways that are in line with their social environment without realizing that these actions are actually the result of adaptation (Bourdieu, 2020). When someone moves to another place, the habits and actions that have been embedded in the original environment remain attached and become part of their identity. Habitus that have been formed from life experiences in previous environments, including values, norms, and ways of interacting, which have been internalized in the individual are not lost even though the individual moves to a new environment. This habitus is "carried" and influences the way they adapt to the new social context. In this process, the fundamental experiences that have shaped a person's identity will be seen in various aspects of life, such as how to speak, how to interact with others, to how they understand and respond to situations in the new environment. In this case, food is a way to make their new environment feel more like home and represent the habitus of their identity.

**Table 3.** List of Indonesian foods in vloggers content

<b>Kimbab Family</b>	<b>Pita's Life</b>
<i>Nasi Kuning</i>	<i>Cah kangkung</i>
<i>Bandrek</i>	<i>Soto Ayam</i>
<i>Odading</i>	<i>Ayam Woku</i>
<i>Nasi goreng</i>	<i>Bubur Kacang Hijau</i>
<i>Cilok</i>	<i>Es Buah</i>
<i>Kolak Ubi</i>	<i>Cucur</i>
<i>Cireng</i>	<i>Pisang Goreng</i>
<i>Bakso</i>	<i>Tinutuan</i>
<i>Bola Ubi</i>	<i>Nasi Goreng</i>
<i>Bubur Ayam</i>	
<i>Gado-gado</i>	
<i>Seblak</i>	
<i>Nasi Tutug Tempe dan karedok</i>	
<i>Rawon, tempe mendol dan Angsle</i>	
<i>Sate Ayam</i>	
<i>Rendang</i>	
<i>Bubur Sumsum</i>	
<i>Jamu</i>	

Through the table above, foods become the representation of Indonesian identity. Through Gina and Pita’s contents, foods represent the diversity of Indonesia. Some contents such as serving *rendang* and *rawon* for guests who come to the Kimbab Family’s house represent spices as Indonesian identity. Coconut milk, tamarind, palm sugar, lemongrass, and other spices are a variety of typical spices used to process Indonesian recipes. Due to the distinctive character of Korean food seasonings, finding the basic ingredients to process these foods is rare and difficult. Therefore, the existence of Asian or Indonesian store really helps Indonesian people to make Indonesian foods at their home. For Pita, in some of its contents, she made *kangkung* and several other types of vegetables that are unavailable in America. Asian store in Pita’s case is playing an important role for them. Other thing that represent Indonesian identity are the utensils and tools that Indonesian women use in their *foodwork* food like rice cookers and *ulekan*. In most of Indonesian households, rice and *sambal* are two things that are important for most Indonesian. Rice cookers and *ulekan* are easy to spot in their house. In Gina case, as she is married to Korean men which is Asian, so eating rice are familiar for them too so the rice cooker is not something new for her family, but *ulekan* is different. For Korean, they also have something similar to *ulekan*, because *ulekan* is rare to find, Gina use it to replace *ulekan*. However, it is different in Pita’s house. Rice is something different to American so Pita has her own rice cooker to cook rice and also buy *ulekan* to do the *foodwork*. Sometimes, her taste on some foods are different with her husband, so Pita mostly have different dish from her husband. According to Meyer (2017) food interpreted as the boundary between the collective self and others.

Other practices that represent Indonesian identity are eating with hands or spoon and feeding their children by hands. The manner around the use of utensil when eating, American commonly eating with fork and knife, while Indonesian using spoon and fork as seen at image 1. For Travis, he used knife and fork, but Pita had her spoon in her plate but use hands instead. In contrast to Pita, Jay as Korean use chopstick while Gina commonly use spoon to eat her foods. Pita in her vlog express these practices through her content that can be seen in image 1 and 2. Feeding children with her hands is part of the cultural identity that Pita transmits to her children

as an effort to solve common problems that occur regarding to difficulties of children's eating patterns. Pita adjust this habit that she brought from Indonesia, as a representation of her identity.



**Figure 3.** "Sambal Minyak Lemon Mantap - Katanya Mereka Lihat Setan Hummm" (07.38)



**Figure 4.** "Lebih Enak Makan dari Tangan Mama-Tahu Merek Baru" (17.24)

Besides habitus, food selections are made according to specific circumstances. In Kimbab Family and Pita's Life's vlog, some food was served based on similar season vibes with Indonesia or the condition of the family. In Kimbab Family's some hot dishes or beverages made to make her feel like home also because it fits with the cold weather. It brings back the memories about Bandung and gives her nostalgic feelings because of the food or drinks. *Jamu* were made by Gina to relieve from flu. *Jamu* for some Indonesians are consumed as a form of medications, so Gina action are representing the practice that are exist in Indonesian society. In Pita's case as can be seen below, she made *bubur ayam* when her children were sick and trigger her memory about her childhood. These attitude towards food are representing Indonesian identity.

"Dari kemarin dia mau peanut butter, peanut butter, peanut butter and bread. No more peanut butter and bread, *Anda harus makan ini yong kecil, oke. Ini dia biasanya mama makan ketika sakit dulu. Ngana pe obat di Maluku sana.* (Since yesterday he wants peanut butter, peanut butter, peanut butter and bread. No more peanut butter and bread, you have to eat this *yong*, okay. This is what mom usually eats when I am sick. This is a medicine in Maluku)" (*Ternyata Bule Cilik Lahap Makan Bubur - Sakit Tapi Lahap* (05.45-05.59))

"Ini makanan Zach, makanan tradisi ketika saya sakit dulu, oke. *Ngana pe obat di Maluku sana tu, kalo mama sakit dia sering bikin bubur and dia bungkus saya seperti biapong.* (This is Zach's food, traditional food when I was sick, okay. This is a medicine in Maluku, when mom is sick, she often makes porridge and she wrapped me like a *biapong*") (*Ternyata Bule Cilik Lahap Makan Bubur - Sakit Tapi Lahap* (06.03- 06.18))

From food work, wife and husband of mixed marriage negotiate their gender role. In many of the Kimbab Family vlogs, Jay and the children help Gina in the kitchen while cooking Indonesian dishes. But in some vlogs, Jay specifically cooks Indonesian food as a form of negotiating to Gina's role. For example, in the vlog "*Suami Coba Masak Masakan Indonesia, Pertama Kalinya!! 처음으로 만드는 나시고랭*" which collaborates with Indonesia instant seasoning:

"Gina: *Masak nasi goreng bisa berarti masak yang lain juga bisa dong kang, tadi kan ada bumbu rendang, bumbu gulai, ada bumbu...(ketawa)*(Cooking fried rice can mean you can cook other things too, *kang*, there was rendang seasoning, curry spices, spices...(laughs)" (14.35-14.41)

"Jay: *Minta yang gampang aja* (give something easy)" (14.41-14.42)

In the vlog "*Baso Goreng Ala Suami Korea! 처음으로 인도네시아 튀김에 도전하였습니다.*", Jay and the children also cooked food for their snacks and changed Gina's cooking role in the kitchen. The presence of instant spices become one of the factors that could change gender role positions in processing and preparing Indonesian food by making it possible to Jay as Korean husband. The complexity of processing food with various spices and a long cooking process make these instant spices connect the negotiation in the division of cooking roles in the kitchen. In Pita's case, Travis helped her cooking when she is in a difficult situation. When she was pregnant, Travis helped her with some chopping work in her vlog "*Masak tinutuan, maafkan aku monster vlog.*" This can be inferred as negotiating the gender role division in Pita's family.

Through two vloggers content, identity keep on finding its position in mixed marriage. Two identity negotiate through foods and practices surrounding eating. Through Mama Gina and Pita's vlog, Indonesian

food is interpreted as a medium of interaction between parents and children, family and relatives, even within the wider community (Meyer, 2017). Both Gina and Pita make eating as a process of socialization and acculturation in constructing the identity. Food is also considered as a nostalgic site where the food triggers some memory that represent cultural identity of the food as well as someone who consume it. Gina and Pita use food as a local identification process in their vlog. Food also become self-actualization in passion for cooking as well as carrying out gender role, as well as self-exploration.

### 3.4 Women Agency in The Domestic Space

The role of women in transnational marriages in this context is heavily influenced by patriarchal gender constructions, where women are positioned as the *gatekeeper* of the household and culture. As seen in the domestic activities of Mama Gina and Pita in their vlogs, women not only carry out domestic roles such as cooking and raising children but also act as *culture carriers* who facilitate the transmission of Indonesian identity to their families in foreign countries. However, the domestic space, which is often considered a domain of women's subordination, turns out to be an arena for empowerment and resistance. Vlogs provide a platform for women to showcase their creativity, abilities, and identities, going beyond the dominant narrative that only sees women in a passive sphere. For example, Mama Gina uses cooking as a strategy to maintain her Indonesian identity in Korea, while Pita uses the domestic space as a place to integrate her expertise in fashion and art. For this reason, domestic space showed the dynamic of subordination and empowerment. Therefore, domestication can be a space to practice agency and resistance for women from developing countries (Meah, 2014) despite the demands of women roles to carry the responsibility as the cultural transmission.

In the domestic space, women in mixed marriages such as Mama Gina and Pita demonstrate their agency through the management of cultural identity within the family environment. Their participation in nationalistic events, such as the 17 August competition and culinary bazaar, as well as the use of typical Indonesian attributes, are real manifestations of their agency to introduce their culture of origin to their families. These activities not only function as a tool to maintain their cultural identity in the domestic space, but also as a form of role negotiation in the transnational community. However, the marginalization of women's identity often appears in social interactions, such as Mama Gina's experience of facing questions about her Indonesianness. This reflects that the domestic space is not entirely free from the influence of social stereotypes.

Even so, vlogs provide a platform where women can fight for their self-representation and build a more inclusive cultural narrative. Women's cultural identities in the domestic space are fluid and constantly negotiated, especially in a transnational context. Through vlogs, women like Mama Gina and Pita utilize domestic elements, such as food and language, to maintain the sustainability of their cultural identities. Typical Indonesian food becomes a medium for strengthening cultural values, while the use of Indonesian in both domestic and public spaces strengthens relations with their vlog audiences. This negotiation also reflects women's agency in facing structural limitations, such as the difficulty of accessing typical food ingredients or cultural stereotypes. In the domestic space, these challenges encourage women to innovate and adjust their roles. In other words, the domestic space is no longer a static space, but a dynamic field for active cultural agency.

The domestic space as the center of women's activities also becomes a place for economic agency. Mama Gina and Pita utilize vlogs as a source of family income, changing the economic dynamics in the household. Although the husband remains the main breadwinner, women are beginning to establish their positions as economic contributors through vlog content and online businesses.

This shows the transformation of gender roles in the domestic space, where women not only carry out traditional domestic tasks but also contribute significantly to supporting the family economy. Thus, vlogs broaden the definition of domestic space as a place of productive activity that enables women to gain greater bargaining power in domestic relations.

Women's agency in the domestic space is evident through the activities of cultural representation, identity negotiation, and economic contribution in vlogs. The domestic space, previously considered a limited realm for women, is now an arena for social and economic transformation through the exploration of digital technology. However, to achieve a more equitable representation, vlog narratives must include discussions about gender inequality and the structural challenges faced by women. Thus, the domestic space can become a place where women not only carry out traditional roles but also become agents of change in a transnational context.

#### 4. CONCLUSION

The representation of Indonesian identity that carried out by Indonesian women in mixed marriage family vlogs is negotiated through three things, which are Indonesian events, language, and food. Through their participation in Indonesian events, vloggers represent nationalism as a form of becoming part of Indonesia. The articulation of their homesickness is expressed by gathering with people who have ties to Indonesia such as other Indonesian migrants who live in there. They also expressed their childhood memories in Indonesia by arranging a competition for their children during the celebration of Indonesian Independence Day with their family that signify their belonging. Meanwhile, Indonesian and local Languages shown in the vlog, represent vlogger effort to negotiate with a new sphere (the country they live in as migrants because of marriage). Language also articulates local identity of vloggers. In this way, Mama Gina and Pita co-opted vlogs as a *translanguaging space* that gave them an alternative space to negotiate the dominant language by using Indonesian language while perform their identity. Indonesian identity also shown from *foodwork*. Food menus, ingredients, and utensils are representing Indonesia. Variety of foods that shown in the vlog represent the diversity of Indonesia. A complexity of processing the recipes through cooking practices, through consumption methods, and through material culture represents Indonesian identity.

The *mixedness* identity of mixed marriages that gives them social mobility is negotiated through how Indonesian women interpret their Indonesian identity in the family. This negotiates power in playing gender role in transnational mixed marriage from mixing one tradision, taste, and language in it. Women position which are considered as weak in social society, in fact holds a great resource and make her able to pass down or transmit Indonesian identity to their children. Women positioned as a *culture carrier* in the family that gives them autonomy in the household through the domestic sphere which is part of their daily life. Vlogging activities through domestic spaces not only reveal the complexity that faced by Transnational mixed marriage but also become an advantage for women to represent their existence. Vloggers utilizing their vlogs to transmit her identity and keeps Indonesian roots in mixed family.

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