

# Femininity in Painting of Dyan Anggraini and its Implementation of Gender Mainstreaming

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**Abstract**—This research focuses on the exploitation of Dyan Anggraini as being a mother, an artist, and an employee and the creative process and representation femininity of Dyan Anggraini in her paintings. This study is a qualitative research of critical discourse analysis. Critical discourse analysis is used as a method to differentiate between the feminism issue and the formation, the construction and the interpretation of that issue. Data collection was carried out through observation, in-depth interviews and documentation of exhibition catalog Dyan Anggraini. The results of the research show that: first, femininity of Dyan Anggraini is like motherhood, mercy, perseverance, that had been considered as an obstacle for women themselves to achieve things in their lives; second, the use of palet colour and visual objects with simple poses became the master pieces of meditative nuance. Third, the femininity representation through visual objects in the painting of Dyan Anggraini is kind-hearted, love-caring, and persevering. That femininity is implemented in a special gender mainstreaming of formal and nonformal education via policy regulations or programs, that are judged as one kind of sexuality and changes the perspective of femininity, which is considered to prevent a person to achieve many things as many as possible.

**Keywords**—*feminism, femininity, feminine, painting, gender mainstreaming.*

## I. INTRODUCTION

Discourse about women and its position in social life has always been an interesting topic to be discussed. Therefore, social structure developed in the communities of women placed in the position of a minority or subordinated. Especially when looking at the community, in general, is patrilineal which means glorifying the men in all aspects of life. In a working case, being a female figure that was able to wrestle the work in the public domain is certainly not an easy thing. Especially when the selected job that is becoming an artist and bureaucrat. Dyan Anggraini e.g., a world that involved between two worlds: the artistic and bureaucracy. World artistic means the open space with no limits to creativity itself to express everything that became her distress and the bureaucratic world. In which, all things are organized, planned and executed aiming to achieve a particular goal.

The painting is a great choice of Dyan Anggraini as a medium to express her creativity. Consider on her paintings, Dyan Anggraini represents many prominent which is visualization in tune with the feelings that arise on her imagination, Dyan Anggraini as part of existing in a bureaucracy with a circle of problems encountered while serving in being a bureaucrat can only be commented and criticized through her work. The problem of bureaucratic or hierarchical relationships in her office very often used as a

theme for the works of paintings. Dress uniforms, masks, the certain gestures that often represents as a visual symbol to hide criticism over bureaucratic problems encountered. So, it is the way of Dyan Anggraini who tried to warn (warning) for most cases and social symptoms through the Visual works.

Dyan Anggraini has empathy towards women workers as a part which is not regardless of the situation of the nation. However, Dyan Anggraini also shows that women are not just victims of modernity and progress but also as important players from the era before the development process of the country which visualization through the work of such paintings. The figure of women in such works underscores a show gender in a world dominated by males, both in the context of the theme of the work as well as in General. Through the work of the Dyan Anggraini shows that femininity and masculinity gender identity is socially constructed and culturally.

The selection of the figure of women who serve as her visual object's paintings, there is a feminine side which featured on the Dyan Anggraini's painting. Feminine traits can find in a male or female. A feminine trait that means can be tenderness, compassion, perseverance, and trial. Expected of feminine traits in Dyan Anggraini itself as well as in her painting can be implemented on gender mainstreaming in formal and non-formal education.

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

## II. LITERATURE REVIEW

Feminism is a concept, study, and social movements which in this case are aimed to change the status of the subordinate women within the scope of the community give priority to the perspective of males than females [1]. Social movements and also the longest surviving political is the movement of feminism. The earliest women's movement can find since the 15th century that is Christine de Pizan, namely that the century had lifted her pen and wrote a matter of injustice experienced by women [2]. Feminism appeared to survive in the era of liberalism in Europe in the wake of the French revolution in the 17th century (enlightenment or age of enlightenment) who was instrumental in establishing freedom and progress as well as an escape from the religion prisoner [3]. The era is also known as "the age of reason" criticizing the political and religious status quo [3]. Did Mary Wollstonecraft who in 1792 wrote a paper entitled "A

Vindication of the Right of Women", which can be said to lay the Foundation of the principles of feminism in the future [3].

Become a movement feminism appeared around the 19th century and the early 20th century in America. At that time, the movement focused on one issue, namely the women to gain the right to choose (the right to vote) [4]. As of 1950, there was a presumption that the position of women was ideal to become a housewife. Although at that period there have been many women who work outside the home [4]. Starting from this point that appears like is feminism theories of liberal feminism, radical, Marxist and Socialist, psychoanalyst, Existentialist, postmodern, multicultural and global, eco-feminism [5].

The feminine is about femininity, resembles the female or female characteristic [6]. Feminine as it said by Handoko [7] that is a reflection of the characteristic of someone like meek, weak physical, subtle, humble, submissive, be sweet, and so on. Feminine traits can also describe as soft, smooth, meticulous, diligent, obedient, obey, gorgeous and meticulous [8]. Feminine yet can also describe through properties such as softness, warmth, persistence, and harmony [9]. Women also describes as having a feminine characteristic as frail, delicate, sensitive, polite, and Sissy [10]. Because of the feminine is described as a gentle characteristic, persistence and sensitive, then role as a consumer and caregiver of the child, in this case, is intended as a feminine role [11]. Consider some previous definition feminine traits could certainly be attached to men as well as women; that do how social structures build such confidence. It can state after reading the definition of feminine, feminine more directed at the characteristic of the subject of women as meek, submissive, and tranquillity which means the character can be attached to women as well as men.

Femininity is characteristic that should be owned by every woman that can describe through gentle characteristic, reluctance in present themselves and smoothness [12]. Wiyono [13] stated that femininity is the characteristic that is attached to the body of women, which in General can see from her skin soft, supple, frail stature or smaller body structure than men, and with a personality that impressed meek.

Fakih [14] stated that, the term "gender" was introduced to refer to differences between men and women without a connotation which is entirely biological. A gender difference between men and women is going through a lengthy process. Therefore, the formation of the difference is due to a lot of things which were formed, socialized, even strengthened, socially or culturally constructed through religious teachings. All of which is interchangeable between men and women, which may change from time to time as well as the place to another that is known as the concept of gender [14]. However, gender subordination can happen in all sorts of different forms from different times and from different places.

Gender mainstreaming has become a concern in particularly for the Government of Indonesia, which was stated in presidential instruction No. 9 of the year 2000 that mainstreaming gender is basic strategy that is used to integrate gender becomes part and parcel of planning, implementation, preparation, monitoring, and evaluation of policy and program development in order to achieve gender

equality and justice [15]. Gender mainstreaming seeks to advance gender equality by way of revising the main policy was considered to the siding on one gender [15]. Presidential Instruction No. 9 of the year 2000 on gender mainstreaming is the commitment of the Government of Indonesia to create gender equality and justice.

### III. PROPOSED METHOD

The type of research was qualitative research with multi-methods that focus. The methods of the research were critical discourse analysis methods and analysis of feminist. The research focused to find out the femininity both on visual representation (her paintings) and Dyan Anggraini itself.

The research site was in the House and art studio of Dyan Anggraini and has addresses in Mathematics St No. 28 B, Dusun Pojok, Tiyasan RT 02/ RW 01 Condong Catur, Depok, Sleman Regency, Yogyakarta special region. The data source selected by purposive sampling to select several works of painting Dyan Anggraini, namely; (1) the informant, in the case, is the Dyan Anggraini; (2) art exhibition catalog Dyan Anggraini "Threshold"; (3) the painting from Dyan Anggraini entitled "Benang Kasih 2" Oil on canvas 70 x 100 cm of the year 1998, "Lepas-Lepas Burung Kertas" Pencil on canvas 140 x 100 cm of the year 2010 and "Titis Zaman" Oil on canvas 250 x 150 cm of the year 2011.

The research approach used critical discourse analysis/CDA model Norman Fairclough that the text has meaning (context) seen from the process of production (the process of production) and text production, process of interpretation (process of interpretation) or text consumption and based on the practice of the socio-culture [16]. The text in the painting created by Dyan Anggraini; then the text (painting) has meaning or context that supports the text. Then, aiming to find out how the context (meaning of the painting) constructed and continued to interpret. So, for more details, model Norman Fairclough's discourse analysis describes the process that conducted in a simple way and can be seen in Figure 1:

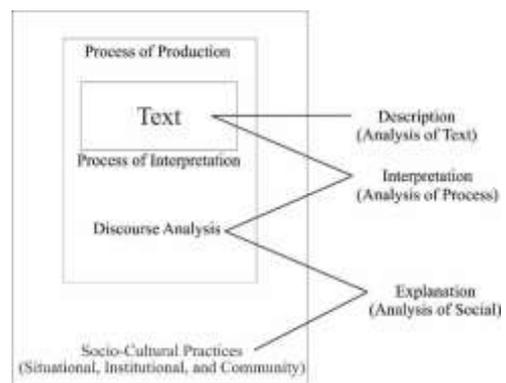


Fig. 1. Critical discourse analysis/CDA model Norman Fairclough [16]

Discourse analysis of critical discourse analysis/CDA appropriated to use in the study which the relation of the effort of businesswomen to get the right equality with men. Because of male dominance and female discourse, becomes of interest to critical discourse analysis is examined using a connection on the injustices experienced by one gender due to gender bias.

#### IV. RESULTS AND DISCUSSION

Dyan Anggraini is the mother of three children and the wife of a dentist named Hutomo. Dyan Anggraini had born on February 2, 1957, in Kediri, East Java. Her penchant in the painted has already existed since she still childhood. Her father, Rais Rayan is the first person who taught Dyan Anggraini for painting. Her mother, Rr. Sri Mooryaningsih is a figure who teaches Dyan Anggraini for daring to defend the principle of an assertive stance, in decision-making. Dyan Anggraini got a lot of education in an environment of Tamansiswa in Kediri.

##### *A. Dyan Anggraini Optimizing Herself Becomes A Mother, Artist, And Government Official*

Dual roles of her especially womenfolk (female), surely it is not easy to run it. It is not something that impossible when the woman is able to do all its activities in two areas (domestic and public). Dyan Anggraini is brave figure shook off the community belief especially which gives priority to men than women that she was able to prove her existence in the public area.

The presence of patriarch's values results in any form of activity, and the public perception of the status and position of women is lower than males. It caused by a fundamental patriarchal culture that have always pictured the men higher than women. So, men have very particular right within the family [17]. Because women have not the same rights and justice like men, then injustice taking place until those rights granted in a fair [12]. Although Dyan Anggraini does not know the names of feminist thinkers and the number of branches of feminism, it becomes the interesting point of Dyan Anggraini's thinking that represent through visual language.

Take care of her husband and son in the sense of setting up everything in the realm of domestic purposes such as cooking, take care of the House, washing and other matters have become a habit carried by Dyan Anggraini. There is no sense to envy or feel the existence of discrimination in the domestic sphere with everything that completed. Not because Dyan Anggraini was a woman while as a wife then charged such a task, but the tasks carried out by Dyan Anggraini has become a regular thing done since her childhood. In fact, Dyan Anggraini underwent all the activities in the domestic area lovingly, as she wants welfare which led to harmony in her household.

Dyan Anggraini also fosters an attitude of discipline to her sons since childhood. Such as giving duty on her son to take care of the House or any other thing that the role is certainly going to help her children to discipline in working on a command containing the responsibility attitude. Because of the love, care and responsibility are the worlds of a mother [18].

Taman Budaya Yogyakarta as formal cultural institutions belongs to the Government of Indonesia to become a strategic partner in the effort of cultural cooperation mission. Fifteen years after Dyan Anggraini worked in children's Culture which began to occupy a position as a staff. In the turning year 2004 Dyan Anggraini occupies a top position at the institution that is a task as head of Taman Budaya Yogyakarta. When Dyan Anggraini served as head of Taman Budaya Yogyakarta, a variety of partnership programs woven

with the very active. The open policy, and undertook to invite the involvement of artists and the public to join the design activities of Taman Budaya Yogyakarta. The communication pattern made by Dyan Anggraini while serving as head of Taman Budaya Yogyakarta, Dyan Anggraini wants to build a bureaucracy; especially Taman Budaya Yogyakarta became an institution like the House of Commons, with the communication pattern like family and strives to create an atmosphere so that each person or employee has the leeway to express ideas and creativity.

Dyan Anggraini has plenty to follow various art exhibitions and activities often awarded from the results of her hard work to become an artist. Awards ever won by Dyan Anggraini one beginning in 1969 as "One of The Winners of Indonesian Red Cross Day Painting Competition," in Kediri.

Because of the dual role, Dyan Anggraini falls into the class of liberal feminism. Liberal feminists is a form of movement to offer opportunities for women. Women must be free and independent from all other forms of men's pressure and should provide a chance in the socio-political and economic structures in the public life [19]. Then, has the dual role like what has been played by Dyan Anggraini does require sacrifice. Not all women are able to do its role in various activities. Even Fakih [14] stated when women have been given the same opportunity as men, and then they were not able to compete and lose. The one who needs to blame is woman itself.

Dyan Anggraini is the figure of women who are active with all the activity she does. Dyan Anggraini also figures of smart women, smart in this case is intellect. Dyan Anggraini since Elementary School always ranks to competitors. Not quite up there, liveliness and intelligence who owned by Dyan Anggraini could carry on her until peak position as head of Taman Budaya Yogyakarta and became an artist with an extensive list of exhibitions ever followed and the various awards achieved.

Dyan Anggraini became an active and intelligent woman as depicted in "A Vindication of the Rights of Woman" by Mary Wollstonecraft in 1792. Miriam Kramnick in [20] says that the ideal woman who portrayed Mary Wollstonecraft in her work "A Vindication ..." is an active and intelligent woman, how women can integrate its responsibility in terms of State of the Union as well as the family.

##### *B. Representation of Feminine on the Dyan Anggraini's Painting*

The painting became a media of art selected by Dyan Anggraini to express opinion of her mind. Painting as an expression language can convey something more on the connoisseur or society generally. Dyan Anggraini on the elections of the idea does no more construct by her observations of the environment as well as her inner experience. Consciousness, like to voice something too frequently, becomes a fundamental came to mind of Dyan Anggraini. So often when there are some of the works of paintings about a thing sued nuanced in particular equality between men and women which Dyan Anggraini saw that men often dominate in all areas than females. The understanding of the world and creativity that are then fused in the creative artwork [21].

Representation about gender inequalities becomes a fascinating discourse when embodied in visual language. Although not as feminist figures that made a movement to create a gender-based justice, Dyan Anggraini thus demonstrated too many people about the injustice through visual language (her paintings). As seen on the work "Benang Kasih 2" for example (see Figure 2), the fact over the inequality that results from gender aware Dyan Anggraini to voice what becomes due through visual language.

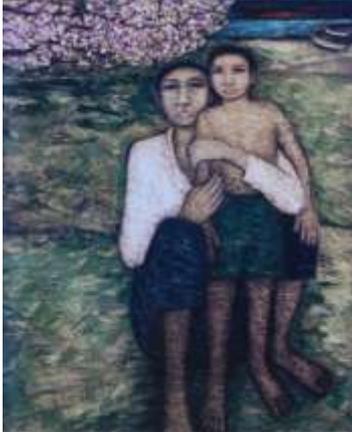


Fig. 2. "Benang Kasih 2", Oil on canvas, 70 × 100 cm, 1998

Dyan Anggraini chose these figures because she believes that a mother and son have an emotional closeness that tends to be more affectionate than a father figure. The figure of the mother believed to be able to give advice that is more touching on children than a father who spoke at his son. The form of the visual depictions to Dyan Anggraini is a form of affection from parents on their son. It is the visual form that became the identity for a mother who puts more feeling than the ratio. Tenderness and compassion manifest in the visual image above. Dyan Anggraini also said that in her view of the figure of a mother that is she has more guard characteristic to her son.

However, the mother also has a great responsibility for raising children and taking care of her husband. As seen in the picture below (Figure 3), Dyan Anggraini still presents the figure of the mother in her paintings.



Fig. 3. "Lepas-Lepas Burung Kertas", pencil on canvas, 140 x 100 cm, 2010

The figure of the mother who is none other fighters in a domestic area with all their complexes provides awareness for the connoisseur that the figure is an important figure of the mother in the House who have integrity as well as the feminine traits and guardian characteristic that existing on her Gaze glazed looks seen on the visual "Lepas-Lepas

Burung Kertas." The expression of the face and the hands holding the Chin with a background paper behind the bird, means that Dyan Anggraini want to convey that the figure of the mother has a hope or a great wishful thinking, whether the future and her desire to be free with all its activities as well as useful for other human beings. It is visible because of the text that writes on her work. The writing is a symbol, such as an icon of a bird, paper and a bee.

The writings merged into a unitary one-an integral part to support the concepts in the painting "Lepas-Lepas Burung Kertas." In fact, it aims to make the connoisseur realize that the figure of the mother is a hero for her husband and children. And, the roles that she did as well as the figure of the mother with big expectations aims to be useful to other human beings.

Regarding the sharing of roles between men and women, it is often caused on the injustice, for example, because the man who physically has a hefty body, it is better to play its role in the public sphere. While women have a smooth, soft body is better suited to play its role in the domestic sphere. Such is the stuff that makes Dyan Anggraini represent it in a painting titled "Titis Zaman" (Figure 4).



Fig. 4. "Titis Zaman", Oil on canvas, 250 × 150 cm, 2011

The extending label against the figure of the father who is frequently in the public area, making the community belief about it is getting stronger. Furthermore, it is constructed by a patriarchal culture that requires dad to figure in the public area [17].

Men that are depicted in the Visual by Dyan Anggraini provide awareness that men also were able to educate the child. Although the man could not be entirely like a mother, the man has his own way that they can do it. Because men in Dyan Anggraini opinion have a love that delivers him to be able to do its role in educating children. That is, a man who often is seen masculine by the majority of society, it turns out there's a-side featured feminine when he exposed a role outside the public area.

### C. Implementation of Feminine values of Dyan Anggraini in Gender Mainstreaming

Gender mainstreaming is a strategy or the basic steps used to integrate gender becomes part and parcel of planning, implementation, preparation, monitoring, and evaluation of the policies and programs Development [15]. The main concern in mainstreaming gender, in this case, is women. It also caused by the women in the patriarchal culture becomes the second figure after men [17].

Education is an important factor in shaping and perpetuates gender inequalities. Therefore, the main goal of education in mainstreaming gender, in this case, is non-formal education and schools. About the curriculum, the acceptance of new recruits, as well as interactions in the classroom, frequently occurring gender inequalities [15].

On article 12 of Act No. 39-year 1999 mandate to the State that everyone has the right to fulfilment of its base to grow and develop properly. In the law of human rights in [22] stated that everyone has the right to develop and take benefit from science and technology, art and culture in line with the human dignity for the sake of their personal welfare, nation, and humanity.

Tracing of legality which governs freedom of the individual in developing itself through educational hinted that the women in the perspective of gender have feminine traits is certainly no restriction for her to get an education at any level. Due to it supported by the Human Rights Act [22]. Similarly, in Article 12 adds that every citizen is entitled to an education [22].

The steps that should be implemented to remove gender disparities are becoming more open because of the consequent Government in realizing equality and the Elimination of all forms of discrimination against women (the Convention on the Elimination of All Forms of Discrimination Against Women) [23].

Feminine traits are inside in Dyan Anggraini either does representation in her paintings have delivers Dyan Anggraini engaged in the domestic and public realm. The characteristic of the feminine is the characteristic of motherhood, affection, tenderness, and harmony. The characteristic of motherly owned Dyan Anggraini undertook to create emotional closeness to her children. Instead of public area, Dyan Anggraini with the feminine in herself also delivers that Dyan Anggraini reached the Summit as head of Taman Budaya Yogyakarta (2004-2011). The feminine traits exist in her also manifest into her paintings, and visible from several works of painting she made like "Benang Kasih 2", "Lepas-Lepas Burung Kertas" and "Titis Zaman" contains the properties of the feminine in it.

Based on the previous description, then the implementation of gender mainstreaming in conducted in this case i.e the tracing of femininity neither in Dyan Anggraini nor in works of paintings. It becomes a reference to create a new belief and demonstrated many people that the characteristic of the feminine that inside in someone is not be limiting themselves to move and become independent in doing the various things especially in freedom reaching for the same education at both the formal and non-formal education.

## V. CONCLUSION

Critical discourse analysis studies towards femininity Dyan Anggraini summed up as follows: (1) Dyan Anggraini optimizes the potential of herself being a mom, artist, and bureaucrat of the Government through its own attitudes, namely an open attitude to accept all the criticism and suggestions, and the feminine attitude as motherly, loving, softness and harmony; (2) Representation of feminine such as sensitive, motherly, loving appears in the works of a painting

by Dyan Anggraini, entitled "Benang Kasih 2, "Lepas-Lepas Burung Kertas" and "Titis Zaman."; (3) Gender mainstreaming in the implementation of femininity can be reviewed from femininity of Dyan Anggraini as well as in the representation of her painting became a reference in the world of education especially in the formal or non-formal education to provide policies or programs. Those are considered to favor one gender by asserting that the feminine characteristic of belonging to someone not be a barrier to her to be able to do many things.

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