

FEMININE REPRESENTATION IN THE PAINTING "TITIS ZAMAN" BY DYAN ANGGRAINI

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Abstract: *This research focuses on the representation of femininity in Dyan Anggraini's painting entitled "Titis Zaman". This research is a qualitative type of critical discourse perspective or "critical discourse analysis". Critical discourse analysis is used as a method to dissect the issue of feminism and how the discourse is formed, constructed and interpreted. Data collection was carried out through observation, in-depth interviews and documentation of the Dyan Anggraini exhibition catalogue. The results of the study show that the feminine traits that Dyan Anggraini brings out in the painting entitled "Titis Zaman" are subtlety, feeling, love, gentleness and nurturing regarding educating their children.*

Keywords: *Critical Discourse Analysis, Feminine, Art Painting.*

Introduction

The old values (patriarchy) that always prioritize men over women in all aspects of life in society are protected by the strong functional structural tradition. As a result, the role of women is limited by the strong functional structure where the role of women is within the scope of the household only (domestic). So that women are not allowed to participate in men's affairs. Furthermore, there is a distinction in the operational areas for men and women, namely public (*public domain*) and private (*domestic domain*) areas.

Basically, everyone agrees that women and men are different when viewed from their respective physical characteristics. These natural differences are known as sex

differences when viewed from the biological differences brought from birth between men and women. These biological physical characteristics inherent in women make women much weaker than men and it reflects the psychological characteristics or mental identity of women who are passive. Conversely, the physical characteristics found in men make them seen as stronger than women and it also then characterizes the mental identity of men who are aggressive, rational and dynamic (Rajab, 2009: 2). If the differences do not make men and women feel injustice, do not make conflicts and also there is no suppression and oppression between each for both men and women, perhaps there is no problem caused by these differences.

Because men are considered stronger and rational than the passive mentality of women, so that the duties and work of men in their daily lives are encouraged to be outside the household (*public domain*); while women who have a passive mental identity compared to aggressive men, their main duties are in the household environment (*domestic domain*). In other words, the work of men is more related to all activities that are productive, one of which is earning a living in supporting the economic needs of the family, while women do consumptive tasks, processing and managing the things obtained by the husband from the results of his work.

When it comes to work, being a female figure who is able to work in the public sphere is certainly not an easy thing. Especially if the chosen job is to become an artist. The profession of being an artist is often engaged in by men, but it does not deny that women are also engaged in the profession. Therefore, the challenges faced by women artists, especially in Indonesia, are not small. For example, there is a belief that women artists have limitations in the development of their professional careers, both from biological, domestic and socio-cultural factors.

Like Tere Sitompul, Kartika Affandi, Dyan Anggraini, Caroline Rika Winata,

Trien Afriza and many other female artists. One of them is Dyan Anggraini. Regarding this, Dyan Anggraini is one of the female figures who works as an artist and government employee. Being an artist certainly has many things to consider, especially while being a female bureaucrat. Dyan Anggraini's world lies between two worlds: art and bureaucracy. The world of art, which means opening up unlimited space for her creativity to express all the things that are her turmoil, and the world of bureaucracy, where everything is organized, planned and executed in order to achieve certain goals.

Painting is Dyan Anggraini's choice as a medium to express her creativity. Looking at her paintings, Dyan Anggraini represents many figures that she visualizes in line with the feelings that arise in her imaginary space. For example, the female figure is Dyan Anggraini's choice to paint. The representation of women in Dyan Anggraini's work emerges from her observation of her environment. Dyan Anggraini's paintings have characteristics that she emphasizes both in terms of theme selection and techniques through the visualized female figures. This is because Dyan Anggraini is concerned about women, especially in criticizing men who dominate as the main actors in the social structure. Of

course, this becomes one of the ideas for Dyan Anggraini to visualize the feminine side in her work.

The choice of female figure as the visual object of her painting, there is a feminine side presented in Dyan Anggraini's painting. Feminine traits can be found in both men and women. The feminine traits in question can be in the form of tenderness, compassion, perseverance and nurturing.

METHODOLOGY

The type of research used is qualitative research, which is a multi-method that focuses, involves interpretation, a natural approach to subject matter (Pradoko, 2017: 3). In this qualitative research, researchers use a *discourse* analysis approach, namely as a reading tool and can be used as a research method. As a reading tool, *discourse* analysis is used to interpret a discourse by using one or more discourse analysis methods that intend to be methodologically accountable. Also as a research method, discourse analysis is conducted with research principles and methods that demand accountability as other scientific research (Hamad, 2007: 328).

RESULTS AND DISCUSSION

Dyan Anggraini's figure in the domestic sphere

Women are interesting individuals to discuss and study when it comes to the discourse of their position compared to men's position, the necessity of women to manage the household, to women who have multiple roles. The dual role in question is women who have other activities outside the domestic sphere such as working outside the home as a government bureaucrat, for example in this case, Dyan Anggraini. Dyan Anggraini is a woman who has a dual role with various activities that require her to do things both in the domestic sphere (wife and mother) and public (artist and bureaucrat). In reality, dual roles have severe consequences. On the one hand, women carry out their duties as a wife and mother, on the other hand, they help provide a living for the family (working in the public sphere). It is not impossible if women choose to have a dual role. However, the problem is how women are able to balance so that the heavy burden of women who have dual roles can be resolved properly and so that the two roles carried out by these women can run harmoniously.

Dyan Anggraini, a bureaucrat and artist, must be able to manage her time as

well as possible so that one field does not clash with the other. Because if you are not good at managing time, it will only cause a lot of complaints that end in stress. Bad effects will occur when this happens to someone. But this does not apply to Dyan Anggraini who is able to overcome all these things. Being a wife of Hutomo and a mother of three children, Dyan Anggraini is more careful in making decisions about her time as a bureaucrat and artist. Although in practice, there were a few obstacles due to the initial process of adaptation, Dyan Anggraini had her own experience to overcome them. In the end, what is difficult in the beginning will become easy in the end.

Dyan Anggraini's firm attitude in terms of educating children is known when her children have made a mistake. However, the firm attitude in question does not mean using violence or so on but is more likely to be nurturing in nature to reprimand with affection. A sense of worry also arises in every mother, especially Dyan Anggraini, especially if her child returns home late or when her child travels without giving her news first. This is certainly natural, the anxiety that a mother has, especially for Dyan Anggraini, is nothing but a form of her love for her child.

Dyan Anggraini as an Artist and Bureaucrat

More than just painting, her love for art has made Dyan Anggraini able to learn quickly to understand other arts. Among others are dance, drama, and declamation. This is proven by Dyan Anggraini who has won 1st place at the high school level in Kediri Regency and Kediri Municipality in drama and declamation competitions.

As a student at STSRI "ASRI" in Yogyakarta, Dyan Anggraini often participated in various painting exhibitions. Among the exhibitions she participated in were joint exhibitions in Jakarta, Bandung, Surabaya, Yogyakarta, Denpasar, Malang, Semarang and Solo. Luckily, Dyan Anggraini at that time still had time to gain knowledge from teachers who were also senior painters who were authoritative in the Indonesian art scene, such as Fadjar Sidik, Wardoyo, Widayat, Subroto SM, Aming Prayitno, who were more liberal-minded, more open, and always encouraged their students not to hesitate and always actively participate in various exhibitions.

Having an open attitude for Dyan Anggraini is an asset to be easy in doing everything of course for what is her responsibility. This openness brings Dyan Anggraini to continue to conduct visual

experiments with various techniques which are then represented through her paintings. An open attitude in this case is to want to find out and add insight for Dyan Anggraini with all aspects of possibilities until she finds what she expects to achieve. There are certainly many things to find out about something, such as reading and gathering with artist friends who discuss painting, which certainly makes Dyan Anggraini find ideas and even awareness in the creative process.

Realizing that she wants to be an artist, Dyan Anggraini continues to work on mastering visual techniques. Experimental techniques are an important process for Dyan Anggraini to achieve her expectations that can be realized in her visual works. Various methods are used to broaden her knowledge in the art world. Meeting with artists and reading is one of them to increase art knowledge (both visual technique reviews and art development).

Her strong attitude, daring to defend her principles, flows from the blood of her mother, Rr Sri Mooryaningsih. However, it should be noted that this attitude does not become the foundation for Dyan Anggraini when painting. But when Dyan Anggraini creates art (creative process), Dyan Anggraini is fully present as herself. Dyan

Anggraini becomes an autonomous self, determining ideas, making choices of forms, both from the materials used, independently.

The issue of bureaucracy or hierarchical relations in her institution is very often used as a theme for Dyan Anggraini's paintings. It is not uncommon for Dyan Anggraini to find employees who are less capable in the sense that they have not been able to carry out tasks in accordance with their fields. Therefore, Dyan Anggraini realized that building a bureaucracy in Taman Budaya Yogyakarta is like a big house that belongs together with a family-like communication pattern that strives to create a comfortable atmosphere like being in a house that has tranquility and peace, so that everyone or employees in the environment have the freedom to express their ideas, creativity, exactly when Dyan Anggraini's experience was in Tamansiswa college. Dyan Anggraini was impressed when studying at Tamansiswa, because the will of productive, creative and innovative students was almost all facilitated, accommodated and *supported*.

Throughout her career, Dyan Anggraini continues to be active in the creative process. Her works are often exhibited in various art galleries. Her existence in the art world has made Dyan

Anggraini increasingly recognized by many people. One of her recent solo exhibitions was titled "Perempuan (di) Borobudur" held at Galeri Nasional Indonesia on February 20 - March 5, 2018. The exhibition shows that Dyan Anggraini still exists in the art world. Her existence in the art world does not make Dyan Anggraini leave her role as a wife and mother of three children. Although sometimes the demands of being an artist must be willing to spend a lot of time, Dyan Anggraini with her fair attitude is able to prioritize what is important and more important for her. Therefore, her time is not wasted doing other things.

Feminine Representation of Dyan Anggraini's Painting entitled "Titis Zaman"

The labeling of the father figure with all his activities in the public sphere makes the belief about it even stronger. Especially if the belief is widespread among the community due to the social construction that supports such a statement (Puspitawati, 2013: 5). In this case, Dyan Anggraini depicts a father figure in her painting entitled "Titis Zaman". The visualization of the father figure carrying his child seems to make the viewer wonder. The figure of the father facing forward (facing away from the viewer) and

the figure of the child being carried facing backward (facing towards the viewer) become a question for the viewer about the purpose and concept of the work "Titis Zaman".

Patriarchal culture is a culture in which men seem destined to rule women and the male gender is considered the stronger one. Some people certainly believe that when looking at the physical perspectives of both. For example, because a man's body is considered strong, it has masculine values, while women tend to be categorized as figures who have feminine values. However, Dyan Anggraini's painting titled "Titis Zaman" is a claim that she wants to voice regarding the role that should be done by one gender.



Dyan Anggraini's painting titled "Titis Zaman",
Oil on canvas, 250 x 150 cm, 2011.
Source: Dyan Anggraini Exhibition Catalog
"Threshold"

The division of roles between men and women is very important because with it the closeness of children to parents is not entirely in one type alone later (mother). Because women with their feminine traits, namely motherhood, are considered more

entitled to educate and raise children. Because if the child loses the role and function of his mother who has traits such as attention and affection, the child will experience *material deprivation* (Riyadi, 2016: 34). Therefore, motherhood is needed to educate children in order to achieve emotional closeness between parents and children. These are the things that Dyan Anggraini represents in the painting titled "Titis Zaman".

The men portrayed by Dyan Anggraini in her visuals provide awareness that men are also capable of educating children, even though men cannot be fully like a mother, but men in their own way can do it. Because the man in Dyan Anggraini's perspective has a love that leads him to be able to perform his role in educating children. This means that men, who are often seen as masculine by most people, have feminine sides that are presented when they are faced with a role outside of their public sphere.

The depiction of a small child in the painting entitled "Titis Zaman" implies that educating children is not only a mother's job, but men also have this role. This means that in raising and educating children is the duty of both male and female parents. these duties and roles should not be entrusted to one gender alone (for example, the mother).

However, sharing the role in educating and raising children is the main task of both parents (men and women).

Dyan Anggraini said that sharing roles is very important, because then the closeness of children to parents is not entirely on one of them (mother). Because by sharing roles between father and mother, it will be one way to bring children closer to both parents. Therefore, in the representation of "Titis Zaman", Dyan Anggraini presents a father figure with the visual of holding his child.

The figure of a man who is often seen as someone who deserves to take part in the public world should not become a belief and be constantly believed by others that the main task of men is only in the public domain, on the contrary in the work "Titis Zaman" Dyan Anggraini provides awareness that men take part in domestic roles such as carrying and educating children is also their main task. These tasks and roles are roles that must be carried out by men, because various roles become something that can strengthen the relationship between children and parents later.

The overall concept depicted by Dyan Anggraini in "Titis Zaman" is about role sharing. Although men have high ideals about something in the public sphere, but

sharing the role of educating and raising children is the duty of both (father and mother). Although men cannot be fully like mothers, they have their own way of educating and raising children. The nurturing nature is in them even though it seems different from the way it is applied than the mother. The image in "Titis Zaman" is none other than to provide awareness that men actually have subtlety and tenderness as well as nurturing traits when it comes to educating their children. These traits can be seen in the body gestures displayed in the work "Titis Zaman", which is how a man embraces his child.

The work "Titis Zaman" also displays the feminine side in the male figure who is holding his child. The feminine side such as feeling, love, and tenderness are presented by Dyan Anggraini in the painting. This is proof that feminine traits are interchangeable between men and women. Because these traits are interchangeable, there are men who also have traits such as gentleness and motherhood while there are also women who are strong and mighty (Fakih, 2001: 8). This is also as stated by Handoko (2006: 91), namely that the reflection of a person's feminine traits such as being gentle, physically weak, delicate, humble, submissive, sweet, and the like.

Feminine traits can also be described as soft, delicate, meticulous, diligent, obedient, obedient, beautiful and careful (Mardia, 2014: 196). However, feminine can also be described through traits such as softness, warmth, perseverance, and harmony (Syahrir & Ryan in Adji, 2003: 34).

CONCLUSIONS

Based on the discussion above, it can be concluded that the feminine representation in Dyan Anggraini's painting "Titis Zaman" is subtlety, feeling, love, tenderness and nurturing regarding educating her child.

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