

Socio-cultural Development of Female Education: Kartini Context for Female Art Students

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Keywords: Socio-Cultural Development, Female Education, Female Art Students, Kartini's Feminism

Abstract: This study is aimed at finding the positive movement of feminism by Kartini in influencing the socio-cultural development for female art students in their art creation, and analyzing its development in education today compared to those in Kartini's era. The socio-cultural development in education is assumed to influence the female education throughout Kartini's movement and belief. Currently, the existing phenomena in which millennial generation is very active in responding the updated information technology, influences the female art students in doing any movement for their art creation. As they are no longer trapped inside the domestic paradigm in education as being found in Kartini's era, the progressive development of emancipation can be seen from any art creation and other art behaviors carried out by female art students. This is a qualitative research and uses descriptive method by doing the observation and in-depth interview to collect data. The results of this study reveal that there is an active movement by the female art students in responding Kartini's emancipation throughout their art creation and behavior, and current education has shown the socio-cultural development for millennial generation, particularly for female art students to exist.

1 INTRODUCTION

Looking at the role of female in a patriarchal family pattern in some parts of Indonesia that places female as the one who should work for a domestic area becomes a paradigm that remains rooted in most societies. In Javanese society, stereotypes of female can be seen in the expression of *swarga nunut neraka katut*, a wife must obey her husband. Moreover, the statement of *kanca wingking* which became a popular term indicating the status of Javanese female for some decades truly has affected the progressive development of emancipation in Indonesia. According to feminists, these cultural barriers arise because of the cultural heritage of primitive societies in which men as hunters while female as gatherers. In terms of the status and stereotypes towards Javanese women, it is definitively supported by Kusumohamidjojo (2009: 93) that the status is as a position in the individual place in society, while the role is the activity undertaken by the individual to realize his status. In other words, role is a function to run a status.

Along with the active movement of women's emancipation since the time of Kartini (a prominent Indonesian female heroine and a pioneer in the area of education for girls and female's rights) until now, the paradigm of female in which they are domiciled under men is no longer applicable, especially with the social, economic, and cultural changes for placing female's position is equal to men. Before the women's movement, Kartini herself has been set as a benchmark aspiration for Indonesian women. Kartini who is acclaimed as the pioneer of the Indonesian women's movement and a champion of education, as well as a national heroine, has actively affected on what is today as being a kartini. A kartini can mean a woman in general, but the term more usually means an exceptional, modern woman, a leader in her field. This is framed not just as particular women continuing Kartini's aspirations—but as having become 'kartinis' themselves (Mahy, 2012: 6-7).

It is a qualitative research and the descriptive method was used by doing the observation and in-depth interview to twenty informants consisting of female students of four music study programs at

Faculty of Performing Arts, Institut Seni Indonesia Yogyakarta for data collection. This study explores the positive movement of feminism by Kartini in influencing the socio-cultural development for female art students in their art creation, and analyzing its development in education today compared to those in Kartini's era. Female art students' points of views and experiences enable writers to analyze as well as to contribute to a better understanding of today's female education seen from Kartini's emancipation context.

2 DISCUSSION

Today, as the social movement has reached out the very basic gender issues, women are there, soaring their existence and potentials as what Kartini's belief on emancipation. It is also responded by modern people who are being more educated and understanding their roles. In education field, compared to Kartini's era in which education was dominated only for men and noble families, the trend of female education in Indonesia is more in pursuing girls and women to close the gender gaps which existed for some decades. During the millennium era, female students who are familiar with the updated technology have more tendency in utilizing the technology for upgrading their existence and insights. These phenomena have also a part of sociocultural development in which the current technology leads them to show up and fulfil the education need.

2.1 Kartini's Education Movement

Based on the Oxford dictionary the word "emancipation" is (1) "the fact that the process is being set free from legal, social, or political restrictions; liberation." This reveals a situation where a person initially finds himself confined or locked up, in which he is not free to move on what he wants to do. Even Oxford mentions the next understanding, which looks more extreme, namely (2) "The freeing of someone from slavery." Understanding these words brings another dimension to the meaning of loose and unrestricted and able to stand alone. The word 'slave' is very far from an appreciation for work, life and work. The status of women and their existence with the life upheaval and phenomena have indirectly reflected to what Kartini did for female emancipation, particularly for female education. With all her strong efforts to break in Javanese level of socio-cultural found in Javanese people at that time, Kartini was able to instruct the

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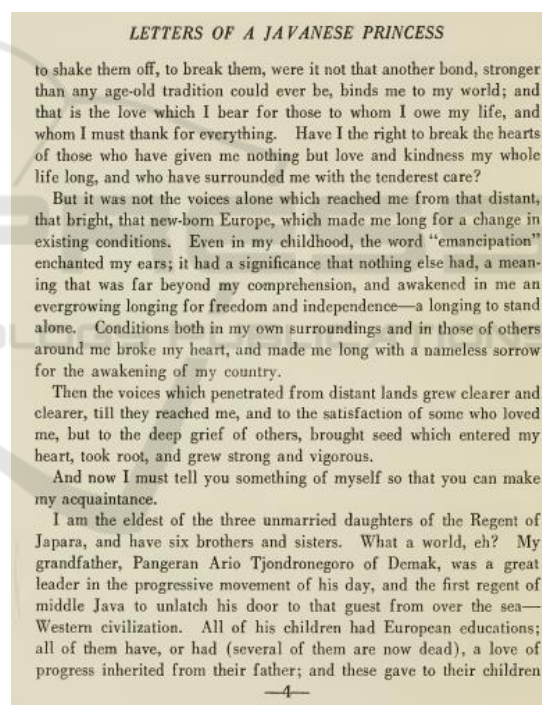


Figure 1: Page 4 of Kartini's Letter on 25 May 1899 (Source: <https://diansano.blogspot.com/2016/04/surat-kartini-kepada-stella-zeehandelaar.html>, downloaded on August 25th, 2018)

Kartini's relationship with Mrs. Rosa Manuela Abendanon has contributed to education for *bumi putera* (Indonesia people) particularly for Kartini and her sisters. It is reflected on Kartini's letter to Mrs. Rosa Abendanon which had given her a bigger insight on how she enjoyed education by learning a lot of science, social and culture with her hobby of reading

books or newspapers in Dutch. She wrote a lot of letters to friends in the Netherlands about the complaints of the fate of Javanese women who could not receive good education. In addition, she wrote a letter about the number of women who were married at a relatively young age. Since then, she was amazed by the mindset of European women, then she wanted to promote and fight for the rights and emancipation of women by setting up schools for women so they could study and learn. Her noble ideals arose because she felt sad to see her people were restricted in freedom of expression, low education, and even many of them did not attend school (<https://astacala.org/2016/04/aku-ingin-feminisme-dan-nasionalisme/>, accessed on August 25th, 2018).

Furthermore, Kartini's letter to Mrs. Abendanon then moved steadily toward a more comprehensive engagement with both Western and Indonesian culture, retaining a strongly feminist position but emphasizing the cultural difference and the dignity and worth of Javanese culture (Celarent, 2016: 1005).

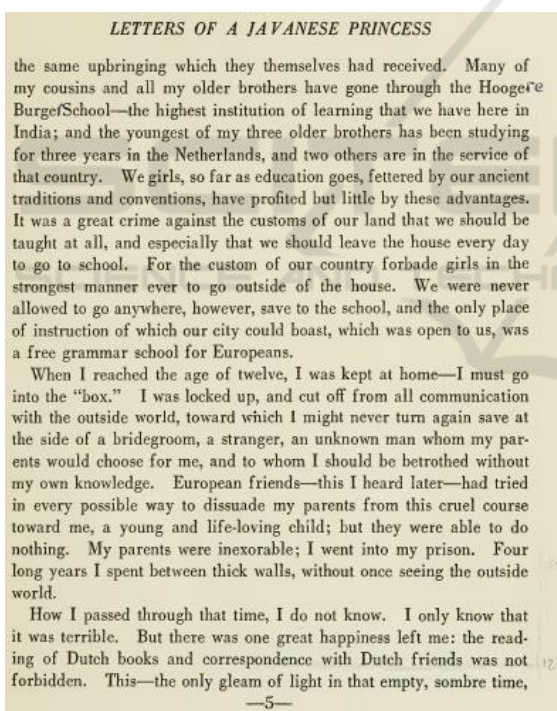


Figure 2: Page 5 of Kartini's Letter on 25 May 1899 (Source: <https://diansano.blogspot.com/2016/04/surat-kartini-kepada-stella-zehandelaar.html>, downloaded on August 25th, 2018)

According to Kuntowijoyo (2006: 47), in each level of society, education is conducted either formally throughout educational institutions or informally throughout means of social communication. Kartini's firstly movement in

education has reflected the informal education by which she delivered her messages to Javanese women with her private teaching. In the early 20th century, Kartini demanded and requested to her father for giving her wider opportunity to get good education, it could represent the goal of the liberal feminism movement, namely when she asked her father to be given the same opportunity as her older brother to continue her education to a higher level, secondary school in Kota Semarang, Central Java, and according to her, from the results of the school's education, even though she was a woman, "she could become fully human, without stopping being a full woman" (Kartini in Rajab 2009: 6).

Meanwhile, women organizations in Indonesia supported the movement as there was the National Women's Congress in 1928 for which it gave recommendations and articles that were published in women's organization's journals. The important article on women's movement was that concerned with gender equality in education and suffrage, the rights of equal pay for equal work, child and women trafficking, marriage law, prostitution and child marriage. In the late colonial era, it focused more directly on education, suffrage and marriage law (Qibtiyah, 2009:175). Since then, female education becomes one of the crucial issues as it relates to gender issues in Indonesia.

2.2 Socio-cultural Development of Education

Pioneered by Kartini for emancipation throughout education, more heroines took part for promoting female education, such as Dewi Sartika and Rasuna Said. As it was very important for them to enhance the emancipation, therefore they seek to promote and prosper Indonesian women by organizing special education and schools for women (Wieringa in Aliyah, et.al, 2018:148). As a result of a very long social progression, female education has been viewed important by understanding the point of United Nation declaration on education. United Nations (UN) organizations aim to enforce basic human rights including education for all. Article 26 (1) of the Universal Nations Declaration of Human Rights stated that:

"Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be

equally accessible to all on the basis of merit (UN, 1948)".

It strongly supports the issue of basic education in Indonesia, particularly for female education. It is also in line with the need for education that can be a strong part of culturally world development. Furthermore, education was also organized to reinforce the patriarchal relations which existed in both the public and private spheres of social life (Brown and Lauder, 1991:5).

The impact of Kartini's struggle on sociocultural development for the millennial generation is now believed by informants who have different responses. They argued that there has been a figure who can be a role model for women in Indonesia to come forward and bring changes, especially for women themselves. In addition, more women are challenged to continue to upgrade their quality by competing to be inspiring among themselves. Women are considered capable of doing so because of the potential for women to allow this to happen. According to Aliyah et al. (2018: 151), this leads to feminist meaning for the Indonesian people, namely to seek opportunities for freedom or women's independence for women. According to an informant, the feminist movement in Indonesian history has nothing to do with the treatment bias towards men because women only want to put themselves better in this nation. This is also stated by several informants who argued that from the emancipation movement by Kartini, there were also pros and contras, but the positive impact of this was clearly a significant development, especially the women's movement in their own fields. This is obviously a matter of pride. But many of them did not understand the impact of "women's emancipation" because today there are some groups of women who are too fanatical about feminism which is very unfortunate to occur in its capacity to support the women's emancipation movement. In addition, there were informants who stated that there are also many millennials who do not fully understand the meaning of the history of Kartini's struggle for future women, so that not a few people still have a patriarchal view. This can be seen from the evidence that many women have had the opportunity to lead certain regions in Indonesia, although there are still residents in some places who refuse female leaders. But this is an interesting thing when there is another important phenomenon expressed by the informants, namely that women get the same opportunity to serve the nation's advancement. And this can be seen from the increasing number of women who occupy important positions in governmental sectors and society.

Furthermore, recently women have begun to be taken into account in terms of arguing and working by presenting women as people's representatives in the House of Representatives who are occupied by women, so as the case with national political figures which are represented by women.

Moreover, in the art sector every woman and man gets the same opportunity in terms of working for the artworks and exploring their art potentials. It is then supported by the emergence of female and of cultural experts who not only have actively proven their existence with their works, but also have been able to bring about an important message to the emancipation of women at national and international levels. In other words, women are not underestimated like they used to be.

Another important thing conveyed by the informants was that Kartini's struggle had a big influence in the current millennial era. Millennial women prioritize education and assume that their duty is not only to take care of the household but also to work and have a career. One of the important things about the impact of female education by Kartini is from the emerging of sophisticated technological influences for women which are continuously seen in the era of millennial generation, namely women are increasingly free to access and utilize current technology, information technology, and digital work for being updated and known. Created technology has no limit to its usage for women. Nevertheless, it is one of the effects of Kartini's struggle for women's emancipation. Should Kartini not fight for women's emancipation, it could be happened that the technology was not accessible to women. Consequently, women are not able to freely work with the existing technology.

On the other hand, the one of influences on Kartini's emancipation in the millennial era is that many young female activists have encountered expressing their opinions through various actions. But from this phenomenon there are also many women who have less manners as a result of freedom of expressing their thoughts. From this experience the meaning of women's emancipation becomes biased as it should some important consideration that women must understand. Formal education is considered a vehicle or ladder that allows women to follow the flow of modernization and be involved in the development of science and technology. But the women who want the change must also be aware that the emancipation efforts they demand will not leave behind the various tasks they carry out in the domestic sphere. In other words, even though they are eager to

and can be active in the public sphere, the domestic realm will still be their main task (Rajab, 2009: 6).

In the field of education, Kartini's role is evident from the views of informants where women are increasingly recognized in the community and can participate in the world of education and culture. According to Kartini's perception on education, a girl's right to go to school is the only effective way to achieve her true emancipation and to deal with the problem of the oppression of all women. If women were well educated, not only women themselves but the entire people would benefit because women were the mothers and the first educators at home, and constituted the moral bedrock of society (Stuers in Qibtiyah, 2009:177). Therefore, it is assumed that from the education owned by women, there will be more educated generations with moral values who will have a strong influence on the social development of society. Women are better able to get the opportunity to make their own choices compared to before, even though today there are still many parents who still consider the role of girls are not as significant as the boys' in society and in higher education. Dienne (2011: 16) stated education therefore performs a most significant complex social function of the control of tools for societal development.

This development is understood as a good thing for the socio-cultural development of female education in Indonesia. Kartini's role admittedly has a very significant impact on gender equality which believes that men and women have the same rights in many ways, and this has already been strengthened. The existence of women in the midst of society is increasingly seen, after previously seen only 'curled up' into pots in the kitchen. Nowadays men and women are equally mentioned in various aspects, in terms of education, rights and opinions, profession, position, etc. Women at the social level are equal to men in which more and more women can take a portion (an example of a portion of work) from men. In the past, young women had to be secluded, married, and took care of the household because they had to follow the strict customary law. But nowadays, women have the same social position as men and there are laws that guarantee women's freedom. As women get more access nowadays, its progressive movement is as seen as the postmodernism orientation which states that there is a "specificity" of women's movement. In another word, a woman has her own self-potential and the position of women in that society is admitted. As women get more access nowadays, its progressive movement is as seen as the postmodernism orientation which states that there is

a "specificity" of women's movement. In another word, a woman has her own self-potential and the position of women in that society is admitted. And the specificity that exists is necessary to be respected and the women must be given more space to be more developed, with no harassment, subordinated. Providing more open spaces is more essential so that the potential of women can be heard and articulated as voices and discourses, and even become the practice of everyday life, which originates from women themselves, not from the representation of patriarchal ideology (Rajab, 2009: 11).

2.3 Women's Emancipation: Education and the Arts

The amount of art produced by men is indeed more than that of female artists in the world. In an event on gender equality in art, Rasmus A. Kristenten said that "If you see art workers in several museums in the world from 1990, there are only a few female artists." (Zunaeva and Cika, 2018). Globally, the percentage of female art workers is only 10%. This of course can further spur the women's movement in convincing themselves to jump in and work in the arts. This is done to change the opinion that works of art are not only produced by men but also by women, although there are still some parts of the area where art workers are dominated by men.

As a positive impact of the emancipation movement of Indonesian women, there are many works of art in Indonesia growing and developing. We can certainly enjoy the results of these artworks and feel their presence in various forms. These forms include works of design, art, drawing, music, dance, and theater. Winarno exemplified several works of Indonesian artists, all of whom are women, from 1999-2012 (2015: 5-6). In his research, Winarno discussed the meaning of visualizing the work of contemporary female artists with maternal themes. One of the results of this research suggests that there is a picture of a woman's figure about courage (Winarno, 2015: 8). He said that this was a new development in the world of art. However, the results of this work with deep meaning have not been able to change people's thinking in general about women according to what the artists want to convey.

In the world of cinematography, Indonesia also knows Djenar Maesa Ayu. As a movie director, the film, which they say "Mereka Bilang Saya Monyet" (They Are Said I am Monkey), is sharp enough to bring meaning to the struggle for women's emancipation. As stated by Dayanti, this film provides a space for real-life reality about violence

against women. Not only that this film reveals a form of women's resistance to the form of violence as a result of patriarchal lifestyles in society (2011: 103). This film is quite frontal telling all forms of violence that occur in women. Not only Djenar, there are still more female filmmakers in Indonesia who prove their existence in art, for example Mira Lesmana, Nia Dinata, Lola Amaria, Upi Avianto, and a number of other popular names. It proves that female art workers are able to express their creativity and abilities in art. They have raised topics that of course they intend to say, whatever, even if things related to criticism and protest over what happened to their people.

The informants greatly appreciate the emancipation that is driven by Kartini. Kartini becomes the forerunner of women's struggle in any fields so that women become 'equal' to men. Of the twenty female informants, namely students from the Music Department, the Faculty of Performing Arts, Institut Seni Indonesia Yogyakarta, it is stated that women's emancipation can now be seen in various fields, without exception. They stated that currently they have the same rights in obtaining the highest education, creativity, and producing works. There are even two informants who said that the emancipation brings up women to characters of having brain, beauty, and behaviour.

In connection with the wide access for women, as many as five informants said that there are several jobs that are generally carried out by men, which can also be done by women. This also leads to a word 'competition' between women and men. Gender is no longer the only important requirement for a job. If he is considered capable, anyone can occupy that position. Moreover, women are also able to lead small and large groups. Taking from the Women World Leaders book, from 1945 to 2009, Jalalzai and Krook said there are 71 lists of national women leaders who had led their countries in Asia, Africa, Europe, Latin America and Oceania. These national leaders have not included those who become as presidents and vice presidents, and parliamentary leaders (2010: 7-10).

The appreciation of informants on the movement of women's emancipation in the field of art has also already proven by one example in music. An informant stated that the appreciation of female art workers in Indonesia was clearly seen when there was a music concert for the three famous songwriters in Indonesia. This big event was successfully facilitated by Erwin Gutawa, one of the great composers in Indonesia. The appreciation concert was dedicated to Melly Goeslaw, Dewi, and Dewi 'Dee' Lestari as Indonesian composers. This 'Salute Concert' proved the existing great names and creativity of female

composers, which in fact they are the art workers in the field of music.

2.4 Art Education for Millennial Female Art Students

According to Wilkinson (2011: 35), today's generation of traditional-age college students, referred to as the Millennial generation (1980-present), is very different from past generations. These individuals (hereafter referred to as "Millennials") have life experiences and values unlike individuals from previous generations. The Millennials are somewhat accommodated by modern technology for today the internet and digital technology are seemingly bringing up the Millennials to more technological active users. It is also accessed by female art students who are also in actively contact with updated technology. As Howe mentioned in Wilkinson (2011: 35) the characteristics of the Millennial generation have been organized under seven categories, namely Technology-savvy, Conventional, Special, Sheltered, Confident, Achieving, Pressured, and Team-Oriented, these are also the essential points to understand any tendency on what female art students have been through for their socio-cultural development. The basic understanding of female education proposed by Kartini become the intersection for millennial female art students to be more adaptive in utilizing modern technology.

In expressing artistic works today, a few millennial female students have been able to prove themselves for any opportunities to speak out their interests and existence more artfully. In art colleges, art education accommodates them with self-competence. Based on the European Commission, there are several competencies that must be possessed by art students, namely interpersonal competence, cross-cultural understanding and social as well as civil competency, and cultural competency. This is supported by Halstead in Butova et al (2015: 214) who stated that the competencies are the results of education and thus shall be formulated with every student, penetrate into all subjects, saturate all levels of education and developed at a high level. Herewith key competencies are not a separate part of the academic schedule but shall be integrated into the content thereof. From some of these competencies, the social competency plays an important role in increasing self-ability which is integrated in the strength of character. It ensures survival of a human in new social and economic environment, success of his/her professional activity, diversifies possibilities

for spiritual and material needs development, and forms young people's personal responsibility for own well-being and well-being of the society (Bedenko in Butova et.al., 2015:215). He said that the creative mind is formed in acts of the art on the basis of perceiving imitation of artistic language, artistic culture as well as all other valuable and conceptual (ethical, political, religious, etc.) components of the worldview by psychological mechanisms.

Millennial female students do not have to be left behind from male students in accessing education and work. Several classes in the Music Department have provided a place and opportunity for students to set up active learning where this is in accordance with the basic nature of millennials to be able to actively access technology. Lecturers play the important role for female students to develop their potential skills by accessing technology to work. Millennials reared on rapidly evolving technologies demonstrate decreased tolerance for lecture-style dissemination of course information. Therefore, incorporation of active learning strategies into the classroom is critical in order to reach millennial students (Prensky in Roehl, et.al., 2013: 44). It can lead to more active and meaningful learning experiences for female students as they are freely their existence in class as well as in real art world in this digital era.

Based on the class observation done by the researchers, millennial female students at Institut Seni Indonesia Yogyakarta have actively utilized technology in learning activities as well as creating their works of art. Meanwhile, they also rely on the digital application as media to develop and express their art competency, such as i-tunes, google, YouTube, and so on. Besides having these media to share their actual works of art, the students apply some online sources to support independent learning activities. The existence of Youtube also provides a more tangible experience for female art students in which they can obtain visualization that is significantly related to playing musical instruments, managing a performance or art exhibition. The tendency to use internet products in supporting the independent learning process needs to be supported by the introduction of databases and portals of scientific information sources. Therefore, the female art students are also challenged by the necessary needs to the enhancement of technology as a part of their socio-cultural development as well as to the development of digital world for their own self-development.

3 CONCLUSIONS

The women's emancipation expands in various fields without exception, and is as the fruit of Kartini's movement in Indonesia. Struggling throughout the very basic understanding on women's emancipation produces excellent results for the movement of any creativity and art expression for women, whoever it is. In supporting this movement, art education for female art students is expected to be able to show the socio-cultural development for female education in Indonesia in which now women equal to men. So that art education for female students in the millennial era should be much better compared to the era when Kartini encountered the educational issues. Kartini's influences on women's emancipation are very meaningful for the movement of socio-cultural development, particularly for female art students who receive more access on developing themselves easily. It is understood that the enhancement of modern technology and the characteristics of Millennials are in line with the existence of female art students nowadays to be a part of socio-cultural development.

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