

CHAPTER 2

LITERATURE REVIEW

2.1 Grunge Culture

From music to general style, grunge culture was an essential pop cultural movement in the 80s and 90s, where it is characterized as a mixture of guitar-heavy rock music, retro-hippie fashion, laid-back approach culture (Borgman, 2003). Punk style led to being the Grunge culture in many different styles that were fused to it. Those who pursued the punk ethics in the American Northwest were associated with fanzines, primarily advocating anti-establishment, anti-corporatism, and vegetarianism, a nonprofessional publication whose contents did not only include music. Seattle bands that were punk rock in the beginning, like “The U-Men”, “10 Minute Warning”, “The Fastbacks”, and “The Melvins”, started making slower and harder riffs as opposed to the lightning speed of punk, which was considered Grunge genre (Korać, 2014).

In the philosophy, too, the disparity between Punk and Grunge culture was clear. Those who identified with Grunge were not constrained by genre or trend, and did not care about the “clean ethics” of Punk culture. The songs that Grunge artist wrote were more about social concern, something that teenagers are concerned about are, rather than having explicit political material like Punk music. Grunge musicians have promoted a level playing field with the audience because they felt anyone could start a band. Artists rejected everything that was popular, usual, and easily accessible, and stayed underground, which they more concentrated on being original (Korać, 2014).

2.1.1 Grunge Music

The subculture phenomenon of Grunge was moreover known as “Seattle Sound”, where it is a word that was used to describe a number of different “alternative” bands from the region in 1980s and then into the 1990s. The first noted occurrence of referring to a “grunge” band was in 1981 letter by Mark Arm, where it says “I hate Mr. Epp and the Calculations! Pure grunge! Pure Shit!” (Northwest Passage, n.d.).



Figure 2.1 Nirvana

Source: <http://www.90s411.com/>

Within the late 80s, “grunge” did actually define a sound partly resulted from Seattle’s isolation from other music scene. In addition, with the influenced by punk rock, by the hardcore-punk inheritors of its do-it-yourself ethic such as Hüsker Dü, and by the sound of 1970s heavy metal bands such as Black Sabbath, Led Zeppelin, and AC/DC, Grunge fused both of distinctive music scene and resulted in a high level of distortion, feedback, fuzz effects, a fusion of punk and metal influences. It revolves around in a Seattle’s independent record label sub-pop by Jack Endino, the so-called “Godfather

of Grunge”. He recorded Soundgarden, Mudhoney, Green River, Nirvana, and Blood Circus between 1984 and 1989 (Northwest Passage, n.d.).

In 1990, Grunge music had peak. Bands like Green River, the U-Men, Cat Butt, Feast, and Blood Circus had broken up, while Mudhoney and Soundgarden were changed their genre to a new sound, and the scene was full of bands that did not fit the original label. The 80s versions of grunge were dead. However, in 1991, Nirvana’s “Nevermind” album, Pearl Jam’s “Ten” album, and Soundgarden’s “Badmotorfinger” album were all released, followed by Alice in Chains’ landmark album “Year” was released in the following year. The four huge alternative stars all hailing from the same region, made the music media labeled them as the new “Seattle Sound”. Despite the four bands have a significant different music sounding from each other, the “big four” Seattle bands were all labelled as Grunge. Any other bands from Seattle at that time were accepted as Grunge also (Northwest Passage, n.d.).

Although it is not accurate, the grunge label was convenient. MTV and other mainstream music magazines used grunge in almost every reference to Pearl Jam, Nirvana, or Seattle music. However, the people directly involved with the music scene hated the word “Grunge”. The word “Grunge” was criticized in Seattle where anyone who used it identified themselves as poser. Nevertheless, the term “Grunge” is still being used to this day. Music fans who weren’t born in 1988 use grunge as an affectionate term for Pearl Jam and Nirvana (Northwest Passage, n.d.).

2.1.2 Grunge Fashion

Grunge musicians dressed plainly, with their torn jeans, flannel, and boots. It was not a style they made out of fun in order to be distinctive than others, but because most of

them came from working-class backgrounds and did not have enough money. This type of clothing also appropriate for the northwester weather, and usually these clothes were slept in and not washed. Although influenced by punk and heavy metal, the fashion look, it has a different approach. Punk musicians usually wear leather jacket, ripped jeans, shirt without sleeves, metal chains, and dark clothes. Heavy Metal fashion are mostly leather jackets, combat boots, studded belts, hi-top basketball shoes, blue/black jeans, camouflage pants/shorts, Kutte jackets with badges, pins, patches and Germany imagery which is the Iron cross, since their roots are from bikers, rocker, and leather subcultures. Punk and Heavy Metal is an anti-fashion, it makes statement, while Grunge is about not making a statement (Callahan, 2014).



Figure 2.2 Grunge Fashion (Flannel and Ripped Jeans)

Source: <https://data.whicdn.com/>

Grunge was making its presence in the fashion world by 1992 since grunge music was at the peak of its success. Marc Jacobs, Anna Sui, and Christian Francis Roth presented grunge style by including elements of flannel, ripped jeans, and combat boots in their collection to Seventh Avenue. Opinions from the society were divided. Sophie Dahl, an English actress said the grunge fashion was perfect for the awkward stage of adolescence. In contrast, Suzy Menkes, a fashion critic, described it as ghastly. From then, Hollywood begun to weighed into the grunge scene as well with the movie called “Singles” (Korać, 2014).



Figure 2.3 One of Marc Jacob’s Collection that have Grunge Elements

Source: <http://www.anothermag.com/>



Figure 2.4 “Singles” Movie Outfit

Source: <https://i.pining.com/>

2.2 Grunge as a Feminism

Like other music scenes, grunge artists affected a worldwide community with their ideas. They built up a community that was geographically and socially contributed within the performance of rebellion through music. Contrast with other music cultures that communicates for the most part about anti-authoritarianism, anti-corporatism, anti-corporate greed like Punk subculture, and drugs, alcohol, gambling, tattoos like Heavy Metal subculture, Grunge artists make music as a shape of a vital attack on the standardizing concepts of gender joined to masculinities and femininities, which was built out of a consumer-based economy.



Figure 2.5 Kurt Cobain's portrait (left) and Eddie Vedder's portrait (right)

Source: <https://short-biography.com/> (left) and <https://www.buzzfeed.com/> (right)

Grunge made gender and its binary discourse talk conversely and flexible in a forceful design. This is often the reason why grunge is considered a feminism because of the expression of gender rebellion and gender paradox that produces a gender aporia. Grunge artists constantly talked about women's rights, and opposed gender roles by dressing in skirts and dresses to public. Kurt Cobain, the icon of Grunge music considered himself as a feminist because he is disgusted by the way women are still treated. In one of his interviews in 1993 where he is interviewed by Jon Savage, he exclaimed that:

"It's 1993 and some people still think we're in the 1950's. We need to make more progress. There needs to be more female musicians, more female writers. Everything is dominated by males and I'm sick of it!" (Akyurek, 2016).

Other than Kurt Cobain, Eddie Vedder from Pearl Jam also advances feminism. He went through his career battling for a present-day world that accepts and advances women, and battled for reproductive rights, talked out against sexual assault, also worked for worldwide safe pregnancy or childbirth. Vedder moreover write music with female as the protagonists, where it told stories about women and girls facing mental health issues, disappointing relationships, being misunderstood by parents and men, all from women's point of view (Kolb, 2013).

From these two prominent male figures of Grunge, grunge bands in general also maintained strategic distances from symbolism that generalized or degraded women. They were frequently depicted as equally participating audience or band members instead of dressing and dancing provocatively in film clips. Grunge feminism started to rise in the music scene with the emerge of "female bass player" to appear their presence in a male-dominated site of artistic production. This was a step forward from the nearly imperceptible female musician of before. Since then, a number of female bands related with grunge such as L7, Hole, and Babes in Toyland, became commercially effective amid this period also. With this popularity, grunge offered a message of gender equality and displayed a better extent of women partaking as creative band members than had been apparent in recent rock history, where the hard rock formation of "hair metal" that was prevalent instantly going before grunge and which was centered on the conventional rock pastimes of groupies and excessive partying.

Grunge feminism can be seen as interactive tangible acts, not as it were performances of feminist speech through music, grunge feminists also create zines to reflect this inspiration of opinion, values, thoughts, and musings, and then visually invoke

responses. It is an intimate, violent, and sarcastic exchange of feminism and about feminism within monologue.

2.2.1 Courtney Love

The music world at that time was ruled by white, macho male bands, rock 'n' roll which represented by the sexist, homophobic, and racist attitudes towards the society. One of the foremost important grunge feminist, Courtney Love attempted to break that binary boundaries. She is the former frontwoman in her band Hole, where she formed herself after meeting Eric Erlandson. Through her music, she promotes feminism instead utilizing the word "feminism" to promote herself. In Hole's songs, she sang in her signature raspy wail about abortion, rape, pregnancy, motherhood, body issue, abuse, and prostitution, among other topics most musicians back then and now won't even touch.



Figure 2.6 Courtney Love in the 90s

Source: <https://www.thecut.com/>

During the start of her music career she has been misjudged and terribly mislabeled. She has been deciphered as reestablishing heterosexist hierarchies of domination and subordination because of her behavior and the way she dresses. The criticism proceeded even in the start of the height of her success in the 1990s. She still seen as being too loud, too insane, and too out of control because of her acts that helped give a voice to feminine rage. However, this is the reason why individuals cannot easily forget Courtney Love. Not all like many contemporary feminist celebrities, Courtney Love is not afraid to be read as the “angry woman” and does not shy away from addressing the crueler and uglier perspectives of the culture.

The popularity of Hole not only changed gender aesthetics for women in grunge but opened up the opportunity for an assortment of gender identities to be commercially

accepted. During the 1990s, there were more female-led bands, more females playing customarily male instruments like bass and drums, more all-female bands, and more queer identities within the “female” bands that experienced commercial success or had so much radio play. Courtney Love moreover spread the understanding of feminism towards the society, where Jennifer Baugardner and Amy Richards, a third-wave feminist reflected “Because of Courtney Love...sixteen-year-old girls in Ohio learn about feminism by coming across the word in a SPIN interview with Courtney, and in general women don’t feel held back by society’s expectation of what it means to be a lady. Girls and women, including, us, have been inspired to be more aggressive and to ask for more because of Love’s example.” (Stander, 2006).

With the achievements of what Courtney Love did to break the barrier of a man-dominated culture, it is not astounding that she is considered as Grunge Queen and the originator of Grunge Feminism. Her execution of grunge feminism angers a cluster of feminist sexes and genders, and within the process creating the trend of grunge feminism that would last into the early 21st-century.

2.2.1.1 Kinderwhore

Kinderwhore was a clothing style worn by most female grunge bands. It was firstly used by Kat Bjelland from Babes in Toyland with the childlike fashion, however Courtney Love made it known and made it what it is today. The name Kinderwhore came from the word Kinder which defined child in German and the word whore itself, where the style centers on a conflicting aesthetic which is childlike clothes, but quite *slutty*. The style comprised of baby doll dresses, peter pan collar dresses, messy hair, and smeared makeup. The shoes that are used are Dr Martens or biker boots to show

the differentiate between innocent, childish like dresses and sexy, tough shoes. Socks or tights are also an imperative piece in the Kinderwhore style where it is frequently worn with boots. Worn ankle socks, knee-high socks, tights, fishnets, stockings that are already in destitute shape are the consistence choice of this style. Barrettes and tiaras with muddled hairs and dark eyeliner and eyeshadow, red lipstick are the key to complete the Kinderwhore look (rebelcircus.com, n.d.).



Figure 2.7 Courtney Love in one her signature Kinderwhore style

Source: <http://www.styleonvega.com/>

With all the feminine look, Courtney Love did not make Kinderwhore style because it will make her more alluring and thought she was so hot, but instead she needed to appear the style was around so much more than a small velvet dress, ripped tights and a media-made label to show how girls are unintelligent. Courtney Love shows

although with the feminine and childlike style, once she is on stage or in front of a camera, she stood tall and confident, while throwing guitars around like weapons, and screamed out their feminist lyrics. It was about intentionally taking the foremost obliging parts of the feminine, good-girl aesthetic, expanding them to a cartoon level, and overthrowing them to murder any imbued insecurities. It was taking back the control and challenge the society as if they are incapable to handle all the female sex they desired. This whole Kinderwhore concept were deliberately addressing the cultural importance of standard beauty through costume and the stage, which is why it is also a feminist statement.

2.2.2 Riot Grrrl Movement

Grunge culture started their revolution in feminism during 1990s. To begin with Courtney Love, which later on a movement called Riot Grrrl raged the culture that are dominated by male by advancing women in rock, since Grunge was based on the beliefs and values of punk-rock. Riot Grrrl was consists of bands who advocate the correspondence in women, such as Bikini Kill, Bratmobile, and Heavens to Besty. They grasp the feminist values and challenge violence against women through their lyrics, which are filled with female outrage.

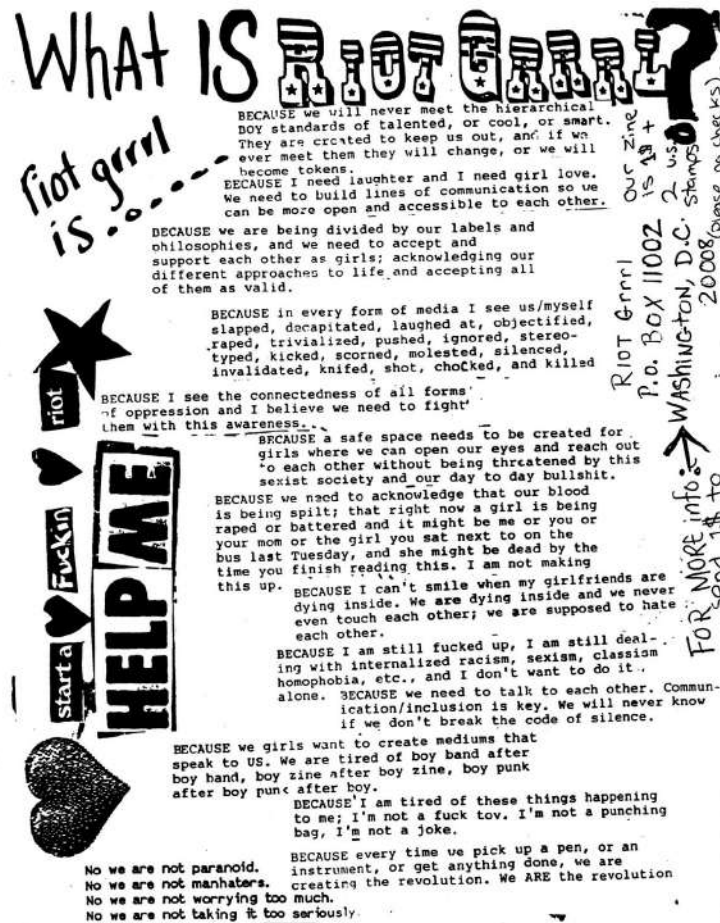


Figure 2.8 Riot Grrrl Manifesto

Source: <https://www.frizzifrizzi.it/>

Although they raise the awareness of equality and women’s rights through music, Riot Grrrl was more a social movement than a musical movement. This movement was later published handmade publications about their ideas that the bands sold at the show. It says:

“BECAUSE in every form of media I see us/myself slapped, decapitated, laughed at, objectified, raped, trivialized, pushed, ignored, stereotyped, kicked, scorned, molested, silenced, invalidated, knifed, shot, chocked, and killed.

BECAUSE I am tired of these things happening to me; I'm not a fuck toy. I'm not a punching bag. I'm not a joke.

BECAUSE every time we pick up a pen, or nan instrument, or get anything, done, we are creating the revolution. We ARE the revolution."

They also wrote "slut", "rape", and "whore" on their stomachs at performances and protests while holding signs that read "Keep Your Fist Outta My Cunt" and "We Are Not Things". This revolution inspired many generations, and Riot Grrrl was a powerful impact in the society to put on an idea of Girl Power (Yarrow, 2018).

2.3 Patriarchy System in Indonesia

For the most part of Indonesian society still maintain patriarchal culture. It is incorporate in every aspect of life and is commonly associated through religious teaching, fixed values in family, set of rules in organizational and employment position, as well as in the lines of formal, informal, and non-formal education. The patriarchal culture provides difference between the position and significance of men and women, both in private and public scope (Murtiningsih, 2017).

Women's ability to work in a public sphere is still jeopardize by various parties who do not view women as equals. The idea that women should only be involved in domestic work at home has become implanted in Indonesian culture and customs, which it is difficult to break the cycle of this patriarchal ideology (G(irls)20, 2015). The culture and customs has already embedded since Indonesian New Order government era, where it has defined woman in terms of "*Istri*" (housewife), and "*Ibu*" (mother). Woman as a "*Istri*" or housewife depends on her husband, as well as taking care of her husband and children, also busy with home duties. Meanwhile, the

understanding of “*Ibu*” or mother, covers the range of roles from domestic to public worker (Suryakusumah, 1996).

2.3.1 Gender Inequality in Indonesia

Gender inequality is one of the most serious issue in Indonesia. The latest Human Development Index (HDI) report released by the United Nations Development Program (UNDP) says Indonesia is still struggling to close its gender equality gap. In the 2016 report, shows the HDI of Indonesia women is 0.660, lower than the index for Indonesian men, which is 0.712. UNDP Indonesia country director Christophe Baguet said multiple reasons such as differences of education levels, lack of access to general services, and to financial services and cultural factors (Sapiee, 2017).

The inequality can be considered as very relentless, as many women are still caught in the stigma, where their opinions are limited and left unheard, and their-being remain imprison by the culture that does not redeem and appreciate the position of women, which is why the gender gap is much worse when it comes to women’s involvement in legislative decision-making (Tarahita, 2018). It is reported that 75 percent of women in Indonesia have faced physical and sexual violence. The first national survey by the government about violence against women prove that 33 percent of women between 15 and 64, which is around 26 million women, justify that they had experienced abuse (Yi, 2017).

Indonesia’s national commission on violence against women has recorded an increase in gender-based violence, with 348,446 reported case in 2017, which is a 25 percent increase from 2016. It is also found that 71 percent of the cases, women repeatedly

experience abuse behind closed doors, in the form of domestic and dating acts of violence (Fierdha, 2018).

Young girls in Indonesia are reduced the essential of their rights in marriage decision. It is reported 11 percent of women were first married at the age of younger than 15 (Rakhmat, 2017). Marriage at such a young age disturb women's education and prevent the capacity of getting a better job. According to the tradition, the Indonesian society still firmly believes that men are the one and only wage earner in the households. The patriarchal culture makes most Indonesian women stay at home or work informally. There are approximately 52.6 million households in Indonesia, and men lead in 84 percent of them, while the majority of women turn into motherhood (Tarahita, 2018).

The Global Gender Gap Index (GGGI), ranked 88th out of 144 countries based on the economic participation and opportunity, educational achievement, health, and security, and political empowerment. The labor market in Indonesia consists of small to medium-sized business, but women only own 35 percent of the total percentage. Generally, women are more likely to get paid less than men, although the wage gap has decreased due to the education level women have. The issue like child marriage and poverty, however, forces girls to leave school, resulting in at least two thirds of the population being women and girls unable to write and read. With the limited education that women and girls seek, household responsibilities and prejudices contribute to the high number of women either unemployed or in the informal economy, as UNDP Indonesia has shown that only 31 percent of female leaders in the informal economy have primary school education (UNDP.org, n.d.).

2.4 Feminism in Indonesia

Discussing feminist personalities and movements in Indonesia, including their ideas and backgrounds, still has its specific problems. Nevertheless, it should be noted that many changes have occurred in the modern days, in the sense that there is more independence and transparency in discussing issues, opinions, pros and cons of feminism. This relative freedom can be found especially after the end of the authoritarian leadership of President Soeharto (Arivia, 2017).

One of the many frequent complicated factors mentioned in feminism debate in Indonesia is the belief that feminist ideas, opinion, and movement have no social and cultural roots within society. Hence, in Indonesia, many women activists and academic-researchers are not confident being branded as feminist. However, what they discussed along with their political activities is in many ways consistent with the experience and action of the feminist movement, given the aversion to using the word “feminism” (Arivia, 2017). Susan Blackburn, who once wrote about the movement of women in Indonesia, added:

“Although few in Indonesia would claim to be feminists, it is legitimate to use the word to apply to much of the women’s movement if we understand feminism in a basic sense as ‘analyzing the problem of women’ and ‘acting to oppose discrimination against women.’” (Blackburn, 2010).

2.4.1 Women in the Era of Colonialism

There were numerous resistance movements, during the colonial period, both through armed and diplomatic channels, against the power of the Dutch East Indies, which was considered the oppressor. Both ways in their different forms formed part of a

nationalist movement that opposed colonialism and imperialism, such as the religious or ethnic-flavored national organization that was founded during this time and was led and contributed by men. Women are rarely recorded in Indonesian historical literature, however their thoughts, activities, or struggles may be. There are at least two problems often presented in the interpretation of the absence of women in historical literature. First, women were not in decision-making roles in the national nor did they serve as the one who decided the ongoing political processes. Second, women groups seemed to give way to their male counterparts in national struggle and choose to “not be dominant in the circle of men” (Subono, 2017).

Not all women, however, are absent from the historical literature. Historians also recognized the presence of extraordinary women during colonialism as part of the armed struggle. One might remember from Aceh, the northern tip of Sumatra, Cut Nyak Dien and Cut Meutia. In Java, several names are known such as Roro Gusik who began an insurgency movement with her husband, Untung Suropati. Martha Christina Tiahua from Maluku, took part in the Pattimura-led revolution. Emmy Salea is active in the insurgency movement led by Wolter Monginsidi, in South Sulawesi (Saskia, 1988).



Figure 2.9 Cut Meutia (Left) and Cut Nyak Dien (Right) from Aceh

Source: <https://cdn2.tstatic.net/>

The advocacy or campaigns of women groups in Indonesia emerged in the beginning from their activities in mixed gender communities. Women who had the opportunity to pursue primary and middle school education, generally joined associations like scouting activities or regional based groups such as *Jong Java*, *Jong Sumatera*, and *Jong Ambon*. Women became involved with those channels in the public arena and even took part in the Youth Congress Pledge, or as Indonesian calls it *Sumpah Pemuda*, which was declared on 28 October 1928. History also reported that there were several women-supporting organizations, which were highly influential and had a role in Indonesian revolution. The first nationalist women organization in Indonesia, “*Putri Mardika*”, which was founded in 1912 and was one of the most influential organizations. During the colonial era, apart from women involved in armed struggle with their male ally to fight against the Netherlands, there were also many women who had the courage to demand and submit several resolutions to the colonial government, such as the “*Resolusi Berpalemen Indonesia*” in 1938, which was organized and

advocated the right to vote and to be voted for. The Dutch East Indies government responded by offering a room for native women in *Gemeenteraad* (Level II Regional Parliament) and to be Indonesian members. Figures include Emma Puradierda in Bandung, Sri Umiyati in Cirebon, Soenaryo Mangunpuspito in Semarang, and Siti Sundari Sudirman in Surabaya (Suwandi, 1993).



Figure 2.10 *Putri Mardika* Members in 1912

Source: <http://4.bp.blogspot.com/>

The participation of women in the public domain during the colonial era, the organization that supports women, held the first Women's Congress in one and a half months after the Youth Pledge Congress, from 22 to 25 December 1928. Many problems faced by women were addressed during the congress with 1000 participants and 30 organizations participating. The congress described three problems that women faced during the period, which were related to marriage, polygamy, and access to

education. The following congresses took place in 1935 in Jakarta, 1939 in Bandung, and 1941 in Semarang. At the third Indonesian Women's Congress (*Kongress Perempuan Indonesia/KPI*) held in Bandung, it was decided to declare 22 December as the Day of United Women's Movement in Indonesia to fight for respect and dignity of Indonesian women (Kowani, 2009). However, by presidential decree No. 316 Year 1959, President Soekarno changed the day to Mother's Day. Unfortunately, the meaning of Mother's Day has been reduced, from commemorating the Indonesian Women's Movement to the Western interpretation of Mother's Day. Feminist in Indonesia, therefore, continue their efforts to explain the meaning of the original significance of Mother's Day of the country, namely the struggle for the equality for women in Indonesia, as expected by the first Women's Congress (Subono, 2017).



Figure 2.11 Women's Congress in 1928

Source: <http://disasterchannel.co/>

Japanese colonialism, which only existed in Indonesia from 1942 to 1945, caused significant damage to established nationalist groups or movements, including the organization that supported women. The decision to terminate and prohibit all women organization was made by the Japanese colonial government. They only allowed one women organization called *Fujinkai*, meaning “Women’s Group”, with overseen and regulated activities based on what was the Japanese government dictated. The aim of the organization was to counter analphabetism, run soup kitchens, and enter social works. The organization nevertheless lasted until the loss of the Japanese government during World War II (Vreede-De Stuers, 2008).



Figure 2.12 *Fujinkai*, Movement for Women during Japan Colonialism

Source: <https://asset.kompas.com/>

The relationship between the struggle faced by women, and the Indonesian nationalist movement at the time culminated in a double-edged sword that, on the one hand, acted

as an obstacle to the emancipation of Indonesian women (Blackburn, 2010). On the one hand, it seems that female feminists had to be careful or to strategize the relation of their thoughts, expertise, and movement with those of established feminism in the West. This was due to the nationalist movement at that time, which constantly suspected foreign or external ideas, more so if they had a direct impact on women, who had traditionally always been seen as the bearer of good values and harmony in Indonesian society. This proved to be on the opposite, as being part of the nationalist movement would also liberate women because this served as the legitimacy for women to participate actively in the political and public sphere, to learn the skills of public speaking and to participate among men, as well as within the group involved in women (Subono, 2017).

2.4.2 Pioneer of Feminist Thoughts

During the colonial era, particularly in the late 19th century early 20th century, in addition to women carrying arms and maneuvering within formal politics, there are several female figures who were highly prominent in struggle for access to education. These included Maria Walanda Maramis from North Sulawesi, Dewi Sartika from Pasundan, West Java, and Nyi. J. Achmad Dahlan from Yogyakarta. In addition to coming access to education, there was also the first female journalist from Minangkabau, West Sumatra. She was Rohana Kudus, who in 1912 administered “*Soenting Melajoe*”. At the time, the newspaper at the time was regarded as very progressive and critical as it raised sensitive issues such as customary problems that were not women-friendly, for instance polygamy, the need for women to be educated and skilled education, and the kinds. A year before, she founded a vocational school

called “*Amal Setia*” in 1911 to empower women in the economic sector. Rohana was one of the few women in her era who believed that the discrimination against women, including the access to education, had to be resisted an arbitrary action. While Rohana was unable to receive formal education, she learned faithfully from her father, a Dutch government civil servant, by getting reading material from the Dutch superior for whom her father worked. Her strong spirit of drive and learning helped Rohana to quickly understand the materials her father taught. Rohana fought injustice with her intelligence, bravery, sacrifice, and fight to change the living condition of women (Arivia, 2017).



Figure 2.13 Roahan Kudus who established “*Soenting Melajoe*”

Source: <https://padangkita.com/>

R.A Kartini from Jepara, Central Java is another activist female figure who improved the living condition of women. Owing to the letters written by Kartini addressed to her Dutch friends, such as Mrs. Abendanon, Stella, Mrs. Ovink-Soer, and many more, the

activities and movements in support of women in Indonesia became more prominent. In her letters, the traditional values that oppressed women, made them dependent on men, and thus economically, socially, and culturally powerless. Subsequently, Kartini studied why such powerlessness existed and she concluded that the culprit behind the restriction of women was the cultural structure in her group. Based on a professor at the Institute of Social Studies, Netherlands, Saskia Wieringa, the main ideas suggested by Kartini are education for women to advance her people, women of all social classes have to be given the opportunity to be autonomous breadwinners, and the opportunity to find a job that suits them, such as a nurse, midwife, and teacher, along with polygyny. All the feminist ideas or thoughts suggested by Kartini, however, produced a polemic when she decided to marry The Regent of Rembang, who in 1903 already had several wives and children. It is known that she often discussed the degradation of women, who had no choice and were powerless and had to endure polygamous marriages, with tones of hatred and anger. Nevertheless, Kartini was a prominent icon for helping women in the struggle during her era, and she was declared as a National Hero in 1969 (Arivia, 2017).



Figure 2.15 R.A. Kartini Portrait (Left) and Letters Written by Kartini Displayed in Museum Kartini (Right)

Source: <https://upload.wikimedia.org/> (Left) and Author's Image (Right)

2.4.3 Feminism Post-Colonialism

Despite a growing number of the organizations for women including the emergence of the idea and figures of women, historical record noted, GERWANI (*Gerakan Wanita Indonesia/ Indonesian Women's Movement*) was one of those with the highest degree of all of the above, in terms of strength, progressiveness, and membership and sympathizer base. Its existence and role in the two earliest periods of democracy in Indonesia since the late 1940s to 1965, namely constitutional democracy and guided democracy, under the authoritarian leadership of Soekarno, were very socially and politically prominent. In 1950, GERWANI founded, often referred to in the literature as the socialist feminist movement, with only 500 female members who were generally highly educated and had a more progressive political awareness compared to other group supporting women. The organization, with selected members, could be

considered as a unit organization. Further time passed however, the groups exceed to 80,000 members by 1954. GERWANI decided to expand its constituent base by covering women from grass root level through vigorous internal debate. The group was deeply concerned with the living and working conditions of women workers who were employers and farmers, and they formed the majority of their supporters in exchange. GERWANI also engaged heavily involved in formal political campaigns, entered the parliamentary election campaign, and was active in winning seats for four of its members as elected representatives in 1955 (Wieringa, 1988).



Figure 2.16 GERWANI Members

Source: <https://awsimages.detik.net.id/>

However, after the tragedy that became known as the 30 September Movement, Indonesian politics, with all of its actors and institutions, immediately experienced drastic change. During the power struggle in 1965, GERWANI had 1,5 million women members in its last moments, which were then targeted for destruction by the armed

forces under General Soeharto. The government of the New Order, made clear its political choice and decision of military operation, namely to oppose and destroy all organizations that attempted to mobilize the communities at the grass root level in Indonesia. Every day in many countries in Indonesia, such as East Java, Central Java, Bali, Sumatera, and Aceh, the arrest, imprisonment, abduction, assassination, and criminalization of communist or leftist people took place (Arivia, 2017).

Since then, autonomous, radical, democratic organization held for women has been removed from political map of the movement of women in Indonesia, which has mostly concentrated on the grass root stage, with massive numbers of members and supporters. This was the time when the only organization supporting women operating in villages, called the “Family’s Welfare Guidance”, founded by the New Order regime with the mandate of promoting and enforcing National Growth, specifically to ensure the effectiveness of the birth rate control family planning system. This type of organization was not regarded as a feminist organization, nor claimed to have feminist ideas and practices, since all of its work constituted subordination to the power of its work constituted subordination to the power of the state dominated by men. This was also the case with organization for women closely controlled by the state, which has a parallel hierarchical structure with the hierarchy centered on the position of the husband, which are “*Dharma Pertiwi*”, an association for wives of military officers, and “*Dharma Wanita*”, an association for wives of the Republic of Indonesia civil servants (Suyakusma, 2011).

2.4.4 The Emergence of Contemporary Feminist Thought

Ideas and movements among Indonesian women activists and scholars began to develop in the era of the New Order, though very limited. Nevertheless, contemporary feminist thoughts began to gain traction in the mid 1990s just before the onset of the Reform era, and have grown to be very to be very visible since 1998. Two theories evolved before and at the beginning of the Reform period. The first was to deconstruct sexist discourse and encourage feminist literacy through practices that include the publishing of magazines, books, and literature as well as undertaking relevant studies, while the second idea was to emphasize pluralism, equality, and transnationalism discourses. The two ideas influenced how feminist perspectives affect the issue towards women. The feminist perspectives in the contemporary era is distinct from the previous era. In the contemporary era, feminist perspectives are distinct from the previous era. Feminism theories have a role in the contemporary era, which is the intellectual basis of feminism in the movement is very obvious. The feminist viewpoint is used to illustrate such topics as gender violence, slavery, feminism, polygamy, progress, democracy, and human rights (Subono, 2017).

From the middle of the New Order regime until 1998, there have been several organizations of women that have been particularly concerned about the plight of Indonesia, in precise the ever-growing gap between the “have” and the “have nots”, and the increasing poverty. This was despite the fact that Indonesia was always identified as a successful model of national development by international institutions such as IMF and World Bank, evidenced by the large flow of foreign capital and high economic growth. Women in general, especially those who lived in villages, were the most harmed by such a national model of development. A number of the NGOs supporting women focused on helping women to gain further wealth by introducing

initiatives such as micro-credit schemes to help them escape poverty. Certain people, however, began to notice that this was not only a poverty issue but a sexuality problem as well. The awareness has prompted many NGOs to help women initiate initiatives against rape, abuse, and other forms of gender violence. This started in 1983 with the establishment in Yogyakarta of an NGO called “*Yayasan Annisa Swasti*”, focused on improving the labor rights of women, including those who worked as shop attendants in *batik* industries. Then the tendency was followed by other similar organizations in different cities such as “*Kalyanamitra*” in Jakarta, which was very concerned with issues faced by workers, by providing information on the right of laborer. Since its establishment, the organizations have taken the side of women in all their capacities, for example for workers, farmers, fishermen, and informal workers (Aripurnami, 2013).

During those years, the emergence of several NGOs was heavily linked to cases of human rights violations by community groups. All these cases, whether direct and indirect violations, were due to the power structure of the authoritarian New Order regime, which collaborated with foreign capital or deceptive capitalist and prioritized only political stability and economic development without paying any attention to the widespread exploitative processes and violations of the right of the marginalized classes in the genetic society. There have been countless reports of human rights violations in the New Order system, and those primarily targeted at women have reached their political peak in a number of notable tragedies, one of which is known as the Marsinah case. On 8 May 1993, a labor activist named Marsinah, who had worked at the PT Catur Putra Surya factory in Porong, Sidoarjo, Central Java, was unfortunately found dead after her friends reported that she had been missing for three days. She was only 24 years old when her body was found in the woods in the sub-

village of Jegong, Wilangan village, with marks of extreme torture as stated in her autopsy report. She was reportedly kidnapped, raped, tortured, and then assassinated. The case of Marsinah was both horrifying and scandalous as it was covered in domestic and international media, and was recorded as Case 1773 by the International Labor Organization. In the same year, Marsinah received the Yap Thiam Hien Award retrospectively as an acknowledgement for her service, courage, and consistency to the extent of sacrificing her life in fighting for the basic rights to labor. There were some speculations about the role of several military personnel in this situation. It is no surprise that the case has reinforced and increased public antipathy to the military, the backbone of New Order regime (Subono, 2017).



Figure 2.17 Marsinah Portrait

Source: <https://upload.wikimedia.org/>

Due to various cases of human rights violations over the past few years before the resignations of Soeharto as the president in the New Order regime, feminist organizations had little choice or assistance to implement their activities and programs. Several feminist organizations began applying various anti-New Order tactics and political moves, both directly and indirectly. In 1996, “Yayasan Jurnal Perempuan” published “*Jurnal Perempuan*” (JP), the first feminist journal to empower women through awareness. Following observation of the increasingly authoritarian New Order regime, JP took the initiative to hold intensive internal meetings from November 1997, to discuss multiple theories that could help explain in what way and how the power of civil society, especially movement for women, could legitimize an overthrow of an authoritarian system. During this period, JP also campaigned intensively against the violence imposed upon the movements for women, collaborated with the United Nation Development for Women, and saw directly implications of violence towards democracy and the rights for women (Subono, 2017).

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Mengapa Perempuan Disiksa?

The Handmaid's Tale:
Feminisation of Automated Work,
From Indonesia Workplaces

Gairah Pada Wanita Setengah Baya



Figure 2.18 First Cover of “*Jurnal Perempuan*” in 1996

Source: <https://www.jurnalperempuan.org/>

After the New Order regime, which is called the Reform era, the phase of movement of women can be seen as being filled with critical thoughts from educated women and men. They are expert in the feminist theories. The feminist knowledge building “*Kalyanamitra*” established during the New Order regime in 1985 which stood independently after the “Anisa Swasti Foundation” in Yogyakarta, played an important role in advancing and discussing feminism in Indonesia. One of its contributions was the publication in 1999 of a book by Saskia Wieringa called

“Historical Facts of The Destruction of Women’s Movement in Indonesia”. The book is a study that summarizes research conducted on “GERWANI” from 1982 until 1985, which became the political target of the New Order dictatorship in the catastrophe of 1965. The leader of the New Order regime used the icon of women sexuality to kill the Communist Party of Indonesia which was believed to have committed a traitor. Wieringa exposed the fact that “GERWANI”, a prominent group for women in Indonesia, was slandered and tortured, raped, and even killed its members (Subono, 2017).

Knowledge played an important role in the empowerment of women during the Reform Era. Besides “*Jurnal Perempuan*”, there is also “Affirmation Journal”, published in 2002 by the “Women’s Research Institute” (WRI). Regarding reproductive health and the advancement of feminist theory, WRI focuses more on study and training. Established in 2000, an NGO that also focuses on feminist-based education, named the “*Institut Kapal Perempuan*”, has a specific mission to improve feminist critical education with different strategic issues to be distributed to the general public. “*Kapal Perempuan*” established methods, studies, structure of articles, and research reports including content for critical reading. There are undoubtedly many more feminist organizations that were later established in the approaching period and during the Reform era, enriching and strengthening the correlation between feminist theories and political practices in the struggle of the movements for women, both now and in the future (Subono, 2017).

In Indonesia, feminist contemporary thoughts are also closely related to the emerging feminist novels which deconstruct patriarchal culture. Women authors with feminist vision have many critics. As a result of their middle-class and urbanite history, they are branded as “fragrant literature” writers with comprehensive and global life

experience. During the Reform era, ritics and condemnation, as well as slurs towards feminist novels and short stories also gained in number. Openness not only promotes democracy but also offers room for anti-gender groups, equality, and human rights groups (Arivia, 2017).

An increasing movement for conservatism is on the rise in Indonesia. These groups gain support, both directly and indirectly, from people sitting in the parliament, such as “*Partai Keadilan Sosial*”, one of the Islamic political forces. Islamic parties generally object to topics such as abortion, reproductive rights, and gender equality. The terms gender equality and justice are still controversial, particularly evident in what happened to the attempt of the Minister of Women Empowerment and Child Protection to push for the introduction of the Gender Equality and Justice Act. Considering of the great resistance of Islamic parties, which are strongly allergic to these words, the draft bill is not yet deliberated (Danti, 2015).

In addition, regional government promotes and/or permits conservatism. This is visible in the number of regional regulations that contains discriminatory policies, reaching up to 342 policies. These regional regulations contain various stipulations that regulate issues towards women in different ways, such as how they should dress, positioned on approaches of religion and morality, based on Andy Yentriani, a former commissioner of National Commission on Violence Against Women. The number of discriminatory regulations went up from 207 in 2011, and 282 in 2012. Of the 265 laws, 76 govern how to dress according to a specific interpretation of Islamic teaching. There are also 124 prostitution and pornography regulations, 27 policies on the seperation men and women in public places, 19 of which used the word “*khalwat*” or immorality. Another issue is that there are 35 laws that prevent women from going out after dark (Yentriani, 2013).

It also encouraged the creation of a government institution, which is the National Commission for Violence Against Women, during the reform era. The commission was shaped as an institution of government to enforce the human rights of women. It was approved by several feminist, such as Professor Saparinah Sadli, who was at the time was the Head of Women Studies in University of Indonesia, as a result of concerted efforts. In the period of this commission, it is accurate to say that within the government state there is a policy agency on women or what is called state feminism or “femocrat”. They are feminist working within state apparatus to enforce the rights for women, improve pro-women policies, and act as political representatives (Lovenduski, 2005).

There are however only a few excellent “femocrats” in promoting of the rights for women. The National Commission on Violence Against Women frequently sees itself as an independent body, although it is undeniable that the state of budget finances part of its operating costs. One of the “femocrats” that is prominent in promoting gender-sensitive policies because of their success is Sri Mulyani, the Minister of Finance from 2005 until 2010. Prior to becoming Minister of Finance, she served as the Head of the National Planning and Development Agency, which succeeded in producing a 2005-2025 National Long Term Development Plan, which highlights women empowerment policies, including:

1. Improving the quality of women in life and their position in development sectors;
2. Reducing the number of abuse, oppression, and prejudice against gender;
3. Strengthening of the institutionalization network on gender mainstreaming



Figure 2.19 Potrait of Sri Mulyani

Source: <https://upload.wikimedia.org/>

In addition to fighting for gender budgeting during her time as Finance Minister, Sri Mulyani also pursued affirmative action to advance women to echelon 1 level. She believes that state administrators must have a gender perspective so that promoted government can be enforced effectively, especially if the programs are designed to combat poverty (JP, 2012).

Figures like Irawati Harsono and Maria Farida, who is the first appointed female judge in the Constitutional Court, are worthy of appreciation in law enforcement. Irawati Harsono, a police officer, set up a former Women Police Officer-funded NGO called

“DERAP-WARAPSARI” to campaign for the “Special Service Room” (RPK), the reporting center for women victims of violence. Feminist ideas in bureaucracy are often realized through personal networks, and Irawati used her relationship with Mrs. Rusmanhadi, the wife of the Chief of Police of Indonesia, to realize the RPK, in order to overcome the difficulties of implementing feminist ideas within a bureaucratic context (Subono, 2017).



Figure 2.20 Potrait of Irawati Harsono (Top) and Maria Farida (Bottom)

Source: <https://www.jurnalperempuan.org/> (Top) and <https://www.bbc.com/> (Bottom)

Despite several government figures committed to feminism and attempting to pursue gender-based policies, feminist ideas in government and parliament are not systematized nor standardized. Feminist policies can come into being, and last but not least there is a strong feminist network and philosophy between feminist activists, academics, “femocrats”, and parliamentary representatives (Subono, 2017).

2.5 WGSN

For the collection, the author found in the WGSN website where they have trends from denim treatments, and the silhouette with the details for Grunge Fashion. The trends are the Luxe Grunge, Grunge Homage for the Spring Summer 2020: Men, and Grunge on the Prairie, and Common Grounds.

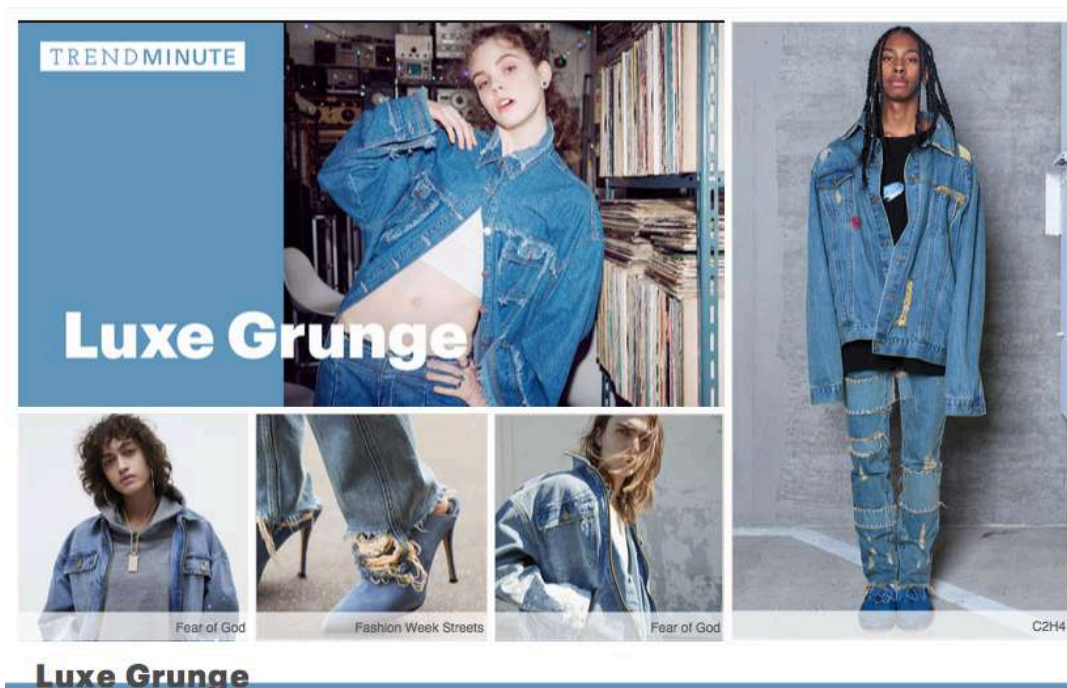


Figure 2.21 “Luxe Grunge” WGSN Trend Minute by Joshua Samuels

Source: WGSN.com/

Luxe Grunge talks about how the Grunge culture has a big influence on the denim treatments, style, and finishing now. From the denim-on-denim look, ultra distressing and placement fraying as the textured details, and bleach style indigo washes and embellishments on the denim to have a more stylized approach.

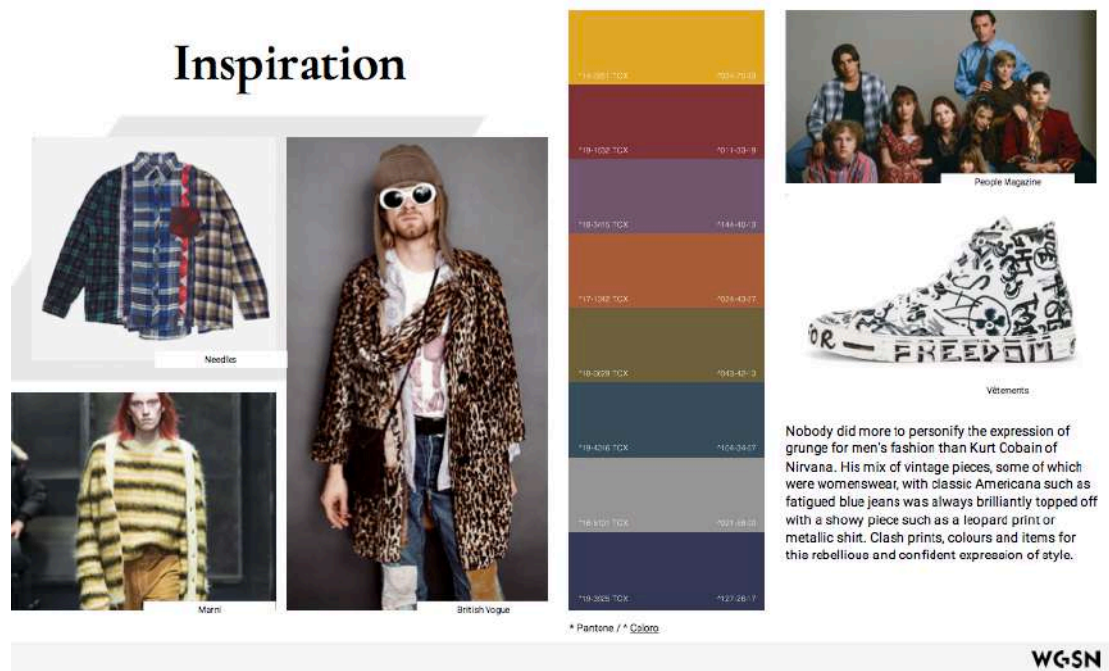


Figure 2.22 “Grunge Homage” WGSN trend S/S 2020

Source: WGSN.com/

Grunge Homage is a Design Capsule of Spring Summer 2020 for Men festivalwear. Although it is a trend for men, while the author is going to make a womenswear collection, one of the characteristic of Grunge fashion is having an androgynous manner, where Kurt Cobain, which consider himself a feminist also uses womenswear as his outfit. There are six key items for this trend, however the author will just focus on three key items that visualize Grunge fashion more, such as the gothic band-style tee, loose plaid trousers, and statement cardigan, since the other key items looks very festivalwear since it is a Men festivalwear trend. The colors that have vibrant hues as seen in the Figure 2.8 will apply in the collection.



Figure 2.23 “Grunge on the Prairie” WGSN Trend Watch

Source: WGSN.com/

Grunge on the Prairie has a more femininity approach in the trend with the floral dresses, and sensual looks, but with bold accents such as chains to represent the aggressiveness in the female grunge bands. This trend has a similar visualization and approach with the “Kinderwhore” style where it was popularized by Courtney Love and is one of the author’s inspiration in the collection.

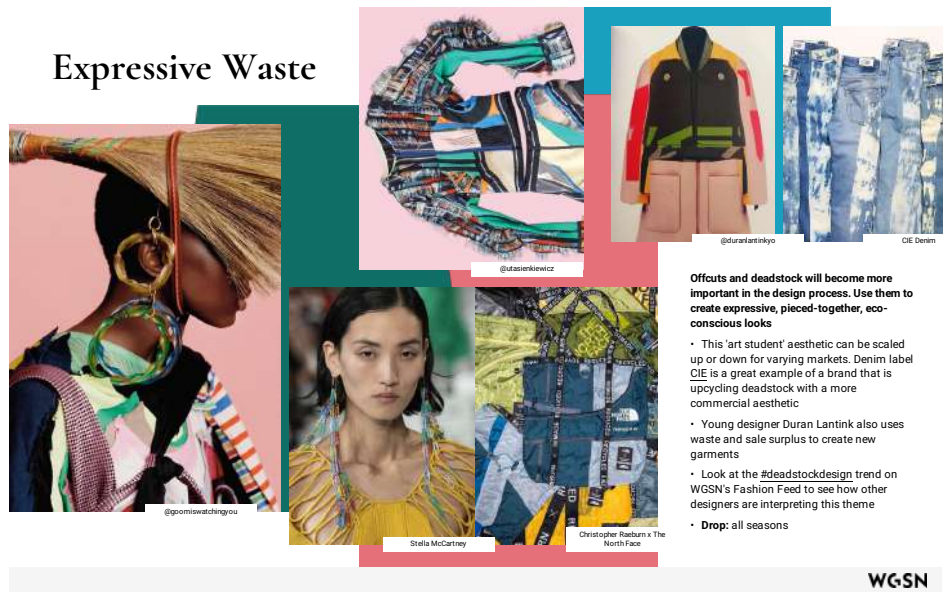


Figure 2.24 “Expressive Waste” featured Game Scape WGSN trend S/S 2020

Source: WGSN.com/

There is also a specific future trends, Game Scape where one of the section of this trend mentioned about the deconstruction method. This details visualize the effortless style of the Grunge Fashion to achieve the desired silhouette for the collection.

2.5 Silhouette

Grunge fashion has always been a classic trend since it has always made a comeback each year. From plaid shirts to ripped jeans, this style always dominates both the streets and the runways (Brewer, 2017). There are many designers who has a collection based on the grunge fashion trend. One of the designer who the author influenced by is Marc Jacobs in his Redux Grunge Collection, a Spring/Summer 2018 wearable art collection.



Figure 2.25 Campaign photo for Redux Grunge Collection by Marc Jacobs

Source: <https://pixel.nymag.com/>

The name of the collection “Redux Grunge” came from the word redux which means brought back or revived, because Marc Jacobs was once introduced this collection into the fashion world in 1993 for Perry Ellis. However, it did not go well because of the harsh critics and judgments, which made Jacobs fired from Perry Ellis. In 2018, Marc Jacobs remade 26 looks from the 1993 collection with a wallpaper-print silk dresses, a pair khaki cargo pants tied at the waist with a green plaid shirt, a taupe suede jacket. He also said in an interview that he bought a vintage flannel shirt for \$2 and remade them out of silk, where the author did for her collection by deconstructing a thrifted attire and elevate it into a designer ready-to-wear (Betts, 2018). Similar with Marc Jacobs collection, the design of the collection that the author made featured a feminine look such as floral printed but with a low v neck-line, alongside adding lingerie set,

bustier, and bodysuit to emphasize the “Kinderwhore” look, also oversize baggy silhouette for the outerwear, and distress denim to accentuate the Grunge fashion style.

2.6 Fabric Manipulation

- **Embroidery**

Embroidery is decoration worked on the surface of the fabric using thread. In this collection, the author will only use the machine embroidery, which some are embroidered on different fabric and sewn to the main fabric with a distressed finishing to give the messy and un-finished accent to the fabric manipulation. The embroidery will be mostly in words from the Riot Grrrl manifesto to symbolize the line of communication for girls to be more open and accessible to one another. The embroidery will be covered in mesh fabric and distress denim fabric to symbolize the “Kinderwhore” style statement where girl-bands may dress feminine, but can be riot on stage.

- **Knitting**

Knitting is one of several ways to turn thread or yarn into cloth, with parallel course of yarn. There are many types of knit, however in this collection the author will use the netted knit, which imitate a knot in the pattern where it implies the support and togetherness for women around the world. The knit will apply as a rib for the jacket in one of the designs, and an embellishment in the other jackets from the collection. The application of the knitting technique is to emphasize the mood from the Grunge culture as knit attire is one of the fashion staple in their outfit, where it is appropriate for the Seattle weather.

- **Fabric Print**

A fabric print is a pattern design that is applied to a base cloth with dye using various such as digital printing, screen printing, and block printing (Greenhouse Fabrics, 2018). In this collection, the author will use the digital printing where it can print intricate design. By using the digital printing, the author can customize the design based on the preference that is wanted without searching for desired patterned fabric. The digital print design will be floral design which will apply in silk fabric to emphasize the femininity in the collection, along with writings from the Riot Grrrl Manifestos in a small font on a see-through fabric and silk fabric.