

**Development of Women's Role Values in the Batik Industry
in Bakaran Pati Village 1977-1998 as a history lesson**Nana Ristiana¹**Abstract**

The research objectives: (1) knowing the work ethic of batik women in the village of Burnt Pati, (2) knowing the history of batik burnt Starch, (3) determining the role of women in the batik industry in the village of Burnt Pati years 1977-1998. The method in this study is based on historical research methods, namely (1) heuristics, (2) source criticism, (3) interpretation, and (4) historiography. Techniques to get the author done with the source observation, interviews, documentation, literature, and documentation studies. Based on the research conducted to obtain information, women have played an essential role in making batik since time immemorial. Batik is identical to the woman as the author. The development of Batik burnt also influences the amount of labor in women who work in the batik industry. The high work ethic of batik and batik will be profitable for the cottage industry, where they work among the many who love batik, making the women who have only worked as batik entrepreneurs turn to batik.

Keywords: *Development, Women, Batik*

Introduction

Apart from displaying symbols of identity, batik also contains traces of residents' cultural history and philosophy of life (Yuliati, 2010). The fragrant name and high status of a nation lie in its culture. People can only wear batik but do not understand its meaning. Culturally, batik is not just clothing but contains high philosophical values (Marwiyah, 2005, p. 28). Pati Regency has typical batik in Bakaran Wetan Village and Bakaran Kulon Village. Local people call this batik burnt batik. Burnt batik is not a work process done by burning; it is called burnt batik because it is located in Bakaran Village (Polnaya et al., 2015). In its development, the batik industry in Bakaran Village can absorb many female workers (Suyikno et al., 2016). Burnt batik is coastal batik. However, burnt batik is different from other coastal batik because usually coastal batik tends to be bright in color, and bold burnt batik tends to be dark in color. Burnt batik is identical to brown and black.

Women who work in the burnt batik industry have a vital role. Apart from being homemakers, women also work as female workers. Every day, the women who work as batik makers spend their time making batik

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In the industry in which they work. The work ethic of batik makers is very high. Most of the women in Bakaran Village, both Bakaran Wetan Village and Bakaran Kulon, have high work enthusiasm. Women who work as batik makers in Bakaran Wetan Village and Bakaran Kulon Village are, on average, more than 40 years old. Making batik is not an easy matter because it requires patience and perseverance in the making process (Budiasmoro, 2011). Apart from that, people with souls in batik art must develop existing motifs. Women who work as batik makers have learned to make batik from generation to generation by their parents or older people. Burnt batik is carried out by human labor and is mainly done by women.

Method

The method used in this research is historical research (Wardah, 2014). The historical method is the process of critically examining and analyzing historical records and remains of the past (Gottschalk, 1975, p. 32). The steps taken by the researcher are as follows: Heuristics is an effort to search for and collect traces of the past related to the problem; namely, the author conducted interviews and literature studies (Alian, 2012). Criticism of historical sources is an effort to obtain the authenticity and credibility of sources (Sanusi, 2013). Interpretation is the stage of collecting similar and similar facts to produce a historical story. Historiography, or historical writing, is the final stage of the historical method (Erman, 2011). Once the historical facts have been interpreted, the next step is to write them into a series of harmonious stories.

Results and Discussion

The burnt batik industry started with the owner of the home-based batik industry, Bukhari, who named his industry the batik industry "Tjokro" (Murniyati, 2016; Safitri, 2015). Bukhari started his business in 1977. Initially, Bukhari made batik crafts only to preserve the heritage of his ancestors. Bukhari considers batik to be a creative work whose existence must be preserved because generations of ancient times created batik that was so beautiful that the next generation must continue the struggle to make burnt batik. As a pioneer batik entrepreneur, Bukhari did not expect batik to survive until now. Bukhari never thought he would become a batik entrepreneur and have many batik employees because initially, batik was only used for side work and to ensure that the batik heritage of his ancestors did not become extinct over time (Septiana, 2013). At that time, Bukhari's principal livelihood was fish farming. At the age of 9, Bukhari was able to make burnt batik motifs because there is a school of batik art in the Bukhari family tree (Suswanto, 2014). Bukhari passed on his

batik-making skills to his wife. It is hoped that burnt batik can remain sustainable and develop. The establishment of Bukhari's home-based batik industry caused women who lived around his house to start entering the batik business (Setyaningsih, 2016). The batik makers that Bukhari owns are the women around Bukhari's house. As time goes by, many consumers are interested in burnt batik. This caused the home-based batik industry to grow in Bakaran Wetan Village and Bakaran Kulon Village (Dalimunthe, 2012). Women who work as batik makers or entrepreneurs learn through narratives from older people (Mulyani, 2017). The child usually watches when their mother or grandmother makes batik, and then the child follows and practices it directly. Batik motifs that are complex and require precision are passed down from memory to memory from generation to generation. Original burnt batik motifs and modern motifs have differences. The difference lies in the color of the batik. Original burnt batik tends to be dark, while modern burnt batik tends to be bright. The role of women in the batik industry from 1977 to 1998 was as follows:

1. Women batik makers helped develop the existence of burnt batik because it was through their hands that batik was created and exists to this day. Making batik is problematic because it takes people with an artistic soul to produce it. Through the batik skills women possess, female batik makers help preserve the culture of the Indonesian nation, which is the legacy of their ancestors. So that batik motifs and their meanings can be known to the general public.
2. Changes in the work of batik makers include women who initially only worked as batik workers and then became female batik entrepreneurs (Sardjono, 2014). Female batik entrepreneurs who, before becoming entrepreneurs, worked as batik workers in running a batik business will be different from female batik entrepreneurs who directly become batik entrepreneurs. Batik entrepreneurs who initially worked as batik makers in running their businesses will be more careful because they already know the ins and outs of the batik-making process. This entrepreneur also knows what it is like to be a batik worker, so a sense of kinship is quickly created between entrepreneurs and batik makers.
3. Through batik makers, cultural successors know and recognize the motifs of damaged parang, truntum, kawung, puspo baskoro, gringsing, gandrung, manggaran, padas gempal, bregat ireng, kedele kecer, peacock ngigel and other burnt batik motifs, all of which have meaning (Batik, 2013). Apart from that, making this type of batik motif requires special treatment, namely using natural materials. These natural coloring materials, such as wood roots and reeds, are used for coloring. However, these

materials were difficult to find, so in 1955 they began recognizing chemical dyes. This happens because it is difficult to find natural dyes (interview with Bukhari, 15 March 2013). 4. Current female batik makers are dominated by women over fifty and some over forty. They started working as batik makers around the 1980s; this positively impacted the batik industry where they worked. Through this female batik maker, consumers are starting to learn about burnt batik again because previously burnt batik had disappeared from the market. 5. Women batik makers are an essential asset in the batik industry because with women working as batik makers, batik industry entrepreneurs can still produce batik in large and medium quantities. This allows consumers to own and enjoy the batik they want.

Conclusion

women mostly do ulan Batik, which is an activity that requires precision and patience. Women batik makers are people who helped develop the existence of burnt batik. Through batik makers, batik was created and can still exist today. Women batik makers are an essential asset in the industry because batik entrepreneurs can still produce batik in large and medium quantities with them. Many consumers interested in burnt batik have made women who initially only worked as batik workers become batik entrepreneurs.

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