

## The Role of Women Potters in Preserving “Putaran Miring” As Traditional Tools

Novita Wahyuningsih<sup>1</sup>, Novia Nur Kartikasari<sup>2</sup>, Joko Lulut  
Amboro<sup>3</sup>

<sup>1,2,3</sup>Department of Fine Art, Universitas Sebelas Maret, Indonesia

**ABSTRACT:** *The women who crafted pottery (potters) in Melikan were born from the social structure of the peasant community. Apart from acting as a housewife (domestic), they also contribute to improving the family economy (public) by making pottery. It is hoped that women potters in Melikan are currently working with men to develop the family economy and preserve existing local wisdom. Women potters in Melikan must increase their knowledge, abilities, skills, the greatness of soul, and nobility. The purpose of this research is to reveal and explore the social structure of women potters in Melikan related to the culture of making pottery with a “putaran miring”. By examining women's social structure in Melikan, they can find their social status with men in the family and society. The methodology used in this research is phenomenology, which is looking for the life experiences of women potters in Melikan, which are then used as the database for existing realities. This study concludes that the social structure of women potters in Melikan gradually began to change. Starting from the domestic role as a housewife, she then developed into a public economic role, as a woman who can find the source of her economy, namely as a potter with “putaran” miring tools. The results obtained can be useful for the family. Oblique turns that the work can be useful for the family. The findings of this study are that women potters in Melikan can become partners for men, not only in the family sphere but also in society. Women are also able to organize and interact with all groups regardless of status. Encouragement, moral assistance, and understanding from men are essential for mutual progress.*

**KEYWORDS** - “putaran miring”, pottery, female, gender

### I. INTRODUCTION

The participation of women is indispensable to preserve culture for the next generation. Women not only need to increase their knowledge, abilities, and skills, but women also need to have greatness in spirit. The success of development requires women's participation. Therefore encouragement, moral assistance, and understanding from men or husbands are required.

Women are different from men physically and mentally. Therefore, gender is different from sex because it refers to anatomy-biology, while gender is influenced by social, cultural, religious, and legal conditions (Nuraida, 2017). Generalized labor division makes women's position sometimes unfavorable because women are obliged to work in the household, while men are compelled to work outside the home. Women have realized this condition because they know that society hopes to see this through women's role as wives and mothers. Until now, it seems that the values that require women to take care of the household are still firmly held by various groups of society (Lestari, 2011).

It seems that the division of labor between women and men also still occurs in the pottery craftsman community in Melikan Village. Men and women have always carried out the process of producing pottery. Making pottery occurs in several stages, starting from taking clay, preparing the clay, forming, drying, burning, and finally finishing. According to estimates, pottery was first known in the Neolithic period (about 10,000 years BC) in mainland Europe and possibly around the end of the paleolithic period (about 25,000 years BC) in the Near East. According to cultural experts, pottery is a universal or comprehensive culture, meaning that pottery is found everywhere in almost all parts of the world. Its development and even its findings appear

individually in each region without always having to influence. It is also possible that each nation finds its pottery-making system without any imitation elements from other countries (Faisaliskandar, 1983).

Pottery appeared for the first time when a nation was experiencing a food gathering or gathering time. At this time, people lived nomadically, constantly moving from one place to another. In such a lifestyle and living habits, they can use pottery containers effectively because pottery is light and easy to carry. Besides, pottery is also a strong object, and at least stronger than those made from other materials, such as wood, bamboo, or animal skin (Faisaliskandar, 1983). Several previous studies also illustrate that in certain societies, pottery is an object that has an important function and meaning in life, both in socio-economic life and religious life. In the community's social life, pottery is used for daily necessities such as water containers, food supplies, grain containers, or smoke fish. In religious life, pottery is used as equipment for various ceremonies related to community beliefs, such as burial gifts and burial jars (Shepard, 1965).

In Indonesia's pottery culture, especially in Central Java, especially in the Klaten area, several pottery villages are still producing today. Among these are the villages of Bentang, Crokro Tulung and Melikan Bayat. In general, the pottery culture in the villages of Bentang and Cokro Tulung has something in common: making pottery using a putaran datar and a foundation. The pottery produced in these two areas is "gentong" (barrels), "anglo" (braziers), keren, "kuali" (cauldrons), "kendhil", "padasan", and "wajan" (pans). The pottery makers in the two regions are mostly women because making pottery in that area is a side activity for women. The task of women is only to help men, whose main livelihood is farming. So that, in the middle of agriculture, the women made pottery. When the harvest period was over, the pottery began to be burned, and the men were tasked with finding fuel and marketing the pottery.

Melikan Village, Wedi District, Klaten Regency, is a large center for the pottery industry in the southern Klaten area. In that area, the pottery culture is closely related to the myth about the origin of the tools used to make pottery, namely the "putaran miring". Along with Islam's syiar with other Islamic leaders, Ki Ageng Pandhanarang, or what was later called Sunan Tembayat taught an ethical way of life based on harmony and cooperation. Because the local community's culture is the culture of pottery crafts, the spread of the Islamic religion is covered with myths about pottery culture, which in turn gave birth to a "putaran miring" tool as one of the techniques for making pottery for women.

We can see the cooperation in the pottery culture in Melikan from the division of labor in the nuclear family. So far, what has happened in the division of labor for pottery craftsmen in Melikan village is a woman/mother plays a role as someone who makes pottery/"penganjun". The child's task is to help in finishing the pottery produced, while the man/husband is in charge during the burning process, starting from looking for wood fuel, straw, and tree branches; arranging pottery in the stove; until the process of taking the pottery after it has been burned. Pottery makers who do not have a stove will usually borrow the stove from another craftsman. It is a reflection of the mutual cooperation that exists in the pottery craftsman community in Melikan.

As for the "putaran miring" myth that lives in Melikan-Bayat, it is related to Ki Ageng Pandanaran. Initially, Ki Ageng Pandanaran founded a mosque that was used as a center for "da'wah" activities. After the mosque was completed, Ki Ageng Pandanaran immediately ordered his wife, Nyai Krakitan, to make Padasan. At that time, the clothes worn by Nyai Krakit were cloth jarik and kuthungan (kebaya with a sampir in the middle). By wearing such clothes, it seems that Ki Ageng Pandhanaran's wife has difficulty working with a regular perbot placed in the middle of her leg. To make padasan according to her husband's orders, a rotary tool was made in an oblique position. The perbot position is next to the pottery manufacturer so that the pottery product produced is only small-scale pottery.

Myths are often created to preserve a culture. In addition to the myth developed in Melikan, a fact has also been revealed that the "putaran miring" made in Melikan village is local wisdom. It created the oblique loop for Javanese women, where Javanese women's daily clothes were using cloth of "jarik" and "kebaya". In Melikan, women at that time were working women; they could be called pottery farmers. The "putaran miring" is a pottery-forming device created by the Melikan community with the ergonomics, culture, and ethics of women in mind at that time. The symbolism of this cycle is that it indicates that humans and nature synergize with each other. The raw materials for making oblique turns are obtained from the natural surroundings of the

village. Bamboo and wood are the raw materials for making this tool. With ergonomic considerations, this tool is used for working women, where their daily activities make pottery. It should emphasize that the Javanese women who worked making pottery at that time wore cloth "Jarik". Therefore, a "putaran miring" was created that was adapted to the needs of women working pottery at that time.

What is interesting is that Javanese women at that time were considered to be underestimated. Women are only "konco wingking" where women's jobs are "masak", "macak", "manak" (cooking, grooming, and giving birth); in this case, it is domestic family work (Hermawati, 2007). In Melikan we can see that, at that time, women were also the spearhead of the economy in a family. Women in Melikan are women breadwinners whose positions are equal to men. Women in traditional societies generally have high status as executors of agricultural activities and bear a large responsibility to maintain adequate food for their families and communities (Suradisastra, 1998). The women in Melikan are diligent in making pottery using a "putaran miring" tool, and they will sell the pottery for their household living expenses. In short, women in Melikan can also be seen as the driving force of the economy. Not only in the past, nowadays, but women in Melikan are also still working to make the pottery using an "putaran miring", and women have initiated even some SMEs. This research will know how women's social structure in Melikan is related to pottery-making activities.

## II. METHOD

The location of this research is Melikan Village, Wedi District, Klaten Regency, Indonesia. This research is qualitative research, with a phenomenological approach method. The phenomenological approach is related to the interpretation of reality. Phenomenology looks for answers about the meaning of a phenomenon (Hasbiansyah, 2008). This research explains the pottery-making tradition's findings that uses a "putaran miring", and it is a phenomenon of the remains of a prehistoric culture that is still alive today. The object of this research is the activities of women and the "putaran miring" tool in Melikan Village.

Data collection and observation were carried out to see firsthand the pottery-making process's phenomenon with a "putaran miring" carried out by women in Melikan Village. The observations in the field and at the pottery factory include photographs and recordings of pottery-making activities

## III. DISCUSSION

### 3.1 "Putaran miring" and how it works

"Putaran miring" is a rotary table placed in a slant position with an angle of between  $22^{\circ}$  -  $35^{\circ}$  next to the earthenware maker. In Melikan Village, there are two types of "putaran miring", namely portable "putaran miring" and permanent "putaran miring". Portable "putaran miring", is a set of rotary tables placed on a wooden bench with a length of approximately 130 cm and a width of 100 cm, and a height of about 10 cm from the floor or ground. The bench's center was placed a cylindrical wooden table with a roller at the center end that supported "putaran miring". The diameter of the "putaran miring" is approximately 38 cm. On the edge of the bench in the front of the craftsman sitting direction, there is a wooden or bamboo pole that stands about 100 cm high, which is useful as a hook for the pedal's staple rope. The bottom of the wooden pole hooking the stakes is a wooden pedal blade. On the backside of the craftsman sits, we can find a table with a height of about 30 cm to place the pottery made from it. Under the table, there is a repulsive bamboo blade. Between the repulsion bamboo blade and the pedal wood, it is connected to the rope wrapped around the pedal's table. If the wooden blade is pushed with the foot, the table will be rotated by the rope's twist, and then it will pull the rope. Back by the bamboo blade, repel back, and so on until the slant band can rotate properly. The advantages of this portable tilt loop can be moved or packed with ease. In permanent "putaran miring", the workings of the table are still the same. Still, the slant band's axis is embedded in the floor, and the stump of the bamboo repulsion is also embedded in the floor, while the rope that binds the pedals is usually carried forward and tied to the top of the house ceiling. The disadvantage of this permanent "putaran miring" is that it cannot be moved easily and must take up quite a bit of space to work.



Figure 1. Portable “putaran miring” (Source: Author)

“Putaran miring” is a technique for making pottery. The technique only uses fairly simple equipment, including wooden planks and rotary tables. It is combined with a drive composed of bamboo blades, ropes, and wooden planks that form one arrangement. To move this tool is using the pedal system, which is done with the legs' help (pedaling). Bamboo pedals tied to a rope on a table board or rotary table are the “putaran miring” technique's primary motion system.

In the Melikan area, Klaten, making pottery with a “putaran miring” is a unique phenomenon. Until now, pottery craftsmen in Melikan Village use sloping pots as their primary tool for making pottery. The “putaran miring” in Melikan Village is included in the fast-rotating board or quick wheel category. This high speed can speed up the work process and simultaneously produce pottery in an asymmetrical and accurate cylinder shape. Besides, the use of this “putaran miring” will also produce pottery products in a relatively fast time.

The rotary table technique, which is called “putaran miring”, actually only puts the rotary table in a slant position so that when viewed and executed, it will look unique. The “putaran miring” technique is so-called because the rotary table's function is placed in a position of about  $22^\circ - 35^\circ$  to appear slant. The pot's technique and position are very different from the technique and manufacture of pottery in other areas outside Melikan Village, mostly using “putaran datar” (flat).

Another uniqueness of this “putaran miring” technique is the position of the potter beside the rotary table. If the “putaran datar” technique places the slanted table right in front of the craftsman, then the “putaran miring” technique places the slanted table on the crafter's body's right side. This “putaran miring” technique does have its level of difficulty; for example, if a craftsman uses a flat rotary table, he will have no difficulty working on, supervising, and controlling the formation results. Still, if the craftsman uses a tilted rotary table, then he must divide the space for bodybuilding to form. The pottery is tilted at the side of the body, keeps the gravitational force on the pottery shape to keep it symmetrical, and adjusts the foot's movement to move the bamboo pedal (pedaling) and diverts attention if you have to take tools or other activities. What is also interesting is the use of this “putaran miring”, which is specifically for women. Javanese women's clothes were cloth (jarik), then this “putaran miring” was designed for Javanese women who wore “jarik”. It was an ergonomic issue and related to the ethics of a Javanese woman at that time. The sketch of an oblique round shape looks like in the image below.

The advantage of this “putaran miring” technique is that apart from creating a lot of pottery in a relatively short time, it is also capable of producing pottery with a smoother surface. The craftsmen in Melikan Village who are already proficient at using this “putaran miring” took three to five minutes to complete one pottery. Another thing that is also influential is the nature of the clay material, which has a large amount of water content (soft), so it is easier to shape using this “putaran miring”. Women potters who use this “putaran miring” must have sufficient experience and mastery of feelings to make pottery with good results.

The ability of pottery craftsmen, especially women, is supported by empirical factors from pottery craftsmen's lives. They have been involved in pottery making, and even this activity has also been carried out for generations. Natural and environmental factors make craftsmen proficient and agile in mastering and using the “putaran miring” tool. The pottery made by craftsmen in Melikan Village has fairly good product quality and can compete with crafts outside the village. It can be seen from the product's smooth results and has a good level of cylindrical accuracy. One of the factors that make this Melikan pottery product at a high-quality level is “putaran miring” as a pottery ordering technique. In terms of pottery-making technique, “putaran miring” is a technique with superior advantages for making thin, smooth, and symmetrical cylindrical pottery. This “putaran miring” technique's weakness is that it can only make pottery on a small scale and cannot form pottery on a large scale. “Putaran miring” can make pottery with a maximum height of 30 cm with a diameter of about 25 cm.

In terms of production, the “putaran miring” technique is dominated by women. Men usually have the role of preparing clay materials and drying the semi-finished pottery made by the women. Besides that, the men are also half. Making pottery with a “putaran miring” is the same as making pottery with a rotation, starting from the soil processing, drying, burning, and the final or finishing process. Pottery products made with a “putaran miring” include “kendil”, “kendi”, “cowek”, “kriuk”, and other small pottery. The process of ordering pottery is visible to the woman with a “putaran miring”, as shown below.



Figure 2. The women potter in Melikan Village is making the jug body with a “putaran miring” (Source: Author)



Figure 3. “Putaran miring” work position from the side of the crafter (Source: Author)

### **3.2 The Social Structure of Javanese Women**

In ancient times the freedom of Javanese women was quite limited in actualizing themselves, both within the family and society. Javanese women are bound by Javanese cultural values inherent in traditional culture. The assumption that women are limited to “macak” (self-decorating), “manak” (giving birth), and “masak” (cooking in the kitchen) has made women squeezed into a limited position. The position of women can be manipulated and used to benefit other parties, especially by men.

Women in Indonesia, especially Javanese women, are still shackled by cultural values still inherent in life. It isn't easy to find their identity and do not dare to develop their potential. So far, the division of family and community life tasks has been based more on the wrong traditional perception, namely the natural differences between men and women. According to Siti Sundari (2000) in Budiati (2010), nature is a human life condition that comes from the Creator and is not made by human culture. Women's nature is menstruation, pregnancy, childbirth, and breastfeeding, which are God's irreversible creations. Women's duties in the family, such as cooking, cleaning the house, or taking care of children, have turned into women's obligations. It is more due to the wrong understanding of gender in the traditions of society. However, this does not mean challenging existing cultural values and making all women have a higher position. Understandably, this problem can cause conflict and social change because the overall patriarchal system in various societies places women in a culturally and structurally disadvantaged position. Women are cornered into domestic and reproductive matters such as guarding the house and raising children.

Structurally, women have already socialized their role as housewives by what Arief Budiman said, namely that women's aim is as if only to get married and form a family, after which almost all of their life is spent in the family. In this situation, women become economically dependent on men because their work does not generate a salary. It is as if women are imprisoned in a world that does not stimulate their personality (Budiman, 1985).

There have been social changes in society in the current conditions accompanied by the increase in science and technology, encouraging the growth of modernization. It has resulted in changes to previously held cultural values that have also influenced community members' thinking patterns and actions, including women. At first, women who were considered only fit to work in the kitchen are now getting more opportunities to work outside the home based on various motives for different needs. The motives include the economic motive to increase family income, the desire to gain self-esteem, and the need to actualize oneself (Budiati, 2010).

### **3.3 Structure and symbol of society in Melikan**

Reflecting on the lives of women potters in Melikan Village, changes in social values in society are increasingly visible. Many women in Melikan Village play a role as the family's backbone by making pottery using a “putaran miring” to help the family economy. Women in Melikan Village reflect women's participation in various life elements on an equal basis with men today because of their persistence, sincerity, and enthusiasm. In Melikan there is an unwritten agreement between a man (husband) and a woman (wife) in their household life. The division of tasks according to gender; for example, women in Melikan are making pottery with a “putaran miring”. The jobs of men are looking for firewood and burning pottery to marketing. Children's work is to help tidy up the pottery work.

In Javanese culture, there is a description for women who greatly exalts their rank; namely, women are described as gentle, patient, compassionate, obedient, loyal to men (husbands), and so on. “Perempuan” or “estri” is a Javanese term for women using the Kawi language (estren), which means pushing. As is the case with the word “garwa”, which is based on the etymology of Javanese society, the word is interpreted as the term “sigaraning hidup” (soulmate). Today's women interpret this Javanese philosophy to dismiss the notion that women in Javanese culture are not just “konco wingking” or behind-the-scenes encouragement and joy. There is also a view that women or wives are symbolized as “pedharingan” or pot “kendil”. In the past, “kendil” was used as a place to store rice or cook rice. It is interpreted as women's position to save property obtained by their husbands; then, the wife processes them as family survival expenses.

The perspective on women as symbolized by pottery “kendil” is also widely used in several traditional Javanese ceremonies. These rituals include the Sajen Brokohan (salvation of the human life cycle), the “Procotan” ritual, and the placenta’s burial. The existence of a philosophical closeness between women and pottery “kendil” makes pottery “kendil” widely used as a symbol to reflect the life of women’s soul and body. Therefore Faisaliskandiar (1983) describes that “kendil” pottery is one of the artifacts produced by the human culture, which is the most important element to describe aspects of human life, especially to women.

In the Sajen Brokohan ritual, “kendil” is used as an offering container. “Sajen” in this ritual is manifested in the form of offerings in the form of incomplete coconut, incomplete palm sugar, “cendol” / “dhawet” in “kendil”, and raw duck eggs. Besides, there are also offerings in the form of a pair of chickens placed in a cage or “kranji”. Sajen Brokohan is a manifestation of the human cycle while still in the womb. Embryo in the uterus comes from the meeting of male seed – sukra (sperm) and female seed – swanita (egg). Incomplete coconut is a symbol of “sukra”, while palm sugar is a symbol of “swanita”. When the two meet, the germ of human life or the embryo is created. The embryo is symbolized by “cendol” / “dhawet in kendil”. According to Javanese society, the embryo has a spirit, and that spirit is still in the “awung-awung” or sky, which is symbolized by a duck egg whose skin is sky blue. The cycle of human life that is not yet free and is still in the “womb” of the God, is symbolized by a pair of chickens in a cage or “kranji” (Bulletin Citra Solo edition 03 / V / 2011). “Kendil” is a symbol of the uterus, which is the place for the human embryo’s growth and development. It clearly illustrates how the woman (womb) symbolized by the “kendil” has a very honorable and noble position. According to Purwadi (2007), the purpose of this celebration ceremony is to give thanks to God so that the mother and the baby she is carrying can receive safety.

Another traditional Javanese ceremony that makes pottery “kendil” a symbol of human life is the “Procotan” and “Rogohan” ceremonies. “Procotan” or “mrocoti” ceremony is carried out when the prospective mother’s womb reaches the age of approximately nine months. “Procotan” or “mrocoti” comes from the word “procot”, which in Javanese means the quick exit of everything from the hole. The “Procotan” tradition is symbolized by porridge or rice flour porridge and banana that has been peeled and placed in the jenang dish. The dish is placed on a plate and distributed to neighbors. The purpose of this “Procotan” ceremony is to hope that the baby who will be born will come out easily and safely. The “Rogohan” tradition then follows the “Procotan” tradition. Purwadi (2005) explains that the Rogohan tradition means taking and taking, namely rice filled with boiled eggs and then the rice is put in a pitcher. The way to take the rice is by hand or reaching out.

After the baby is born, preparations are made to bury the placenta. In Javanese terms, the baby’s placenta is often referred to as the placenta. The Javanese community believes “Ari-ari” to be the brother of a born baby. When the baby is born, it is always followed by the discharge of the placenta. Besides being believed to have a sibling, newborn babies are also considered to have an older brother, namely the crater (amniotic fluid). The trust of brotherhood and kinship ties makes the placenta highly recommended to be cared for and guarded as well as possible. One form of respecting the placenta is to bury it in a good way and place. According to Franz Magnis Suseno (2003), the family is a place to get security and protection as a unit.

Some examples of traditions in Javanese culture above are expressions of the closeness and close relationship between women and pottery utensils used as certain symbols. Pottery, which is still in existence, can be used as a cultural support medium that it cannot underestimate. Through pottery media, women’s perspectives were also successfully raised to occupy a high social level. In the family economic sector, the financial contribution given by women who craft pottery to support the family economy is used to meet family needs that it cannot meet from the income of their husbands, who are only able to meet food needs.

### **3.4 The social structure of women in Melikan**

One of the main factors that encourage women in Melikan to work in pottery is economic factors. The narrower agricultural land in the village and reduced land ownership have made the agricultural sector unable to become the family’s main livelihood source. Therefore, it requires economic activities outside the agricultural sector that can support the family economy, namely the home industry or small industry in the field of pottery. Jobs in the agricultural sector are generally seasonal, making it possible for farmer families to carry out non-

agricultural activities to increase family income. The time allocation factor is also a rational reason for women in Melikan to engage in this handicraft business. Women are considered to have flexibility in allocating time because of their domestic roles. The women who crafted pottery were able to work after they had finished doing household chores. On average, they work 7–8 hours a day, either working at home or working in pottery owned by relatives. The results of interviews with Melikan pottery craftsmen, on average, state that making pottery is a fun activity and does not feel overwhelmed. In addition to earning income, they are also not bound by time and can still work as housewives.

Women and pottery in Melikan Village are an inseparable unit. Pottery craft for women is a skill gained through lineage and as a social and cultural identity for the people of Melikan Village. We can see the dynamism and sustainability of the Melikan pottery craft from the change in the function of pottery which was initially only a fulfillment of household needs; now, it has turned into a market commodity and even exported abroad. This development is inseparable from the social structure of women in Melikan. Their willingness and persistence finally succeeded in forming Small and Medium Enterprises in the field of pottery.

As for the SME in Melikan, Bayat, namely SME-1 “Maju Lancar”, Mrs. Yamto Sehon chairs, and SME-2 Melati, Mrs. Wiriyanti chairs. The two SMEs produce traditional pottery (red terracotta pottery). This SME has specific characteristics in terms of product types, namely SME-1 makes various souvenir products, kendhil (placenta container), anglo, kendhi, and celengan. In contrast, SME-2 has various keren, anglo (brazier), wajan (pans), layah, and various souvenirs. All these SMEs produce pottery with small dimensions. The women craftsmen run their business in their own homes or work together in one of the other craftsmen’s houses. The craftsmen began to realize the importance of improving the quality that will affect sales results. Kendhil and brazier pottery products can be made in 1000-1500 pieces in about a month or less. If they have enough time, craftsmen can make other products needed by the market, such as creating various souvenirs or burning pottery done twice a month.

SME-2 group, namely Melati. The SME products include kendhil, keren, frying pan, brazier, and several models of souvenirs. The price of pottery made is between Rp. 2,000 to Rp. 25,000 per piece. In making souvenirs, the craftsmen still rely on manual methods, making pottery formed by hand one by one and finishing techniques using acrylic paint. The raw materials used are clay and sand with a ratio of 1: 1. The price of clay per cart is Rp. 30,000, - while the price of sand per cart is Rp. 30,000. In the pottery-making process, the craftsmen still rely on traditional soil cultivation techniques, earthenware body formation, drying, first-stage firing, engobe-burning, second-stage burning, and sales. Most craftsmen use the village stove at the burning stage, a traditional stove with a box or cylindrical shape.

The business capital used by SMEs comes from personal capital and loan capital from banks. Small personal capital and loans severely limit SMEs from developing their businesses. The age and educational aspects of the craftsmen are also an obstacle in terms of regeneration. In SMEs’ workforce, 60% are dominated by older women (over 40 years), and 40% are productive workers. Although most of the pottery craftsmen in Melikan are dominated by women, they are still late; they are still optimistic that young women will continue their business to remain sustainable.

Relations between SME groups are also well established. If consumers come to SME-1, but the pottery model they want is not available, SME-1 will take pottery from SME-2 and vice versa to create mutually beneficial business and entrepreneurial ties. According to Pattikumay (2008), building an entrepreneurial spirit is an act of change that leads to increased creativity, innovation, intuition, leadership abilities, motivation, and courage to take risks in organizations (Sugianto, 2013).

### **3.5 Melikan women potters as a motivator**

Motivator or motivation is the impetus, stimulation, influence, or stimulus given to an individual to another individual. This individual is motivated to embrace or carries out what is motivated critically, rationally, and responsibly. In terms of motivation, it is clear that motivation is an encouragement, stimulation, or influence given to other individuals. Motivation is also defined as encouragement from within the individual based on specific ways to meet wants and needs. Motivation is interpreted as providing motives as an impetus for people

to act, trying to achieve organizational goals (Silalahi, 2002). The female pottery craftsmen in Melikan indirectly also act as motivators for other craftsmen. Through the SME organization formed, they tried to invite other craftsmen to advance their business independently jointly. Together build a pottery business to meet the economic needs of the family. And in another case, women who are Melikan pottery craftsmen also act as a driving force for the preservation of pottery culture through a “putaran miring” tool. It can be noted as one of the successes of the woman who crafted Melikan pottery as a motivator. Motivators apply to women and men so that they can emulate the tenacity and persistence of these women.

From year to year, the management of SME also reflects women’s enthusiasm who craft Melikan pottery to continue working. They always carry out activities by the predetermined program and always encourage to hone new ideas and works for other female craftspeople. In addition to regular meetings through the Empowerment and Family Welfare program, women pottery craftsmen in Melikan are also diligent in holding workshops to introduce new works or breakthroughs in pottery work. Another activity that is useful as motivation to organize is regular discussions. In this activity, many discussed various problems regarding the pottery handicraft business, ranging from business capital issues, raw materials, manufacturing techniques, innovations, assistance from various parties to matters surrounding SMEs’ development. The foregoing at the same time rejects the notion that women cannot carry out leadership tasks like men. Community norms limit women’s movement and assignment of tasks and roles because they are considered less important than the male gender. In decision-making, leadership, position, and so on are very little given to women (Rahminawati, 2001).

### **3.6 Melikan women potters as the facilitator**

A facilitator is a person who assists in facilitating the communication process of a group of people so that they can understand or solve problems together. Facilitators are trained or experienced personnel who have substantive and technical competence or skills and have the skills to apply techniques and instruments to support the implementation of the task of guiding the community. The facilitator can also be interpreted as a development agent whose job is to assist the community in community empowerment activities. The facilitator is responsible for guiding, fostering, and directing the community to be independent and organize themselves in community institutions. In carrying out these responsibilities, the facilitator is tasked with implementing the game rules in the assisted area, carrying out activities by prescribed procedures, and handling problems, training, and strengthening groups. These tasks require facilitators to interact with the community actively (Jumrana, 2015).

Women pottery craftsmen in Melikan can also be called facilitators. We can see this in their participation in every community empowerment activity. For example, in the Empowerment and Family Welfare program and SME organizations, women administrators try to provide the maximum possible facilities for their members. For instance, in the workshops, the management always tries to provide materials for making pottery, lending stoves, finding consumer markets, and lending business capital. The effort is solely to build mutual success in the pottery business. Empowerment and Family Welfare program and SME administrators and members also act as facilitators when local governments assist. They will record and distribute the assistance to those who are entitled to receive it. Such contemporary roles of women in Melikan are still lacking but are expected to continue to increase. The contemporary role is the impact of women's choice to be independent in solitude. The number is not many, but the clash of clashes from men's dominance over women who do not care about women's interests may increase the population (Ahdiah, 2013).

## **IV. CONCLUSION**

In the life and culture of Melikan pottery craftsmen's community, many aspects are depicted with symbols. The “putaran miring” as a tool for making pottery in Melikan Village symbolizes women's actualizing their gender equality with men. Simultaneously, women who craft pottery in Melikan Village continue to play an active role in driving the wheels of family and community life. The oblique loop is also a symbol of ethical values, decency, and courtesy that women should always have as companions to men. The existence of the women who crafted Melikan pottery cannot be underestimated. The reality is that women who craft Melikan pottery cannot only make pottery with a “putaran miring” tool, but they can also organize well through the

Empowerment and Family Welfare program and SME. With their abilities, women pottery craftsmen in Melikan can also become intermediaries, companions, and professional coaches for mutual progress regardless of gender and community status. The gender gap with men they are excluded for mutual progress and development. Women who craft Melikan pottery are aware of the relationship with men/husbands. The family's economic progress, the preservation of the pottery culture with a tilted spinning tool, and the service rendered to the wider community are more important than the differences in the social structure that differentiate them.

## REFERENCES

- [1] Nuraida, Pattern of Gender Communication in the Family, *Wardah Journal*, 18(2), 2017.
- [2] Lestari, Puji, The Role and Status of Women in the Social System, *Dimensia Journal*, 5(1), 2011.
- [3] Faisaliskandar, Mindra, and Santio, Pottery: History and Role, *Tabloid Mutiara*, 309, 1983.
- [4] Shepard, Anna O. 1965. *Ceramics for the Archeologist*, Publication 609. Washington: Canergie Institution.
- [5] Hermawati, Tanti, Javanese Culture and Gender Equality, *Komunikasi Masal Journal*, 1(1), 2007.
- [6] Suradisastra, Kedi, The Perspective of Women's Involvement in the Agricultural Sector, *FAE Journal*, 16(2), 1998.
- [7] Hasbiansyah, Phenomenology Approach: Research in Social and Communication Sciences, *Mediator Journal*, 9(1), 2008.
- [8] Budiati, Atik Catur, Self-Actualization of Women in the Javanese Cultural System (Women's Perceptions of Javanese Cultural Values in Self-Actualization, *Pamator Journal*, 3(1), 2010. Budiman, Arif, *Division of Sexual Labor (Sociological Discussion of the Role of Women in Society)*. Jakarta: Gramedia 1985.
- [9] Purwadi. 2005. *Javanese Traditional Ceremony, Digging Up Strands of Local Wisdom*. Yogyakarta: Pustaka Pelajar.
- [10] Suseno, Franz Magnis. 2003. *Javanese ethics, a philosophical analysis of javanese life wisdom*. Jakarta: Gramedia.
- [11] Sugianto, Emmillya Yosephine, and Sutanto, Eddy Madiono, The Influence of Entrepreneurial Leadership on Organizational Climate, Creativity, and Innovation of Production Staff at Sbo Tv, *Agora Journal*, 1(2), 2013.
- [12] Silalahi, Ulber. 2002. *Practical understanding of management principles*. Bandung: Mandar Maju.
- [13] Rahminawati, Nan, Issues of Equality of Men and Women (Gender Bias), *Mimbar*, 3, 2001.
- [14] Jumrana Tawulo, Megawati Asrul, Facilitator in Community Empowerment Communication, *Journal of Komunikasi Prifektik*, 08(01), 2015.
- [15] Ahdiah, Indah, The Roles of Women in Society, *Academica Journal of FISIP UNTAD*, 05(02), 2013.