

## **Canting and communication: Women's role in preserving traditional batik culture in Kampung Batik Giriloyo, Yogyakarta**

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### **ABSTRACT**

This study examines the dual role of women in Kampung Batik Giriloyo as housewives and cultural practitioners who preserve the tradition of hand-drawn batik. Using a qualitative case study approach combined with Standpoint Theory, this study argues that batik making for women is not merely an economic activity, but also a medium for cultural transmission and challenging patriarchal norms. The role of the Sido Mukti batik group emerges as an important mediator in communication and economic aspects, with the process of intergenerational knowledge transfer beginning in childhood, and the specific challenges of competition from printed batik being an important point in this study. Data obtained from interviews and observations show how women transform their domestic identities into cultural leadership in the public sphere, despite being hindered by systematic gender barriers. It is hoped that the results of this study can provide a comprehensive interpretation of women's contributions to the preservation of hand-drawn batik culture. These findings are intended as a reference for efforts to empower women and preserve traditional culture in Indonesia.



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## **I. INTRODUCTION**

Indonesia is known as a country rich in cultural diversity, with batik being one of its most prominent features. Batik is not merely a handicraft, but also a form of conventional art that embodies philosophy, cultural values, and captivating aesthetic beauty. The presence of hand-drawn batik in the context of Indonesian culture reflects a heritage and identity that has existed for a long time. (Taufiqoh et al., 2018) Hand-drawn batik is one of the intangible cultural heritages recognized by UNESCO since 2009 as a Masterpiece of the Oral and

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Intangible Heritage of Humanity. Handmade batik has become a symbol of local wisdom as well as a means of conveying stories and meanings contained in every stroke and colour. This legitimacy further strengthens Indonesia's status as a country known for its cultural diversity and excellence, as well as reinforcing Indonesia's prestige in the international arena.

Initially, hand-drawn batik was a form of patterned painting carved onto fabric, intended only for members of the royal court. However, over time, batik has become an integral part of the traditional culture, accessible to all levels of society without restrictions related to social class. In various batik works produced by the Javanese people, the patterns carved reflect the fundamental essence of human life (Iskandar & Kustiyah, 2017). Additionally, the meaning of each motif found on batik fabric is closely related to symbols deeply rooted in Javanese values, serving as a symbol of identity for specific ethnic groups (Trixie, 2020). The Special Region of Yogyakarta (DIY) is renowned for its strong Javanese ambience. It features a village commonly known as "Kampung Batik Giriloyo ", a centre for classic batik works and home to many skilled batik artisans. (Maharani & Halim, 2023) Kampung Batik Giriloyo is a harmonious blend of natural beauty and local cultural heritage, creating a captivating ambience. The history of batik in Giriloyo began alongside the establishment of the royal tombs in Imogiri on Merak Hill in the 17th century, ultimately positioning Kampung Batik Giriloyo as the oldest and largest batik centre in the Special Region of Yogyakarta (DIY), with four independent batik-writing groups each possessing unique characteristics. Some of the experienced batik artisans in Giriloyo Village are women with an average age of 40 who have inherited batik-making skills through generations (Harsoyo et al., 2019).



Figure 1. Hand-drawn batik produced by the Sido Mukti Batik Group, Truntum pattern  
*Source: Researcher Documentation, 2024*



Figure 2. Results of the Sido Mukti Batik Group Mask. *Source: Researcher Documentation, 2025*

The sustainability of hand-drawn batik in Giriloyo is fundamentally influenced by the role of women, who occupy a unique position. Traditional Javanese culture typically places women's in the domestic sphere, where they serve as caregivers and managers of the household. However, the social structure in Giriloyo exhibits a distinctive shift, where batik-making is no longer viewed solely as household work but as a recognized economic and

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cultural activity (Ernaningtyas & Tanlain, 2021). This shift forms a unique Standpoint, where the perspective emerges from experiences spanning both domains simultaneously.

The Standpoint Theory framework, developed by Sandra Harding, is used to interpret events, valuing women's experiences and perspectives as valuable sources of insight. It does not merely reveal the stages of batik preservation, but also shows how women construct cultural narratives from their perspectives. This theory posits that Standpoint Theory does not emerge spontaneously, but rather must be achieved through deliberate efforts to challenge ideologies that have long been considered dominant by society (Milanovich, 2025). Meanwhile, society unconsciously tends to demand that women prove their ability to seize opportunities that should be accessible without onerous conditions (Prasetyaningrum & Ahdiani, 2024). Nevertheless, these challenges do not hinder women's contributions to social and cultural life. Women remain actively involved in societal life by striving to address existing barriers through active participation in the preservation and development of a more inclusive culture.

Research on the role of women involved in the world of traditional hand-drawn batik has been studied by several researchers, including "Three Women Batik Entrepreneurs: A Study of the Socio-Economic Role of Batik Entrepreneurs in the Batik Village of Bubakan, Rejomulyo Subdistrict, Semarang" by (Amalia et al., 2019), which focuses more on the socio-economic role as the central concept. This study broadly examines the role and empowerment of women in the socio-economic sphere, with a focus on preserving traditional batik culture and batik as a cultural symbol. "The Dual Role of Working Housewives: A Study of Female Daily Workers in Hand-drawn Batik in Jatipelem" by (Rohman, 2023) is a qualitative study employing a phenomenological approach that examines women's who hold a vital presence, performing dual roles as batik workers and housewives. The findings emphasize that their dual roles do not reduce work productivity but instead generate positive social impacts, such as enhanced social knowledge. However, they face time constraints due to the dual burden on their family. "The role of batik artisans in Madiun regency in the development of the creative economy from an Islamic economic perspective" by (Damayanti & Rokamah, 2023). This study reveals that sariwarna batik artisans assume dual roles as both homemakers and batik workers. They act as facilitators, distributors, and producers in the creative batik economy. These batik artisans make significant contributions to local economic development, preserve cultural heritage, and support regional economic resilience through the creation of new job opportunities and increased family income. "Empowering Women through Batik Training for Entrepreneurial Development in the PKK Group of Tenggilis Mejoyo Village, Surabaya, East Java" by (Puspitadewi et al., 2024). The batik training program for women in Surabaya successfully improved their technical skills and entrepreneurial spirit. This empowerment strengthens women's economic roles within families and communities, while supporting sustainable local economic development. The training activities also increased awareness of local economic potential and encouraged women to play dual roles

in cultural and economic aspects. Finally, "The Role of Women in the Rifaiyah Batik Industry" by (Nabillah et al., 2024) examines the shift in the roles of women batik makers in the public sphere within an economic context. Rifaiyah Batik women not only preserve batik culture but also successfully create jobs that contribute to economic growth. Increasingly open access from the government supports women's dual roles in culture and the economy, marking an improvement in their socio-economic conditions.

However, women who are involved in the external sphere often face significant challenges related to the dual roles they play. For most people, the demands of work and family responsibilities are not commonly performed by women. Although several studies have successfully examined the roles and contributions of women in the economic and social sectors they are involved in, studies that specifically examine how women carry out their dual roles as housewives and guardians of cultural traditions are still few and far between. Furthermore, research on the village of Kampung Batik Giriloyo, Imogiri, Bantul Regency, Special Region of Yogyakarta (DIY) is still scarce. Moreover, the focus on Kampung Batik Giriloyo, Imogiri, Bantul Regency, Special Region of Yogyakarta (DIY) has not been explored in depth. Therefore, this study aims to explore women's experiences in carrying out household chores and preserving cultural traditions as traditional batik makers, as well as to identify the challenges faced by women in Kampung Batik Giriloyo in carrying out their dual roles. To provide a roadmap that facilitates understanding, this study poses several key questions, namely: How do women in Kampung Batik Giriloyo navigate their dual roles as housewives and cultural practitioners? What communication strategies are used to preserve the culture of hand-drawn batik? And how do the experiences of women, especially in the Sido Mukti batik group, from the perspective of standpoint theory, challenge and rebuild the existing patriarchal culture in society? With these questions, the study seeks to provide a comprehensive overview of the socio-cultural dynamics experienced by women batik makers in Giriloyo.

## **II. METHOD**

This study uses qualitative research combined with a case study approach. This study aims to explore information, reveal, and explain the characteristics of a case being studied. Lexy J. Moleong (2007) explains that qualitative research emphasizes a comprehensive understanding of the phenomenon being studied, so that researchers can understand the context and meaning through the direct experiences of the subjects. By focusing on the interpretation and understanding of the research subject, qualitative research can provide rich and comprehensive insights. Qualitative research is also very effective when used to explore information related to the behavior, motivation, perceptions, and attitudes of the subjects being studied. The primary data in qualitative research mostly comes from the words and actions of the subjects, while supporting data can be in the form of documents or other relevant sources (Rukin, 2021).

On the other hand, referring to John W. Creswell's (1998) view of case studies, they are a highly accurate and complex research method approach. Case studies are used to explore a single case or a variety of cases through data collection and include a wide range of information sources in a context over time. Case studies usually depend on a specific place and period, while the case itself can be examined through important events, such as activities, programs, social institutions, or unique individual experiences (Assyakurrohim et al., 2022). According to Khan (2016), the characteristics of case studies indicate that they focus more on the ability of research schemes to adapt to the situations and issues being studied (Fajri et al., 2023). To ensure a more harmonious research approach, snowball sampling was employed to identify key informants with extensive information. By applying snowball sampling, a number of respondents who were considered potential participants would be contacted and asked about individuals who had similar characteristics needed in the research (Lenaini, 2021).

Furthermore, in order for this study to produce accurate and credible findings at the research stage, the researcher applied data collection techniques, including (1) Observation, which is a crucial part of scientific research and a process that involves paying close attention to the object being studied. In this context, researchers must be honest and transparent in collecting data, and observation is something that can support the next steps of the research. (2) In-depth interviews, this stage has the advantage of obtaining information on a broad and detailed scale about the subject. In-depth interviews provide informants' perspectives on topics relevant to the research. By conducting in-depth interviews, researchers can clearly understand the background, motivations, and experiences of the informants who are the subjects of the research. (3) Documentation plays a very significant role in qualitative research as a complement to the data collected through the two previous techniques, namely observation and in-depth interviews. Documentation can strengthen findings and provide additional information to further enrich the research results. In addition, documentation can take the form of written text, images, recordings, or artwork related to the research object (Thalha Alhamid & Anufia, 2019).

According to Moleong (2018), data analysis techniques involve examining all data from research instruments to conduct a study. This process aims to facilitate understanding of the data so that conclusions can be drawn. The data analysis technique used is thematic analysis. Thematic analysis is a systematic step applied in analyzing data with the primary objective of finding patterns or themes through the data collected by researchers (Braun & Clarke, 2006) (Rozali, 2022). In the data analysis process, the first step is to transcribe verbatim all in-depth interview recordings. These transcripts then go through the initial coding stage (open coding), where relevant pieces of data are identified and labeled with codes that reflect the meaning or concepts that emerge from the data. Next, the initial codes are reviewed and grouped into candidate themes based on similarities in content and context. These themes are then reviewed iteratively through a process of axial coding to connect the themes to the

theoretical framework and research objectives. The theme review process also involves triangulation with observational and documentary data to validate the findings. The final stage is theme refinement, which considers consistency, depth, and relevance to the research questions in order to produce representative and comprehensive themes. This systematic approach follows the thematic analysis procedure recommended by Braun & Clarke (2006) to improve transparency, clarity of methodological steps, and reproducibility of research results.

Then, the validation technique applied was source triangulation. In this study, source triangulation refers to the use of various data sources that have been collected. Thus, the theoretical approach and information obtained can be used as the basis for an accurate analysis (Alfansyur & Mariyani, 2020).

### **III. RESULTS AND DISCUSSION**

In conducting this research, the researcher conducted direct data collection from October 18, 2024, to January 17, 2025, at the Kampung Batik Giriloyo center, Wukirsari, Imogiri District, Bantul Regency, Special Region of Yogyakarta (DIY). This study focuses on women in the Sido Mukti community who play a dual role as housewives and cultural guardians in Giriloyo to preserve traditional hand-drawn batik.

The results of this study were obtained through in-depth interviews with five female informants who play a fundamental role in cultural traditions and serve as a bridge between local life and the outside community (tourists). Based on observations, in-depth interviews, and documentation, three main elements were identified: (1) The Sido Mukti Batik Group, (2) Women in Cultural Trajectories and Communication Through Hand-drawn Batik, (3) Women's Autonomy and Cooperatives.

Table 1. Respondent Profile

No	Name	Age	Profession
1.	A1	50-55 years old	Batik Craftswoman
2.	A2	50-55 years old	Batik Craftswoman
3.	A3	35-40 years old	Batik Craftswoman and farming
4.	A4	40-45 years old	Batik Craftswoman and vegetable gardening
5.	A5	55-60 years old	Batik Craftswoman and traveling vegetable seller

#### **Sido Mukti Batik Group**

The Sido Mukti batik group is an independent group established through empowerment by the government. Before 2006, when an earthquake struck, the women who worked in the

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batik industry in Kampung Batik Giriloyo were just ordinary batik workers who did not have a clear understanding of dyeing techniques, selling their work, or controlling the trade sector on a broad and modern basis (Masiswo et al., 2023). In line with the statement made by the head of the Sido Mukti batik group, before the batik group was formed and the gazebo was built in Wukirsari, Imogiri District, hand-drawn batik works had to be marketed through a batik dealer or sold independently at the Bringharjo Market in Malioboro. The Sido Mukti batik group was established in 2007-2008 after an earthquake struck the Special Region of Yogyakarta (DIY) and was founded by a non-governmental organization (NGO) with the assistance of the Bantul Regency Tourism Office (Jauharoh, 2021). The formation of batik groups was an initiative of the government to empower women who have the potential and expertise in the art of batik.

*Sebelum ada kelompok batik, dulu saya jual sendiri ke Bringharjo, mbak, atau nggak saya nitipin dagangan saya ke pengepul batik.*

*Nek di Sido Mukti, ada perkumpulan paguyuban tiap tanggal 20, mbak. Kumpul buat jalin silaturahmi, mbatik rame-rame karo kanggo gayeng ibu-ibu. (Informant A1, Interview on October 18, 2024)*

The Sido Mukti group is one of four well-known batik groups in the village of Giriloyo, and the formation of these batik artisan groups has become a means of mediation in efforts to achieve prosperity and close kinship ties (Nursaid, 2016). The Sido Mukti group's regular meetings on the 20th of each month can be analyzed as a practical manifestation of how women in Giriloyo collectively develop their "perspective" as agents of cultural and economic change. Referring to Sandra Harding's standpoint theory, these meetings are not merely social activities, but rather a conscious effort by women to build a collective perspective that challenges the dominant patriarchal ideology that often limits women's mobility and voice in society.

*Motif sido mukti itu biasanya dipakai buat nikahan, mbak. Sido artinya jadi, kalau mukti itu kemakmuran atau sejahtera. (Informant A1 and A2, Interview on October 18, 2024 and Interview on January 17, 2025)*

In addition, communication within this group takes place through two main dimensions, namely verbal and non-verbal communication. Verbal communication occurs when batik makers teach each other batik techniques, discuss motifs, and convey the philosophy behind batik motifs. These discussions and exchanges of information are crucial for ensuring the continuity of knowledge and the quality of authentic hand-drawn batik. On the other hand, nonverbal communication is also very dominant, reflected through the symbolism of the batik motifs themselves, which contain cultural messages, philosophical values, and group identities that are conveyed to a broad audience without having to be expressed directly in words. Thus, the Sido Mukti batik motifs become an implied symbolic language that functions as a tool for cultural dialogue with future generations and society (Yulianita & Sukendro, 2019).

### **Women's in Cultural and Communication Trajectories Through Hand-Painted Batik**

In the village of Batik Giriloyo, women play a functional role in preserving and developing the culture of hand-drawn batik. From an early age, batik skills are honed and passed down from generation to generation, making batik a symbol of cultural identity and pride for women in Giriloyo (Erni, 2020). This is in line with Angelino's explanation that in the Imogiri region, there are seven-year-old girls who are involved in dyeing (*mbironi*) and are paid four cents per day. Based on a report compiled by Angelino, it is mentioned that most of the young workers are encouraged to work by their relatives or family members so that the batik skills that have been taught from generation to generation are not lost over time and are always passed on to future generations (Abdullah & Wardoyo, 2020). Through batik activities, women not only preserve the distinctive motifs and traditional techniques of the Yogyakarta palace, but also convey the philosophical and historical values of hand-drawn batik to a broader audience (batikGiriloyo .id, 2024a).

*Saya tuh dulu mbak, habis pulang sekolah saya disuruh batik sama orang tua. Awalnya cuma titik-titik kecil, maklum namanya masih bocah to mbak, jadi bisanya baru itu. Tapi makin lama belajar pola yang lain. (Informant A2, Interview on November 22, 2024)*

*Dulu waktu masih kecil, saya selalu batik sama ibu, mbak. Rata-rata perempuan di sini udah mulai batik dari kecil dan sampai sekarang masih diteruskan. (Informant A4 and A5, Interview on January 17, 2025)*

Additionally, the process of transferring knowledge about hand-drawn batik in Giriloyo confirms that learning about culture through direct experience is key to the sustainability of local traditions. Knowledge about batik motifs, techniques, and philosophy is preserved and communicated through structured social interactions, including intergenerational monitoring, women's cooperative training, and dialogue with tourists and the wider community. Within this framework, learning is informal, participatory, and emphasizes hands-on practice in an artisan environment, where teaching not only imparts technical skills but also the cultural values inherent in batik as a cultural heritage (Sugiarto et al., 2025). This is in line with findings that state that knowledge transfer in cultural traditions occurs collaboratively and continuously between teachers and participants, enabling the younger generation to not only receive batik skills, but also the culture and philosophy behind the motifs (Pheaney & Kartadinata, 2016). It is also in line with research findings, where informants reported that batik learning began in elementary school, accompanied by intensive practice and social reinforcement.

*Kalau ada kunjungan, kami ngajarin mereka batik di gazebo. Nanti kalau polanya salah atau nggak bisa, kami yang benerin, mbak. (Informant A3, Interview on December 27, 2024)*

Women batik makers in Giriloyo are no longer seen merely as "family economic helpers," but rather as guardians and creators of cultural values that strengthen their position in the community's social network. This finding supports the view in studies on the transformation



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of the role of women in the village, which states that traditional cultural practices can be an area of resistance for women against patriarchal social structures as well as a means of significant socio-economic empowerment (Iqbal et al., 2023).

**Autonomy and Women's Cooperatives**

The economic empowerment of women in Kampung Batik Giriloyo marks an important step forward in efforts to achieve gender equality, particularly in terms of women's independence, which is realized primarily through the role of women's cooperatives as a means of improving the quality of life and social status. Cooperatives not only function as a vehicle for developing batik skills, savings and loans, and product marketing, but also as a collective space that strengthens solidarity, access to capital, and fosters women's leadership in the broader community (Nurul & Marfuah, 2023).

*Tiap jum'at angsuran. Nanti kalau udah selesai angsur, tabungan bisa diambil. Jadi biar pembatik punya sedikit tabungan gitu, mbak. Namanya bank mikro mbak, itu khusus untuk pengrajin. (Informant A2, Interview on September 27, 2024)*

The existence of cooperatives has proven to be significant in strengthening women's freedom to express their economic aspirations while fighting for their rights in the productive sector without abandoning their domestic roles. Through cooperatives, many women who were initially marginalized are now able to demonstrate their competitive capacity as managers, product innovators, and supporters of the family and community economy (Semaun, 2018). This shows that women's cooperatives are the backbone of strengthening women's economic autonomy in the batik sector and other MSMEs. Cooperative-based empowerment is able to erode economic-gender gaps and foster a spirit of entrepreneurship among women. Thus, cooperatives become a strategic platform in encouraging women to become key actors in economic development and the preservation of sustainable culture (Hatneny, 2017). Additionally, women's active involvement in cooperatives opens up opportunities for autonomous decision-making, access to training, expanding social and economic networks, and strengthening self-confidence.

*Susah, mbak. Sekarang ada batik cap sama batik printing yang harganya lebih murah. Makanya kami akhir-akhir ini sering adain perkumpulan buat muter ide kain batiknya mau dibentuk apa biar orang-orang tertarik beli. (Informant A2 and A3, Interview on December 27, 2024)*

However, female batik makers in Giriloyo face another challenge, namely fierce competition in the batik business. Women with skills as batik craftswomen continue to work hard to ensure that hand-drawn batik in Giriloyo does not fade away amid the onslaught of stamped or printed batik, which is currently very popular. Women in Giriloyo always prioritize the quality of hand-drawn batik, even though the prices are relatively high. However, this is all for the sake of maintaining quality and ensuring that hand-drawn batik remains a special craft. This maintained quality creates one of the main attractions for consumers who seek authenticity and beauty in every piece of hand-drawn batik cloth (Suhairi et al., 2024).

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Despite the many advances that have been made, women batik makers in Giriloyo still face various challenges, including the burden of dual roles consisting of domestic and productive work, as well as difficulties in maintaining environmental sustainability amid increasing tourism activities. However, through innovative collaboration, the women of Giriloyo continue to strive to strengthen their position and role in society (batikGiriloyo .id, 2024b).

Kampung Batik Giriloyo is a concrete example of gender equality in a field that prioritizes the creative economy and is based on local culture. In addition to their profession as batik makers, women also take on roles as business managers, trainers, motif designers, and tour guides. In fact, batik artisans are actively involved in the entire batik production and promotion value chain, from design and dyeing to marketing and batik educational tourism management (Sugara, 2023). In the context of Kampung Batik Giriloyo, women play a dual role as housewives and key players in the preservation of hand-drawn batik culture. This role is rooted in the history of Javanese women, who have traditionally been placed in the domestic sphere. Through Standpoint Theory (Harding, 1993), women's experiences as the center of cultural knowledge and action become more meaningful. Standpoint Theory also affirms the position of women as agents of change who redefine domestic identity as cultural leadership (Zuhaena & Harsuti, 2021).

This critical perspective positions women not only as objects but also as active subjects who negotiate with patriarchal realities. Women's courage in balancing domestic and public demands creates a new narrative about women's cultural leadership in a society that is still strongly patriarchal. Then, within the framework of Standpoint Theory, the transfer of culture and knowledge from women to the next generation is considered a practice of resistance against cultural and knowledge marginalization (Halizah & Faralita, 2023). Furthermore, the social construction of women in Kampung Batik Giriloyo shows an important paradigm shift from traditional domestic roles to cultural leadership in the public sphere. This is in line with the transformation of the role of rural women who have undergone a significant process of change, even though a strong patriarchal culture still shackles them. Women in Giriloyo engage in batik-making activities not only to fulfill their economic role but also to take a strategic position in fighting against patriarchal norms that have limited women's mobility and potential (Wajiran & Widiyanti, 2024).

Furthermore, the communication pattern applied in this group is close and intense, where communication not only functions as a means of conveying technical information in batik making but also as a means of strengthening social and cultural relations within the community. Through ongoing communication, the women in Sido Mukti share knowledge, experiences, and cultural values that form the foundation for the preservation of hand-drawn batik (Kusumastuti & Kusuma, 2023). Moreover, women's economic autonomy in Giriloyo is strengthened by the presence of women's cooperatives that support social relations and inspire leadership motivation. Standpoint Theory views the achievement of

women's autonomy as the result of a collective struggle against economic marginalization and as a process of creating new platforms for participation and leadership opportunities for women. (Devanty & Saskara, 2017) Therefore, women's empowerment through cooperatives can produce multiple effects, such as reducing the economic gender gap, increasing women's autonomy, and gradually reducing patriarchal dominance in the control of economic resources and community decision-making. Several studies in Indonesia have explicitly stated that women's cooperatives are effective in supporting gender equality and sustainable economic empowerment, as indicated by increased income and the growth of women's entrepreneurial spirit.

Based on the research findings, women in Giriloyo not only accept and adapt to their traditional roles as domestic managers and cultural actors, but also actively change their meanings and functions. They use batik-making skills as a medium, not only economically but also as a form of resistance against patriarchal culture that tends to limit women's mobility (Satyaputri & Hasfi, 2024), as well as a struggle to uphold gender norms that in many cases silence women's voices and rights in society (Suandi, 2024). Standpoint Theory emphasizes that women's perspectives are a valid and accurate source of knowledge for uncovering and changing discriminatory social structures. Thus, the most appropriate attitude to analyze from the phenomenon in Kampung Batik Giriloyo is that women are reshaping gender structures through their cultural and economic activities, which also serve as strategies for empowerment and sustainable cultural preservation. Therefore, the emergence of a movement against social stigma is a milestone for women, namely a mindset that consistently and continuously demands equal rights for women and men (Usman et al., 2021).

#### **IV. CONCLUSION**

With all of the explanations that have been successfully elaborated, this study examines the role of women's in the batik village of Giriloyo. Using a qualitative approach and Standpoint Theory, this study shows how women's not only perform domestic functions but also transform themselves into cultural leaders who simultaneously empower themselves in the economic and social spheres. However, there are limitations to this study that need to be noted. Namely, the small sample size, which only involved five informants and did not cover all women's in the village of Giriloyo, limits the generalization of the findings to a broader population. In addition, the specific research context in the village of Giriloyo also limits the findings in different cultural and social contexts in other regions.

Nevertheless, this study makes a significant contribution to the development of policies and programs for women's empowerment, particularly in the fields of creative economy and cultural preservation. The findings of this study underscore the importance of narratives of experience, values, and techniques that are passed down as a reinforcement of the collective identity of women's as the center of local cultural insight. This is especially true with

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a collaborative and participatory process that maintains the sustainability of traditions amid the challenges of modernization and competition from the mass textile industry.

The communication patterns in Kampung Batik Giriloyo have proven to be integral in maintaining the continuity of the batik writing tradition through the synergy between verbal and non-verbal communication. Both patterns effectively strengthen the transfer of batik knowledge and skills from one generation of women's to the next. Then, the knowledge transition process runs organically through a mechanism of inheritance that begins at an early age and is reinforced by participatory community practices. This makes women's not only preservers, but also conveyors of innovation and scientific transformation in the field of hand-drawn batik. On the other hand, the dynamics of gender equality in Giriloyo show a paradigmatic shift, where women's not only occupy the domestic sphere but also play a role as cultural leaders, economic innovators, and community supporters through cooperatives and batik business arrangements.

More broadly, this gender shift has emerged as a result of the unequal division of roles between women's and men, which has grown out of the local socio-cultural environment that has always placed men as the sole controllers. Women's's active participation in the entire batik production process and the management of local economic institutions signifies the emergence of distributed leadership that is capable of breaking through the boundaries of patriarchy. This research also enriches the discourse on gender by emphasizing that women's are capable of reshaping gender structures through cultural and economic activities, going beyond mere adaptation or rejection of patriarchal norms. Women's's awareness and capacity as agents of change must be strengthened in the agenda of gender equality and long-term development.

Studies on the dual role of women's in this socio-cultural context still require support from the government and cultural communities for economic sustainability in maintaining women's's skills, as a way to preserve the authenticity and quality of batik and strengthen local cultural identity. For further research, it is recommended to use concrete and varied approaches, such as comparative case studies in other batik villages with different cultural contexts and gender dynamics, in order to explore gender dynamics in various environments more deeply. In addition, ethnographic studies can be conducted to gain a deeper understanding of the daily practices, adaptation strategies, and experiences of female batik artisans in facing changes due to digital marketing and e-commerce platforms.

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