

ORIGINAL ARTICLE

## GENDER JUSTICE TOWARDS KARAWO CRAFTSMEN IN GORONTALO, INDONESIA

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### Abstract

*Karawo craftsmen, who are mostly women, are still considered to have less prestigious jobs in the social structure of Gorontalo society, Indonesia. The aim of this study was to analyze the gender gap experienced by female karawo craftsmen. Using a qualitative approach with a phenomenological design, this study involved karawo craftsmen as key informants, and karawo distributor as secondary informants. Data were obtained through in-depth interviews, observations, and document studies, then analyzed thematically. This study is in accordance with the paradigm that patriarchal social structures play a major role in creating gender inequality, especially in traditional jobs. The conceptual framework highlights the relationship between gender, social perception, and workload. The finding of this study indicated that although there was no significant difference in wages between men and women, the gap was still visible when it was compared to other daily labor professions that involved more men. This has reflected the low interest of women in professions that require physical labor compared to aesthetic jobs such as karawo. In the midst of a patriarchal culture, women are still burdened with domestic roles as “natural” tasks, so they face a double burden. Thus, this study recommends the unlimited working time flexibility and provision of leave for female Karawo craftsmen.*

**Keywords:** Gender Inequality, Karawo, Female Karawo Craftsmen

### Introduction

Human life is inextricably linked to the economic component, where needs fluctuate in response to human life's demands. In response to increasingly high economic conditions and demands, men and women are both responsible for earning a living for the household. In essence, all household members are responsible for living together (Lalopua et al., 2019). Therefore, this indirectly requires women to help support the family economy.

Women, as a key supporting role player in the family economy, demand for the realization

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of gender equality as one of the main objectives of the SDGs. Although the global gender equality index in 2024 stands at 0.686, an increase of 0.001 from the previous year according to the Global Gender Gap Report released by the World Economic Forum (WEF) (Alfathi, 2025), this figure still places Indonesia only in the seventh position in ASEAN and 100th globally, indicating the need for more concrete improvements. Nevertheless, the decline in the Gender Inequality Index (GII) to 0.447 according to the Central Statistics Agency indicates a positive trend that reflects the ongoing efforts toward stable improvements in gender equality in Indonesia (Statistics, 2024). However, in remote areas, gender inequality remains evident, reflected in the high number of female workers facing inequality, such as wage gaps and verbal harassment, as well as the existence of hundreds of regional policies that are discriminatory toward women. This is reinforced by a Populix survey, which still finds discrimination against women in the workplace, including a wage gap of around 45%, followed by catcalling at around 40%, and the lack of menstrual leave at about 27%.

Women, despite their limitations, play an essential role in conserving works of art such as Karawo, particularly in Gorontalo (Botte, 2020). However, Gorontalo women's careers as Karawo craftsmen are at a disadvantage, even though Karawo is a regional identity and culture that must be preserved (Sudana, 2019). Gorontalo women's work is often seen as less promising and prominent than other vocations in the Gorontalo social structure (Diba and Wahyuningsih, 2021). Karawo embroidery in Gorontalo has long been viewed as a sign of women's subordination (Sudana, 2019). Thus, Gorontalo Karawo craftsmen continue to face prejudice in their roles as female artists.

Demand for these Karawo art goods grows with time, but it is not exactly proportional to the availability of Karawo craftsmen at the production base. According to Sudana (2019), the number of craftsmen is decreasing year after year; in 1992, there were 7,013 craftsmen, but in 2010, there were only 4,508 craftsmen, representing a 35.7% decrease. This was corroborated by Wahyu Purnama, the head of Bank Indonesia Gorontalo and the festival's founder, who stated that the regeneration of karawo craftsmen was gradual. It is necessary to find new seeds because karawo craftsmen are becoming few and elderly (Rahmatia, 2014). This suggests that the difficulty of regenerating karawo craftsmen will have an impact on future product availability. Furthermore, limiting product availability will have an impact on Gorontalo culture's resilience and preservation.

The increase in demand for karawo is not exactly proportionate to the quantity, quality, or number of karawo artisans. Many factors contribute to the fall in the number of karawo craftsmen, including bias against the profession of weaving or textile craftsmen as a career for parents and women, as it is not promising, prestigious, or suited for the younger generation (Fitriani *et al.*, 2024)

. This is because karawo art is exclusively passed down from generation to generation by women, particularly housewives. According to Aminah *et al.* (2020), textile and weaving arts are only passed down by people who are culturally conscious and have spare time, such as housewives, with some support. As a result, the paradigm of modern or millennial culture believes that karawo art cannot be employed as a primary source of income for the economy.

Working women play an important role, particularly in increasing family income. Women serve as breadwinners, meeting the economic demands of their households or families (Yanto *et al.*, 2023). All of this means that women are no longer merely housewives, but are expected to participate in a variety of social and societal activities, such as assisting their husbands and even supporting the family economy. The growing number of working women has an impact on the transition of women's roles from the home to the public sector. The needs of the family economy may be contributing to an increase in the number of women working outside the home (Chotimah, 2022). As a result, Gorontalo women choose to work as karawo craftsmen to balance their family responsibilities and earn extra money.

Karawo, which was originally created to meet the need for beauty, has now developed into a commodity product that is traded commercially in souvenir shops. The availability of Karawo souvenir shops in Gorontalo City makes it easier for craftsmen to carry out their craft activities. This has indicated that Karawo art products have a market and are part of economic exchange. In the production process, craftsmen usually work under a wage system where all equipment and materials are provided by the capital owner. Thus, Karawo art, which was previously only seen as an aesthetic work, has now shifted its function to become an economic activity.

Most karawo craftsmen start learning autodidactically from a young age by imitating family members who have previously pursued this craft. Although they have been working as karawo makers for years, this job does not guarantee a steady income so many women choose to leave it when there is another job that is more promising, such as taking cake orders. This shows that karawo art has not been used as a main source of income, especially for women. In practice, karawo craftsmen usually work from their respective homes with working hours of around 3-4 hours per day, so that they can still carry out their domestic roles as housewives. This condition shows that karawo craftsmen adjust their work rhythm to the household workload they are responsible for.

With the working hours as previously stated, it can be predicted that the craftsmen work under capacity conditions or less than 40 hours/week. Working hours as women and karawo craftsmen are always under capacity because they are only done in between activities as housewives (Sudana, 2019)

. This shows that there is a dual function as a karawo craftsmen and a housewife at the same time. In fact, according to Sasmitha & Ayuningsasi (2017), working hours are one of the factors that influence income, so the more results are received, the more income is obtained. Gorontalo karawo craftsmen continue to work with a modest workload, and their income as karawo craftsmen has not improved their well-being. Furthermore, the dual role that emerges demonstrates gender inequality in the karawo artisan profession.

Furthermore, both men and women choose formal or office jobs to be craftsmen. Humans regard the rationalization of certain and promising occupations as a means of addressing their economic requirements (Ramadhan, 2023). Meanwhile, the profession of craftsmen is often a secondary labor market, with unpredictable work, low earnings, no career opportunities, and no benefits, like female karawo artisans (Reich, 1973). This is why becoming a karawo craftsman is not considered a promising profession in meeting economic stability and security, especially for women of working age.

Previous research conducted by Ramlan Amir Isa entitled “Developing Karawo Industrial Center in Increasing Society’s Income in Gorontalo District of Gorontalo Province, Indonesia” discussed the development of Karawo industrial centers as a strategy to increase community income in Gorontalo District, Gorontalo Province. (Isa, 2014). Whereas, Niswatin, Hanisah Hanafi, and Rahayu Indriasari’s study entitled “The Cultural Value of Gorontalo as the Basis of Reconstruction of the Model of Organization and Finance Management of the Karawo Artisans in Indonesia” discuss how Gorontalo cultural values are used as a basis for reconstructing the organizational and financial management model for Karawo artisans to improve the sustainability of their businesses (Niswatin *et al.*, 2018).

There are other several studies that have discussed karawo crafts, but they have not discussed on the crucial issue of gender inequality experienced by female craftsmen. In fact, women are the dominant actors in karawo production. This study has tried to address this gap by specifically examining forms of gender inequality, including double workload, division of domestic roles, and social perceptions of the karawo craftsman profession.

## **Method**

This study is a qualitative study. It employs a phenomenological design that collects data through in-depth interviews with key and extra informants. Qualitative research was chosen because it helps to deeply explore the experiences, meanings, and perceptions of artisans regarding gender justice issues within the local, social and cultural context. Moreover, since the desired data is not numerical, qualitative research is highly suitable to adopt. The interview results were checked by direct observations in the field at various levels of activity to ensure the veracity of the information gathered. Purposive sample methods were used to conduct interviews with karawo craftsmen around Gorontalo

province. Interviews, observations, and document reviews are some of the data collection techniques used. The interviews included key informants from four districts and one city: Bone Bolango Regency, Gorontalo Regency, North Gorontalo Regency, Boalemo Regency, and Gorontalo City, as well as additional informants from the karawo industry, such as designers, motif makers, fabric shop entrepreneurs, and the relevant government. This research was undertaken for 3 (three) months during October-December 2024 involving 6 informants. The selection of informants through purposive sampling must meet the requirements including, women, karawo craftsmen, and have a minimum of 20 years of work experience.

Table 1. Informant Data

No	Name	Age (Year)	Address	Job	Length of working (Year)
1.	Sartin Zakaria	53	Gorontalo City	Slicer	30
2.	Sunarti Ismail	50	Gorontalo Regency	Slicer	30
3.	Maryam Husain	50	Gorontalo Regency	Slicer	30
4.	Unang	42	Bon-Bol Regency	Embroider	27
5.	Wirda Radzak	38	North Gorontalo Regency	Distributor	27
6.	Anisa Kurnia	36	North Gorontalo Regency	Embroider	21

Data collection was carried out using interview guide instruments, mobile phones as recorders, taking photos of documentation and related documents. Interview guidelines were made based on the themes to be studied including the preservation of karawo as a cultural heritage, obstacles in the production and distribution process, the role of government and stakeholders, and innovation and regeneration of young craftsmen. This aims to facilitate the data analysis process. This observation has a vital role in qualitative data collection because it allows researchers to see the real situation in the field directly, verify information from interviews, and capture non-verbal and contextual aspects that are not expressed verbally. In this study, the author acts as an active observer who records the work process, social interactions, and dynamics that occur in the environment of karawo craftsmen. The author's direct presence also helps build trust with informants and enriches data through visual documentation and in-depth field notes. Then, the data is analyzed thematically.

## Data Analysis

The data analysis process in this study was undertaken using a thematic analysis approach. Thematic analysis is a method used to identify, analyze, and interpret patterns of meaning ('themes') in qualitative data. (Clarke & Braun, 2017). As a result, it is considered as a method for this study to understand the gender inequality issues from the

experiences of craftsmen. With this approach, the researcher can explore personal and social narratives that reflect the dynamics of gender justice within the local and cultural context.

Researchers adopted the analysis steps carried out by Naeem *et al.*, (2023) includes 6 (six) stages. First, the data is transcribed and read repeatedly to understand the content and select relevant quotes. Second, the researcher identifies keywords from frequently occurring patterns. Third, coding is carried out by labeling meaningful parts of the data. Fourth, the codes are grouped into themes that reflect patterns of understanding. Fifth, the researcher interprets keywords, codes, and themes to formulate important concepts. Finally, all findings are summarized in a conceptual model that explains the relationships between themes and answers the research questions.

Some of the themes identified include: preservation of karawo as a cultural heritage, obstacles in the production and distribution process, the role of government and stakeholders, and innovation and regeneration of young craftsmen. In order to ensure the validity of the data, triangulation has been undertaken by comparing the results of interviews, field observations, and supporting documents, so that the themes formed truly reflect the real conditions in the field.

## **Data Interpretation**

Data interpretation in this study was carried out in depth with a phenomenological approach. The stages include determining the location and individual, the approach process, the strategy for determining the selection of informants, data collection techniques, data recording procedures, field issues, and data storage at the reporting stage (Nasir *et al.*, 2023). The aim is to understand the meaning of the subjective experiences of informants related to the existence and development of the karawo industry in Gorontalo Province. The interpretation process begins after the data is analyzed thematically, where researcher identifies patterns that emerge from the results of in-depth interviews, direct observations, and document reviews. Researcher has placed the experiences of informants as the core of meaning, so that interpretation is carried out by considering the social background, the role of each informant in the karawo industry, and their relationships with related parties such as the government, designers, and business actors. The existence of additional data from documentation and observations in the field strengthens the interpretation process.

## **Conceptual Framework**

The conceptual framework of this study is built on the understanding that female karawo craftsmen in Gorontalo are in a patriarchal social system that places them in a subordinate position. This inequality is not always apparent from the difference in wages based on gender, but rather in the division of roles, double workload, and low social recognition

of the work they do. This study has indicated that although male and female craftsmen receive similar wages for the same motives, women still experience a heavier structural burden because they have to carry out dual functions as housewives and breadwinners. Therefore, this conceptual framework emphasizes the importance of analyzing gender inequality not only from an economic perspective, but also from the social and cultural dimensions inherent in the daily life practices of female karawo craftsmen to achieve equality.

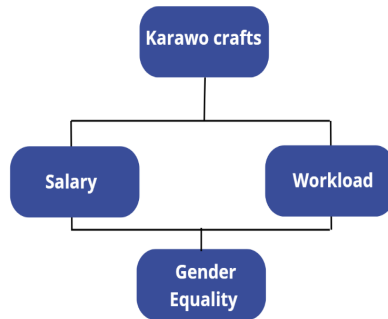


Figure 1. Conceptual Framework Chart

## Results and Discussion

This study has been divided into two main aspects, namely analysis related to the income gap between male and female craftsmen and the challenges in balancing work as craftsmen with domestic responsibilities at home. Although this work is mostly done by women and does not have flexible working hours due to the demands of housework, they still face a double burden and discrimination in the division of household tasks. In addition, the lack of regeneration of male craftsmen and wage inequality compared to other professions also exacerbate this inequality.

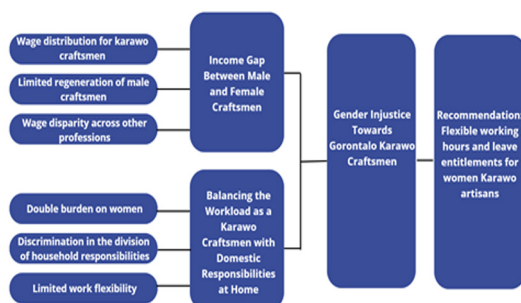


Figure 2. Main Idea of Discussion

In accordance with the findings of the topic of gender justice for karawo craftsmen in Gorontalo, researcher has recommended that there be more flexibility in time for female karawo craftsmen; this is recommended based on the double workload received. In addition, the existence of “natural” obligations in the form of pregnancy and childbirth makes women need to have more attention to leave during working hours. This requires special attention as a response to gender injustice for karawo craftsmen in Gorontalo.

### 1. Income Gap Between Male and Female Craftsmen

There are just three factors that influence wage identification and standardization: geographical factors, product attractiveness, and time. Wages for embroiderers/slicers are unaffected by gender. This is a new finding that there is no difference in terms of wages. However, finding facts related to gender is that most male embroiderers/slicers are starting to become extinct among the older generation, while the younger generation/millennials are still very few. This is due to most men feel ashamed to do the job. Men are usually stronger than women (Fink *et al.*, 2007).

The pattern of cadre formation of karawo craftsmen is not only limited to gender functions, but also considers the interests of each individual. Gender is not a determining factor in



the wages of karawo craftsmen, because the payment system takes into account the level of difficulty and type of embroidery motifs being worked on. Active male karawo craftsmen are usually those who have female partners who also embroider, so the role of men is more as a supporter in completing large orders or tight deadlines. However, embroidery work for men is still looked down upon. The growing stereotype states that men who work on karawo are considered to have no permanent jobs. In fact, informants stated that "... but when they see other men, they become embarrassed, feel inferior and lose their self-confidence. Alhamdulillah, because now there is development, they have worked on building projects. Well, there they feel more comfortable. So, craftsmen can work every day" (Sunarti Ismail 50 years old, interview). This view also strengthens the dominance of patriarchal culture inherent in society, where manual work or construction is more attached to men, while handicrafts are considered women's domain. The stereotype that develops when a man does this work is considered to have no work. Even now the number of male karawo craftsmen in a village is less than 10 people. This is due to the existence of patriarchal culture. This practice has become a deep social aspect and affects various aspects of life. This is also because Karawo is not used as the main livelihood for men.

Patriarchal culture can be formed due to the environment; this is, in line with Sigmund Freud's psychoanalytic theory, namely that the life of the soul consists of three levels of consciousness, namely conscious (what is currently realized), subconscious (available memories), and unconscious (hidden things that affect behavior unconsciously) (Isnaini *et al.*, 2023). This condition that occurs causes the regeneration of karawo craftsmen to be carried out on daughters, but also not forced. Most of their children are not interested in continuing their parents' profession. This condition makes it even more difficult for the regeneration of karawo craftsmen, considering that making karawo involves precision and intention for making it because it is a work of art.

Karawo craftsmen continue to be considered a side job with a modest salary. As a result, the income earned can only benefit the family's economics and basic requirements. The profession of karawo craftsmen, which is more extensively performed by women than men, demonstrates that there is no significant wage difference between female and male craftsmen. The quantity of remuneration is determined by the amount of the motif rather

than gender. This is in line with what the Informant who said “...We determine it depending on the motif. If the motif is large and complicated, we ask for a higher price. If it is not suitable, the client can bargain.” (Sartin Zakaria 53 years old, interview).

However, the work of karawo, which is highly intricate and time-consuming, does not have a set price. This makes the wage difference as craftsmen imprecise and unpredictable when compared to the wages of manual laborers or those in the agriculture industry. Manual laborers, for example, are paid IDR 100,000 - 150,000 per working day, whereas karawo craftsmen are paid the same amount after 1-2 weeks of work on a single sheet of karawo cloth with a huge design. Sunarti Ismail, an informant, also emphasized that although there is no wage gap between male and female craftsmen, there is a wage disparity between the profession of karawo craftsmen and other freelance jobs, which are generally conducted by men. Having greater responsibility in terms of income makes most men choose jobs that are more certain and have a higher income.

This disparity shows that the appreciation for the profession of art and aesthetics carried out by women is still lower than that of professions that involve physical and energy. The wage gap is caused because women are considered to contribute less to work and tend to be placed at a lower work level than men (Marditama, 2020). In line with, Ginis *et al.*, (2023) noted that female artisans are aware of the gender-based double standards they face as female artisans in terms of accessing opportunities, achieving prominent positions, and earning potential. These findings are consistent with economic survey data indicating that women earn less than males for their creative labor (Throsby *et al.*, 2020). Khasanah (2021) also discovered that female tampah artisans have lower incomes than the head of the family.

According to the criteria listed above, karawo artisans do not encounter significant gender discrimination. Men and women who become karawo craftsmen are compensated according to aesthetic value indicators such as motif size, neatness, motif design, and labor hours. Wages for craftsmen are set by a family agreement between the worker and the consumer. Meanwhile, pay as craftsmen indicates a significant difference when compared to the profession of casual laborers, who utilize physical strength as a baseline for evaluating compensation, as most men do. This demonstrates that work based on aesthetic value has not received as much appreciation as work based on strength and physicality. In other words, the high and low wages are determined by the aspect of the quantity of work rather than the artistic aspect or the complexity of the production process.

## **2. Balancing the Workload as a Karawo Craftsmen with Domestic Responsibilities at Home**

Karawo craftsmen at the lowest level, such as slicers and embroiderers, are generally women who also work as wives or housewives. Their burden and duties in the karawo

production process are not based on pressure, but because this profession is considered a side job. This is in line with the statements of informants that the work of making karawo is done after completing household chores. "There is a division of time, for example in the morning, do I do housework first or make karawo. Sometimes I clean the house and cook first, then do karawo, every day, even until 10 pm," said one informant (Unang, 42 years old, Interview). A similar statement was also made by another informant, "... I have to cook first, because I wake up at 6, when I'm done cooking in the evening I sit on the terrace and then make karawo" (Maryam Husain, 50 years old, Interview). The profession of being a karawo craftsman as a side job has its own consequences, because workers tend to take on additional working hours and still do not qualify for benefits or work protection (Scott *et al.*, 2020). Job demands are usually limited to flexible working hours. Thus, the amount of work and responsibility given is more of a family agreement rather than coercion. This also makes it difficult to ensure the supply of karawo products within a certain period of time.

The above-mentioned weight and duties prioritize the job as a homemaker. Furthermore, working as an embroiderer/slicer can be done in addition to other jobs such as farmer, cake maker, student, or freelance worker. The informants' statements also show that karawo makes the craft by adjusting the time and domestic responsibilities that are owned, especially by women. Informants describe how the activity of making karawo is divided with household chores such as cooking and cleaning the house, which indicates a double burden in carrying out the role of a housewife and a craftsman. The dual role carried out by a woman or wife is not a strange thing anymore, where they bear two responsibilities at once (Samsidar, 2019). These tasks are as a housewife who is responsible for taking care of children and husband, while also acting as a breadwinner to help increase family income. Karawo work is carried out with limited flexibility, especially due to natural factors such as the need for maternity leave, as well as the influence of local culture that places women in the obligation to carry out domestic activities. This results in a workload where women are subjected to work until nighttime as a form of adaptation to other obligations. Meanwhile, the informant also provided technical information related to the estimated processing time which can take up to two weeks, indicating that the karawo production process requires time, perseverance, and careful planning. This indicates that although this work is flexible in terms of time, it still requires consistency and high skills.

The double burden in karawo work is generally felt by distributors or collectors who hold full responsibility for work agreements with customers or consumers directly. They are required to not only manage the craftsmen but also ensure that the quality of the product is maintained. As expressed by one distributor, "... I (the distributor) am the busiest, every afternoon I have to check how far the work is progressing because I am the one who will be in contact with consumers" (Wirda Radzak 38 years old, Interview). Meanwhile, some craftsmen actually position karawo work only as an activity to fill their spare time, and do not place it as a top priority in their daily lives. This shows that the

responsibility for maintaining the quality of the work remains part of the craftsman's job, although not all make it their main focus. Therefore, quality control carried out by the craftsmen's union, regional organizations, or group leaders as distributors, becomes a form of additional workload that cannot be avoided in the karawo craft production system. As a result, while housewives are typically responsible for the production of karawo, the role of an embroidery and slicer craftsman is regarded as a side activity that supplements a housewife's responsibilities and functions. One of the benefits of this profession is the flexibility of time and working relationships based on mutual commitment and needs, which allows karawo jobs to be readily integrated with domestic duties while not interfering with one another.

Women who work as karawo craftsmen face gender inequity, since female karawo craftsmen who are housewives have domestic responsibilities such as housework, childrearing, and caring for other family members. This is in line with the idea conveyed by an informant that they do the activity "In the morning, I cook, rest for a while, then I work on karawo all day. There are also those who take care of sick people who still make karawo at the hospital." (Anisa Kurnia 36 years old, Interview). This domestic role is solely considered as natural to women in a patriarchal society; therefore, they, practically, bear all domestic obligations as women. However, it is important to recognize that domestic responsibilities must be distributed according to the weight and obligation of other family members. Jannah *et al* (2024) suggested that honest communication when splitting roles between husband and wife as a strategic step toward lessening the double load on females. The notion that household work is natural is a common unfairness in the field, particularly among husbands (Zavyalova & Stakhevych, 2022).

Women, being part of a patriarchal society, perform productive roles as female karawo craftsmen in addition to domestic duties. Women in this occupation must be able to handle clothing, fulfill orders, and contribute to family income, even if only as an "addition" to the primary source. Women as craftsmen must be able to manage their time and energy to finish several karawo-making processes as well as home tasks. As a result, women must expend physical and mental energy in both productive and domestic duties. This demonstrates that women who bear a double burden, like men, devote their physical and mental energies to boosting the family economy.

As a result, working professionally as craftsmen does not relieve women of the obligation of caring for the home and raising children. This demonstrates the craftsmen's passion for the art form, as well as their determination, motivation, and professionalism. This is consistent with the conclusion that female karawo craftsmen produce karawo after completing housekeeping as a mother or wife. However, karawo items as a form of aesthetic expression need special recognition because they contribute significantly to the family's economic turnover. They serve not just as housewives, but also as active participants in economic activities that benefit their families. As a result, female karawo craftsmen face

gender inequality through the concept of double burden.

## **CONCLUSION**

The study, in general, identifies that there is no salary gap between male and female craftsmen, but there is one between female karawo craftsmen and other informal daily wage occupations employed by males. Manual laborers, for example, are paid Rp100,000 - 150,000 per working day, whereas karawo craftsmen are paid the same wage after 1-2 weeks of work on a single sheet of karawo cloth with a large motif. This disparity demonstrates that women's enthusiasm for the profession of art and aesthetics remains lower than that of professions requiring physical and energetic exertion.

The other thing is that women who work as karawo craftsmen confront gender inequalities in the form of a double burden, whereas female karawo craftsmen who are housewives carry out both home and production duties. In patriarchal societies, domestic roles are considered women's "natural" duties, so they are responsible for almost all household tasks. This condition requires people to divide their time and energy between household chores and productive jobs, which may have an impact on their overall well-being, health, and leisure time. This double load reflects the social reality that women's productive employment in the informal sector typically does not relieve, but rather increases, their family responsibilities in the absence of adequate support.

The profession of karawo craftsmen is not yet considered as a primary job that is economically promising, especially in the patriarchal society of Gorontalo which still views this craft as a secondary activity for women. A larger wage gap is actually seen when this profession is compared to other physical jobs such as daily laborers which are more dominated by men, even though karawo crafts require high time and precision. The stigma against this profession also makes it difficult for craftsmen to regenerate. Although, nominally there is no gender-based wage discrimination, forms of gender injustice are still evident in the workload, social recognition, and limited economic prospects for women karawo craftsmen.

The implications of the current situation of karawo craftsmen, although there is no direct discrimination in the karawo craftsmen wage system based on gender, women still face inequality in the form of a double burden and patriarchal cultural stereotypes. Injustice appeared through domestic demands that limit work schedule flexibility and a lack of appreciation for aesthetic-based work. The lack of male craftsmen regeneration and wage disparity between professions also reinforces this structural inequality.

In order to overcome gender injustice experienced by karawo craftsmen in Gorontalo, integrated efforts are needed from the government, educational institutions, and the

community to increase appreciation and economic value of karawo crafts. There needs to be more flexibility in working hours and leave for female karawo craftsmen. In addition, it is important to educate the community to eliminate the stigma that karawo is solely a woman's job.

### **Ethical Considerations**

This study was undertaken by following full compliance with ethical guidelines for research. All participants were informed about the purpose of the study, and informed consent was obtained prior to their participation.

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