

ANALYSIS OF THE EFFECT OF GENDER AND POVERTY IN THE HOME INDUSTRY OF BUTIJA WOVEN FABRICS IN THE DISTRICT OF TAOPA WEST, PARIGI MOUTONG CENTRAL SULAWESI PROVINCE

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Abstract:

Poverty in women is more complex when faced with other problems, such as low education, low asset ownership and control, and a larger female population than male population. Women of West Taopa use Butija sarong weaving to produce goods and services. This study aims to determine production costs, income, and the role of gender in Taopa Barat District, Parigi Moutong Regency's butija woven fabric industry. The population and sample consisted of 28 groups of Butija Weaving Industry craftsmen. Data collection techniques used primary data through interview guidelines in the form of a questionnaire (list of questions) to respondents. Data analysis was carried out descriptively, with an explanatory research type. The research location was Taopa Barat Village, Taopa Barat District Parigi Moutong. Based on the income analysis of the Butija woven sarong craft business with a total operational cost of Rp. 37,926,500 consisting of fixed and variable costs, and net income is gross revenue of Rp114.300.000, which is reduced by the total production cost of Rp37,926,500. Net income per month is Rp8,864,500 or Rp106,373,500. The wife's contribution to family income in the Butija weaving craft industry plays a significant role in meeting the family's economic needs, especially the role of women who own a Butija weaving craft group business in West Taopa, Parigi Moitong Regency.

Keywords: Gender, Income, Butiha Sarong.

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INTRODUCTION

Poverty in Indonesia is a public problem (Sylva, 1992) in the male population, elderly and disabled women and children. According to the Bureau of Statistics Report (2018), the percentage of the population in Indonesia living below the national poverty line by gender shows a percentage of (9.59%) of the male population, while the female population is (10.6%). This measure indicates that there is still a gap between the male and female population, indicating that the number of poor women is more than men. Poverty in women will be more complex when faced with other problems. These include low education and ownership and control over assets compared to men, causing poverty to be increasingly depressing in women's household lives.

Women's progress is shaped by empowerment that must include them in decision-making processes as their vehicle for changing practices and laws that discriminate against them and achieving a fair division of labor based on gender and allocation of resources. The gender analysis classifies women's empowerment into 5 (five) levels which aims to understand the extent to which women's empowerment has been realized starting from the lowest level, namely (1) welfare, (2) access, (3) awareness, (4) participation work to the highest (5) control. (Rahmawati, Sitti, 2016).

The effect of gender inequality on survival strategies in Setyowati's research (2010) and

Tahir's (2010) research shows that the marginal position of female household members in economic activities or the exclusion of women in economic activities can determine the survival strategy adopted in the division of labor at home. Industry Several home industries from one village have produced many developments that have resulted in significant economic progress for the development of rural communities. The activities of the Butija woven home industry focus on activities in a family home. Usually, the craftsman group is domiciled in a place not far from the production house because each feel that economic activity belongs to his family, relatives and members of the surrounding community. The village apparatus is one element of village actors who have an essential role in developing village progress which is an essential part of village elements, and village officials are under the auspices of the village head (Meliala, 2006). through the process of empowering the development of the butija sarong woven fabric in the West Taopa sub-district, Moutong Regency.

Gender is one of the characteristics inherent in certain people, both men and women, due to social and cultural construction. Differences between men and women distinguish the function of roles and positions in various fields of life. Gender differences constructed from generation to generation make women have different functions, roles and positions from men. It is related to social, geographical and cultural factors in society. This gender difference is related to the physical characteristics of each male and female. (Handayani and Sugiarti, 2008). Argues that the division of sex (sex) is determined by biological organs that are permanently attached, and their functions cannot be exchanged. Differences in gender roles between men and women in a society that lead to the practice of gender inequality can be identified by looking at the involvement of roles between men and women in activities, access and control in the household.

The gender framework analysis technique, better known as the Harvard analysis technique, is a gender analysis technique that looks at the gender profile of a social group through 3 interpretations between 3 components, namely activity profiles, access profiles, and control profiles (Overholt et al. in Handayani and Sugiarti, 2008)

In the division of labor in the industrial sector, the industry is defined as the processing of semi-finished goods into finished goods so that it can bring a profit for its implementation. In essence, helping the community to increase creativity, improve the community's economy, and meet the level of community needs.

The definition and understanding of the industry that the development of a home industry aims to increase the prosperity and welfare of the people fairly and equitably by utilizing funds, natural resources, cultivation products and paying attention to balance and environmental sustainability as well as increasing economic growth gradually and providing added value to industrial growth in Indonesia specifically. Home industry, in which productive activities process raw materials into finished materials or semi-finished goods through the production process of cultivating in large quantities so that these goods can be obtained as low as possible but with the highest quality.

With the development of the home industry, home industry development is carried out so that the economy can survive by increasing the economic welfare of the community. The benefits of the home industry are as follows: the fulfillment of community needs, the creation of new jobs, the more the number of industries being built and receiving the amount of labor absorbed can increase per capita income. Can support national development in the economic sector, especially the industrial sector, through empowerment in the industrial sector. Empowerment is a process, and the goal (Rahmawati & Sitti, 2016) is. As a process, empowerment is a series of activities to strengthen the power or empowerment of vulnerable groups in society, especially individuals who experience poverty.

As a goal, empowerment refers to the conditions or results to be achieved by social change or a community that is empowered and has power or the knowledge and ability to meet the needs of higher quality life, whether physical, economic, or social, such as having self-confidence, able to convey inspiration, have a livelihood, participate in social activities and be independent in carrying out life tasks. The definition of empowerment as a goal is an indicator of successful empowerment. The empowerment process can be done individually or collectively and in groups. Home means a house, residence, or hometown, while industry can be said to be a business product for goods from the company. It is said to be a small industry (Home Industry) because this economic activity is centered at home (Setiawan, A.I., 2012).

According to Nur and Budiyo (2013), an industry is a collection of companies that produce goods and services or simultaneously in a market economy system. Subagyo (2017), the industry can be classified into three categories: primary, secondary, and tertiary. Sadono (2014), the notion of industry in economic theory is very different in meaning from the notion of the industry, which generally carries out economic activities belonging to the secondary sector that produces production through the process of converting inputs into finished products, in the form of goods and services that use operational costs to produce.

According to Bastian and Nurlaela (2007), costs are defined in two senses, namely in terms of cost and expense, and according to Subagyo (2017), production is related to cost objects. There are two types of costs, namely;

- 1) Direct costs, which are associated with the product (which is used as a cost object), are called direct costs, for example, raw material costs, direct labor costs, and supervision costs for the product.
- 2) Indirect costs are fixed costs, and variable costs are examples of indirect costs; for example (electricity costs, labor costs, and other operational costs related to producing a product.

Sadono (2014), production costs can be defined as expenditures made by companies to obtain production factors and raw materials that will be used to create goods produced by the company. Production costs incurred by the company can be divided into direct costs and hidden costs (imputed costs). All costs are accounted for to generate revenue. According to Layli et al. (2013), income is a flow concept. There are three sources of household income, namely:

1. Income from salaries and wages as remuneration for the willingness to become workers,
2. Income from productive assets, namely assets that provide income for their use,
3. Revenue from the government on transfer is income received, not a reward for the input provided.

The purpose of the research is to find out how much production costs and income are as well as the role of gender in improving the family economy through the home industry. This research is expected to provide an overview of the analysis of costs and income and the role of gender in economic development in artisan households through the home industry. This research also adds insight and knowledge for researchers in scientifically analyzing the influence of gender and poverty through the home industry. In the description provided above, the authors decided to conduct another research titled "Analysis of the Effect of Gender and Poverty in The Home Industry of Butija Woven Fabrics in The District in Taopa West, Parigi Moutong Central Sulawesi Province".

METHODS

This research was conducted in Parigi Mouton District, Topa Village, Central Sulawesi Province. This location was taken purposively, considering that this district has a group of Butija Weaving fabric craftsmen. This research was conducted from June to August 2022. The sampling of I in this study was using census data, namely a group of 40 craftsmen of home industry weaving (I.R.) in this district. West Taupa Village, Parigi Mouton Regency. The types of data needed in this

study are primary and secondary data. Primary data is data obtained through interviews with selected respondents using the media list of questions (Arikonto, 2006), including; production cost data, household income contribution, data on the roles of men and women in the division of labor, data on the production process of weaving handicrafts and the condition of the village data selected in this study. Secondary data includes data sourced from government agencies such as statistical offices and other relevant agencies. Other secondary sources are in the form of research journals and other references related to the context of this research. The data obtained through various quantitative and qualitative data collection methods are then processed to obtain answers to the objectives of this study. The analytical method used in this study is a survey method using descriptive analysis methods that try to describe gender roles through the home industry and how much the cost of production and income is, as well as evaluating the role of gender in improving the family economy.

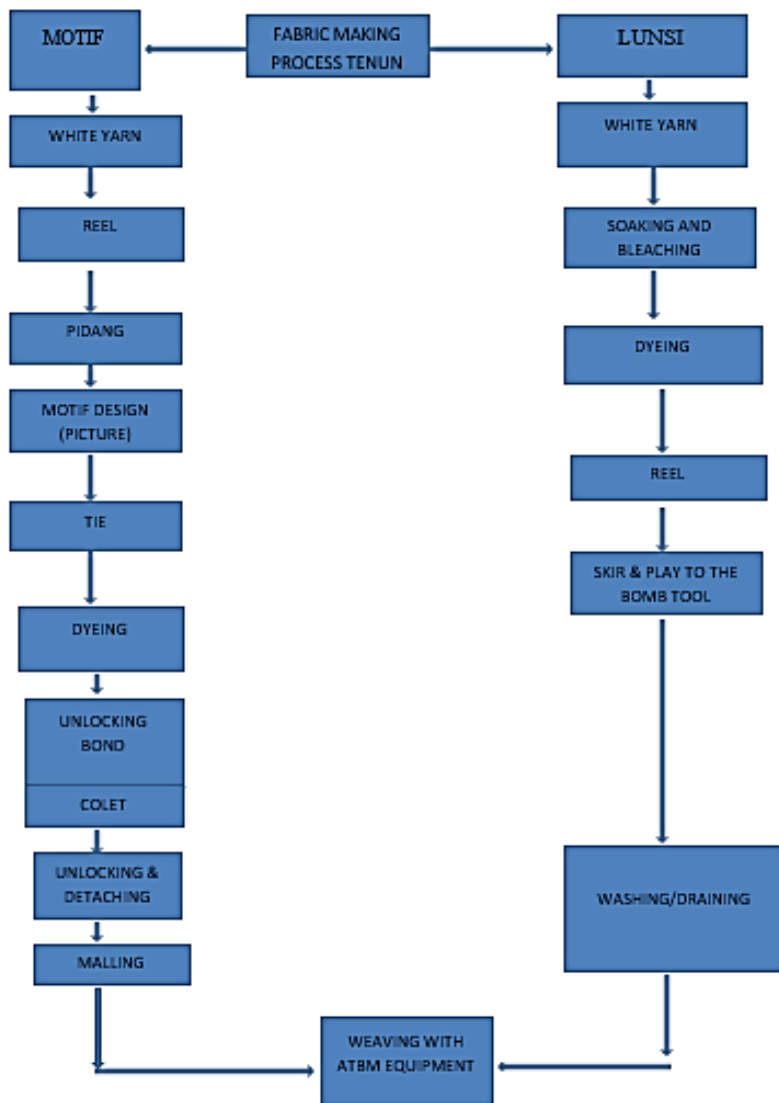
RESULT AND DISCUSSION

History of Butija Sarong Weaving. Traditional woven butija sarong in Taopa Barat Village, Taopa District, Parigi Moutong Regency. Has been going on for quite a long time and has experienced its ups and downs according to the times. Traditional weaving is still found in the community (Deperindagkop, 2016). The residents of West Taopa Village, Taopa District, have a Weaving crafts business consisting of 28 artisans. Weaving is a process involving the art of making patterns and drawings. The uniqueness of the fabric is determined by the process of managing the thread into fabric, and immediately a motif is formed when the Lungsi thread meets the woven weft thread through a non-machine loom (ATBM) at this stage. It will determine a piece of fabric according to product quality standards in thread density, pattern neatness, and fabric smoothness. The craftsman group consists of women aged 25 years and over. The uniqueness of the motifs and patterns of woven fabrics is designated as one of the cultural heritages of Indonesia by UNESCO. It has been recognized as one of the national clothing. Woven fabrics are still in demand because the middle class and above favor their colorful patterns and patterns. The price of woven cloth is relatively high compared to batik cloth because the process of making woven cloth is done manually with traditional tools, the production process for woven cloth is quite long, and the raw materials used use unique materials in the form of Indian and Brazilian yarns.

Weaving cloth is located in the village of West Taopa. Based on initial observations from the instructor team, this weaving group was formed from the Bugis, Tialo and Javanese tribes. They named the group "Anugrah Sahabat BUTIJA (Bugis, Tialo and Javanese). The Bugis ethnic group gained experience in weaving skills from their home village in Sengkang (Wajo). Butija cloth weaving training in Taopa Barat village, Parigi Moutong district, the material provided by the instructor consists of 5 parts: Making lungsi yarn, making weft yarn, adjusting ATBM equipment repairs, and Designing woven cloth motifs and entrepreneurial management of weaving business groups by using an ATBM machine (non-machine loom) consisting of wood which is used to print yarn, into the cloth with the following components: In setting ATBM there is no theory, and it depends on the characteristics of the weavers of each component of the various weaves.



Figure 1. ATBM machine (non-machine loom).



Source: Primary Data, 2022

Figure 2. Production Process and Equipment of Butija Weaving with ATBM Equipment

The tools that will be adjusted with other components produce the following gloves:

1. BOM (Roll lunsì): elliptical wood as a place to hold threads
2. Cruciferous wood: serves to keep the thread function in a parallel state, to make it easier to find the thread when it breaks and wash it back in the gun and comb holes so that the lunsì thread is not misplaced or crossed.
3. Gun and Frame The gun consists of a wooden frame and two transverse (Run Rails) to support the gun to function as a thread divider raised and lowered into a lunate mouth which the weft thread will insert to form a cross to form a cloth.
4. Gun Straps: Straps located on rollers and camphor
5. Roller: spherical in the shape of approximately four spokes that adjust the lunsì thread open when the camphor is opened and entered by the skoci
6. function down kamparen
7. Stepping: long wood consisting of 3 parts which are later stepped on to raise the camphor
8. Comb: A tool used to adjust the warp thread density or fabric density and assist or fabric density and help adjust the warp threads to adjust the warp threads open when the camphor is opened and entered by the skoci.
9. Locket/Fan: the place where Scoci lands and is thrown back by the picker, a place to adjust the blow of the density of the yarn into a cloth, and the meeting of the lunsì and weft yarns to form a cloth. Most weavers call it the core of weaving, depending on the fan.
10. Lalatan Kain: a place for storing or winding threads that have not been woven into one piece of cloth, and the cloth count consists of 4 meters for weaving the city of Palu and its surroundings.
11. Fabric fly lever: serves to hold the fabric fly loop
12. Brake and brake cord: function to run and brake the course of the bomb loop when you want to continue weaving or want to get a new lunsì yarn
13. Binocular rope and picker serve to throw the scoci left and right containing the weft thread.
14. Rear beam. Adjusting and aligning the threads towards the gun and comb
15. The chest beam adjusts the height or alignment between the comb and the skoci.

Process of Making Lunsì Yarn. The manufacturing process involves four processes, namely

- 1) yarn dyeing or dyeing, 2) spooling, 3) sewing, and 4) washing.

Yarn Dye. To do dye dyeing, you must know what material will be dyed and what dye is used as an appropriate colorant. Because dyeing essentially gives color to textiles, the color is uniform (uniform) and has resistance properties.

Silk Dyeing. Silk can be dyed with Acid dyes, Direct dyes, Base Z dyes, Soluble Vessel dyes, and Reactive Dyes. Give an example of dyeing using Base Dyes.

Materials:

- 1) Base dye 1:3 grams per 1 ounce Weight of ingredients
- 2) 100% Vinegar 1-3 Ml per 1 ounce by weight of Ingredients
- 3) Solution 1:20 Hot water
- 4) The water is adjusted to the pan or boiling pot until approximately the surface of the thread is submerged.

Procedures

- 1) Determine the water to be used
- 2) Dissolve the dye into a container (basin) with 2-5 liters of hot water adjusted
- 3) Add vinegar part of a recipe.
- 4) Measure the Solution Water by Adding Room Temperature Water into the Immersion Container
- 5) Adjust the amount of water according to the number of threads to be dyed in each section

- 6) Put the yarn into the prepared dye while rotating and squeezing it until the dye is evenly distributed on all parts of the yarn until it is entirely flat.
- 7) Put in dyeing bank
- 8) Do the boiling
- 9) Then wash the thread until it is spotless
- 10) If you want the yarn to be soaked, it can be soaked using Liquid Kalatex.

Sekir. Cutting the thread or turning the thread from the cart to the drum, then after all the threads are rolled into the tambur with the number of threads 2100 if using a comb 80. If using a comb of 70, the number of threads is 1800 strands of thread. The number of turns determines how many fabrics we will process the woven fabric in one cloth with a length of 4 meters. In one cloth, we rotate two times.

2 times round X number of fabrics to be made

Formula:

Number of carts X number of pieces to thread

After the count reaches 2100 strands of yarn, after the number of strands of thread has been met on the drum and the thread is rolled back to the address, the name is BOM.

Washing. Cucucukan is the process of inserting the warp threads into the Rail Gun where the rail has five rails, then from the Rail Gun to the comb with the number of threads 2100 strands if using a comb of 80 and if using a comb of 70, the number of threads is 1800 strands of thread. Use this pattern alternately with the formula for entering threads with Rail Numbers 1,4,3,5 and 2,4,3,5, and so on. (Yarn tucking process):

A. Weft Yarn

1. Kelos
2. Pidang
3. Image Design
4. Tie
5. Dyeing or dyeing
6. Peel the Ties
7. Pickpocketing
8. Unloading/ Unraveling Bennag
9. Palette

Kelos. Kelos is the process of rolling the threads from the shape of a pellet to a cart using a kelosan, which is rolled according to the number of fabrics to be made.

Pidang. Pidang is a processing process to adjust the threads from carts to scenery with a tool called pemedangan with the formula for a count of 36 carts 72 pestles for silk threads with a count of 12 per pestle, while for Masters or cotton seeds 36 carts 72 pestles with a count of per pestle. Making three thread sheaths.

Image Design. Each region has a particular uniqueness of ikat motifs. Ikat cloth motifs in Indonesia, in general, can display legends, myths, flora and fauna with the characteristics of their respective regions, and some even depict the appreciation of God's work. At this stage of image design, it is very decisive to create quality fabrics because in making image designs, they do not understand the basic science of making motifs in calculations, room division and others. The impact is fatal, and when weaving, it will not be easy to arrange the motifs, the stitches are not found, and so on. Because drawing woven cloth is very different from batik if batik is drawn in a cloth area, while weaving is depicted on a yarn plane arranged in a tool called pemedangan to print floral motifs.

Tie Yarn. Tie the thread at this stage is tying it one by one on the part of the thread or pestle that has been drawn or designed. The tie must be tight so that the color does not enter the bond. Some people call it woven cloth by the name of ikat because there is a process of tying them one by one. At this stage, patience and thoroughness are needed in tying each rope because the blade is wrong in tying, the desired motif will not follow the wishes of the butija woven fabric design.

Dyeing. Color is the most beautiful part of an object. Without color, an object will look flat and tasteless. Color can create beauty, give life and calm feelings, and give many meanings to an object. With color, an object will be able to brighten up beauty. In a piece of woven fabric, the composition and color combination give much meaning in the weft dyeing process, like dyeing lunyi yarn. The following is an example of dyeing using Direct Dyes:

- Direct Dyes = 3-6 gr per weight of adjusted material
- Table salt = 2-4 gr/L Water
- US soda = 3-5g/ weight of ingredients
- Vixanol = 7-15 ML/Liter of Water
- Temperature = 100 C
- Boiling time = 1-1.5 hours
- Volts = 1:20

Procedure.

1. The dye is measured according to the desired color
2. Direct color + 4 liters of hot water until dissolved in a stainless pan or immersion container
3. Add the salt that has been measured and then divide it into two parts, namely, 1 part for dissolving and 1 part for boiling
4. Strain the dissolved liquid, move it to the immersion container
5. Measure the water and liquid dye according to the weight of the ingredients, then divide the liquid that has been measured or divided according to the number of ingredients.
6. Enter 2 liters of water + with the liquid that has been measured or previously divided by the number of ingredients
7. After the dyeing process is done, then boiled for approximately 1-1.5 hours
8. In the middle of the boiling time, add 1 part of the salt that has not been added
9. 20 minutes before serving, add U.S. soda
10. After boiling, cool the dyed yarn
11. then washed thoroughly with 1-2 times soaping and then rinsed where the water is measured according to the container and material. Approximately the water can soak the thread with ML/Per liter of water. formula 7-15 ML Per liter of water
12. Soak the washed threads using vixanol
13. Dry/dry in the air

Peel the Ties. In this process, the raffia rope tie will be paid on the motif that has been tied using a Rafiah rope.

Mencolet. Mencoleti is the process of giving color to the motif. This process requires perseverance and patience, neatness and the soul of art in combining the colors to be used or carrying out the smearing process. Scratch dye recipe:

1. Binder 6 tablespoons
2. Mineral Water 240 MI
3. I am warden three tablespoons
4. M4. 2 tablespoons
5. Pigments.

Ingredients 1-4 are mixed into a container then, stirred until completely smooth and then divided into four parts of the liquid, then enter the pigment coloring liquid consisting of green, yellow, red and orange into each container little by little, then stirred evenly with a texture that is not too thick and runny, because if it is too runny, the liquid will easily drip and split when the dab stick will stain the motif that is still white. On the other hand, the liquid should not be too thick because it will make it difficult for us to disassemble or break down. After all, the thread will stick.

Description of the Socio-Economic Situation of Respondents of Sarong Weaving Craftsmen. Women dominate the owner of the Sarong Butija business in West Taopa. It illustrates that the work of a cloth weaver, according to respondents, is to increase family income. The average age of women owners of Butija sarongs is the majority aged 20 years to 40 years still belonging to the productive age group.

Table 1. Description of the Socio-Economic Situation of Respondents of Sarong Weaving Craftsmen

No.	Characteristics	Number Of People	(%)
1.	Gender		
	a. Man	8	28%
	b. Woman	20	72%
2.	Age		
	a. 20-30	11	39%
	b. 31-40	10	36%
	c. 41-50	3	11%
	d. 51-60	4	14%
3.	Marital Status		
	a. Marry	28	100%
	b. Not Married Yet	0	
4.	Level Of Education		
	a. No School	0	
	b. Elementary School		
	c. Junior High School	20	71%
	d. High School	8	26%
5.	Job Status		
	a. Side Job	28	100%
	b. The Main Job	0	

Source: Primary Data, Reprocessed, 2022

Based on the data in table 1. Overall, the owner of the Butija woven sarong business is married and has a family. On average, the education level of respondents in this study only graduated from junior high school because many weaving business owners married young. The weaving sarong business is a side business run by weavers. The Butija woven sarong business is self-owned and does not have a workforce because they weave themselves with relatively low income because each craftsman produces 2 to 3 pieces of woven sarongs per month. However, they continue to weave because they maintain the traditions and culture of the people in West Tampa village. The weaving business has been running for three years, but many people still do not know about it. Government assistance from the Office of Industry and Cooperatives assists with weaving machines to increase weaving production.

Investment Cost and Production Cost of Butija Weaving Sarong Business. Investment activities require substantial funds. Funding is obtained from various sources such as own capital. Investment costs are generally incurred at the beginning of business activities in large amounts. Investment costs include machinery and production equipment for making gloves and equipment for tools and raw materials. The source of capital for the weavers of sarongs is obtained from their capital, Rp.

2,000,000, to start a weaving business. Production costs, in general, are the total of all costs used from production preparation to the seller of woven sarongs in the form of fixed and variable costs. Fixed costs are costs incurred by a sarong weaving business with a fixed number of types of sarongs and are not affected by volume or sales costs. Factors that become fixed costs include ATBM prices, building taxes and equipment depreciation. Production. The fixed cost of the production of the sarong weaving business consists of the price of ATBM where each owner of the sarong weaving business uses 1 ATBM where each owner of the sarong business with prices ranging from Rp. 800,000 to Rp. 1.000.000, ATM prices vary depending on the time of purchase, and the building tax paid by the craftsmen is different, namely Rp. 25,000 to 50,000, and the depreciation of each machine is around Rp. 30,500 to 80,000 per year based on the length of use of the tool. Variable operating costs can be seen in table 2 below.

Table 2. Weaving Gloves Business Operational Costs

No.	Operating Costs	Total Cost
1.	Fixed cost	
	a. ATM price	13.050.000
	b. Building Tax	159.000
	c. Tool Shrink Amount	1.637.500
		14.846.500
2.	Variable Cost	
	a. Silk Yarn	17.550.000
	b. Electricity	5.530.000
	Amount	23.080.000
	Total Operating Cost	37.926.500

Sumber: Data Primer, Reprocessed, 2022

The total operating cost of the Butija woven sarong consists of two types of costs, namely 1). Fixed costs of Rp. 14,846,500 and variable costs of Rp. 23,080,000 with a total operational cost of Rp.37,926,500.

Revenue = Total revenue (TR) - Total Cost (TC), Rp. 144.300.000 - 37.926.500

Net Income = 106,373,500/28 (Weaving respondents)

Net Income = Rp. 3,799,000 per year.

From the cost calculation, the net income of the Butija woven sarong business is Rp. 106,373,500 per year and the average income of each respondent is Rp. 3,799,000 per year. The income earned by weavers is meager, still below the average poverty line in Central Sulawesi of Rp. 2700,000 per month.

Gender Role and Poverty Level of Household Sarong Butija Weaving Business. The poverty level is defined as the condition of how poor a farm laborer household is that can be identified through household characteristics, namely the amount of income, number of household dependents, food expenditure, and home ownership status and quality of housing. Categorized as an impoverished household because the income earned is still below the poverty line (UMR) in the village of West Taopa. The household income of weavers in West Taopa Village is obtained from side jobs, namely weavers and the main work of weavers is economic activity in agriculture and part of their work is being a fisherman. Economic activities in the non-agricultural sector contribute very little to the household economy compared to the agricultural sector.

Jobs of men and women act as husband and wife working together in chocolate processing and as farmers in rice fields and ponds in the village of West Taopa. It is because it is difficult to find work in non-agricultural businesses. Therefore, weaving is a side job for the family economy. It is because non-agricultural skills require a certain level of qualification in specific fields of ability that cannot be achieved by most household members of farm laborers in West Taopa Village. Those

who do not receive an education only finish junior high school, and the lack of funds means they cannot get a decent job. Farm labor as a permanent job and weavers as a side job for family members based on gender. Farm workers based on groups are divided into two parts: free farm laborers and bonded farm laborers.

Free farm laborers are farm laborers who are only employed at certain times (seasonal) contract workers, and bonded farm laborers are farm laborers who are employed in long-time allocation work contracts with work agreements. Most of the wages are in the form of money and are sometimes used as a production-sharing system for farming or fish ponds. It can illustrate that most farm labor households in the village of West Taopa implement a survival strategy to maintain their household's economic condition. That is, the role of gender in economic development greatly helps the survival of the family's economic survival strategy in the village of West Taopa, whose work sideline as a weaver of Butija sarongs.

CONCLUSION

Gender inequality in farm laborers' households as the main occupation and side work of the sarong weaving business can be identified through the inequality of access and control of each household member to various livelihood assets. Gender inequality causes farm laborers and sarong weaver households to be in conditions of poverty. To overcome poverty and maintain the economic condition of every household of farm laborers and craftsmen, apply various survival strategies. From the results of research that has been carried out, the following conclusions are obtained:

1. This study shows that poverty is related to and affects the household's survival strategy as farm laborers and sarong weaving craftsmen in deplorable household economic conditions apply a survival strategy with many activities.
2. This study shows that weavers and farm laborers that gender inequality is related and influential with the number of survival strategies households apply to implement survival strategies by looking for side jobs, such as weaving, making chips, and opening kiosks to improve the household economy.

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