



Tracing the Existence of Troso Weaving from a New Order Era to Early Reformation Era Through Audio Archives

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Troso weaving is an economic activity of local people in Jepara which has existed long enough. In describing the weaving Troso, the archive, both textual and non-textual are always used. The archive is a recording of events or events in various forms and media created and accepted by individuals and institutions. Audio archives can be used as historical resource in the context of historical discoveries about Troso weaving. The audio archive is a very important source of information in tracking the existence of Troso weaving which contains recordings of events from Troso weaver performers. The contents of the audio archive are the results of interviews on the performers among others weaving workers, craftsmen, and Troso weaving entrepreneurs. This tracking is an effort to get a comprehensive picture of the Troso tidal waves from the New Order era until the order of reform. The role of the surviving supporters of Troso weaving is deeply embodied in the process of manufacturing products, labor, marketing, and other activities from the New Order to the Reformation. The use of this interview archive is helpful in tracking chronological historical traces of Troso weaving in its ups and downs. Thus it can be said that the audio archive plays an important role in completing chronologically Troso weaving travel while preserving cultural heritage, including the local economic creative activity of Troso weaving.

Keywords: Audio Archive, Jepara, Troso, Weaving.

1. BACKGROUND OF STUDY

Troso weaving is a local craft in Jepara whose existence has been around for a long time. To track the certainty about Troso weaving is difficult because often the source of textual archives is limited and difficult to find. To substitute the weakness a reconstruction is done basing on the source of interview (oral history) of Troso weaver history. Basically the source of the interview is a quite important archive in revealing traces of economic activity of the community. Archive is basically a recording of events or affairs in various forms and media in accordance with the development of information and communication technology created and accepted by state institutions, local government, educational institutions, companies, political organizations, community organizations and individuals in the conduct of community life, and state (Law No. 43 of 2009 on filing article 1 verse 2). In this context, the archive of interview results is seen as a recording of the activity in the form of audio made by individuals to trace the traces of Troso's weaving history.

Based on the media used, audio archive is a type of new media archives which is an archive of sound recordings.² Audio-based archives record archives in sound formats like voice recording.

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This archive type is mp3 and mp4 (Judge, 2016: 26). Audio archive is a sound data stored in a recording media in the form of sound recording.⁴ Oral history is used as a source of history to reconstruct the existence of Troso weaving, primarily focusing on the New Order period until the beginning of the Reformation. Through this reconstruction we will get an overview of the Troso weaving journey with its various ups and downs.

2. METHODS

This research uses historical method consisting of heuristic, critic, interpretation, and historiography.⁵⁻⁸ The heuristic carried out was based on the primary sources, which are the interviews of Troso's weaver. Interviews were conducted on individuals involved in Troso weaving activities, ranging from entrepreneurs, craftsmen, and workers. Through this interview, we will explore various information about Troso weaving from the portrait of weaving, production process, marketing, working conditions, and various things about Troso weaving. As a study focusing on the source of the interview, the interviews were conducted on historical actors such as businessmen, craftsmen and workers who were the main actors in Troso's weaving journey. All data that have been collected through the above methods are then criticized,

classified, linked or accumulated among the data with each other, linked to the results of one interview with another interview as a form of interpretation. All the data is then synthesized and reconstructed into an article on “Tracking the Existence of Troso Weaving in the New Order Period Until Early Reform Through Audio Archive.”

3. DISCUSSION

3.1. Troso Woven Fabric's Existence During New Order

Woven fabric Troso has existed far before the New Order although the craftsmen consider the making of it as side job. The work of weaving was once a side job while waiting harvest season. In the earlier days of post-independence 1945, there was a community who wove and sold the product to Pecangaan and Kliwon traditional market in Kudus. At that time, the number of weaver both the worker and the craftsmen was approximately 10 people. Transporting the fabric product to Pecangaan, the people used oxcart or roadster bicycle. Otherwise, the transportation used for selling fabric to Kliwon market was train with Pecangaan to Kudus route. The product sold were about 5–10 pieces per week (Achmad Ali, interview in August 2017).

In 1950s, in the early New Order until 1977, the woven fabric produced by the Troso community were *toh pati* or woven fabric for carrying, *kemben*, *stagen*, *slambu*, and pillowcase. *Toh pati* is a long piece of fabric used for carrying toddler and also freshly-harvested paddy from the field. *Kemben* is a kind of women's chest cover, while *stagen* is nearly similar as belt or waistband. *Slambu* is used as mosquito net. In 1950s, the woven fabric produced has 60 up to 80 cm in width and 125 cm in length. The fabric colors were white or striped motif using natural fabric dye. Red color comes from teak leaf, green color from mango leaf, and so on. The yarn used was originated from the bark of rossela tree (Achmad Ali, interview in August 2017).

In the early New Order until 1977, the Troso residents involved in weaving activities were about 100 up to 150 labors and 20 to 30 craftsmen. The labor and craftsmen in this period came from Troso village (Asrori, 2017). Around 1966, there were Troso residents who went to Pekajangan, Pekalongan to learn weaving. At that time, many people in Pekajangan who wove. After working there for 1 to 2 years and learning about fabric coloring, some of them come back to Troso to become woven fabric craftsmen (Achmad Ali, interview in August 2017).

Around 1967, the product made was woven sarong with floral motif. One of the businessmen who collected the woven product from the craftsmen was Haji Maburi. Troso woven sarongs were sold to Johar traditional market in Semarang every Friday and Monday. In a week, 10 to 20 sarongs were produced (Achmad Ali, interview in August 2017). In the early New Order, most of the craftsmen sold their product by themselves. Every seller in the market usually took the Troso woven sarongs by consignment system. This consignment system meant the craftsmen gave their product to the seller and in the next month, the seller would pay for the sold product. The minimum amount of the entrusted sarongs ranged from 3 to 10 pieces depended on the sales condition. There are approximately 100 pieces of sarong brought by the craftsmen per course. Among 100 units, sometimes they were sold out yet another time might remain 10 units. Public transportation was used (Asrori, Agustus 2017). In the end of sarong

supremacy, there was no more craftsmen selling around the market but focusing more on one specific seller who bought large quantities by cash.

The earnings of craftsmen, mainly small craftsmen from 1977 to 1983, were used to fulfill the weaving and family needs. There was nothing left for investment in other fields. They termed weaving income used for “*mbogae*” again and for “*ngingoni*” and not for investment. Labors came from the village of Troso and they worked at the craftsman's house with facilities around 10 am get “*jadah*” and in the afternoon get “*wedang*” from the craftsmen. Although the laborers from the village of Troso. If the house was far away, then this worker got lunch from the craftsmen. In 1993, many weaving workers came from Demak, Batealit, Solo, Kendal, and several other areas. Workers who came from outside the area usually went home once every 3 (three) months. They stayed in barracks provided by craftsmen or entrepreneurs (Rozikan, Interview August 2017).

In the year 1977, weaving product was no longer *slambu*, *stagen* and pillowcase but dominated by sarong product. Sarong products began to develop in 1977 until about 1983. The motifs of woven sarong Troso were allegedly plagiarism of Mashur sarong product which was famous back then. The product of Troso sarong was called *kantet* or *goyor* gloves. This Troso woven sarong is sold around Troso and to the market bases in Jepara Kota, Mlonggo, Bangsri, Kelet, Kelet, Tayu, Rembang, Lasem, Demak, Cepiring, Weleri, Pati, Juwono, Purwodadi, Johar Semarang, and possibly also in other markets. Marketing was also done to Surabaya and Bali because of marketing in Kudus and Semarang as there were more and more of Troso weaving craftsmen. As a result, excessive products and competition among weaver craftsmen was getting tighter. Marketing to Gianyar Bali market was done and the weaving product got a positive response. Although the store in Gianyar has sold *togog* weaving products, weaving looms, weaving bati, but shop owners were still interested in buying Troso products. The reason was that Troso's products are smoother than Balinese weaving products. There was once an order given to Achmad Ali, Troso businessman. The order was white woven fabric as much as 2000 meters. Motifs ordered were typical Balinese motifs such as boxes, shoot bamboo shoots, square line motifs, rhombus motifs, and other combined motifs. This request from Bali made the weavers who received orders hired more weavers so that the activities grew (Achmad Ali, Interview August 2017; Ikrom, Interview August 2017).

In addition to marketing to Bali, Achmad Ali in 1980 was also invited by the government investment agency to attend the exhibition to Australia for 1 month. The exhibition was accompanied by a display of weaving production process by Achmad Ali himself. Through the display process of production with a simple tool, visitors were interested so he received orders of cotton fabric weaving as much as 137,000 meters from Australia with price range of 30 thousand per meter. This price was more expensive than the selling price in Indonesian domestic market (Achmad Ali, Interview August 2017).

1980s until the 1990s was the heyday of Troso weaving. At this time the demand from Bali grew higher and higher. The profits earned by craftsmen were about 10 to 15 percent of the sale price after cutting production costs. There were entrepreneurs who routinely shipped products to Bali about 2 to 3 trucks for a month. Earnings were about 5 to 10 million per month. Products produced in this period included white

cloth, sarong, ikat, and others. The presence of market share to Bali in 1990 prompted many Troso residents to be craftsmen, businessmen and workers. This year, the wage of workers per week was about 50–100 thousands, depending on workers' diligence. Wages paid was based on job orders (Achmad Ali, Interview August 2017). Since the 1990s, business actors had already received payments from customers using checks within the deadline of 1–3 months (Endang Astuti, interview August 2017; Achmad Ali, Interview August 2017).

3.2. Troso Weaving in the Reformation Period

The condition of Troso weaving in the reformation period has been up and down. In 1998, in the monetary crisis, Troso weaving decreased because the price of yarn raw materials from China rose. On the other hand, many troso weaving workers move to furniture because the salary in furniture is larger. The difficulty of finding workers is solved by looking for workers from outside Jepara, such as Demak, Purwodadi, Pemalang, Pekalongan, Klaten, and etc. The salary will also be raised so that the workers do not move to furniture. The workers from outside Jepara live in the craftsman's building with bearing their own meal costs (Achmad Ali, Interview on August 2017).

The salary accepted by the worker is about Rp. 6.000,- to Rp. 12.000,- for one meter depending on the weaving which is made. A worker can produce 4 to 8 meters of woven fabric. The salary given to the workers is based on the woven fabric amount or based on the workers' diligence. In 1998, the variety of the product was further developed by the presence of pineapple fiber silk weaving which is combined with batik. The silk weaving has more profit than the other weaving materials. This product is marketed to Pekalongan (Endang Astuti, Interview on August 2017).

After 2000, the condition of weaving was back to normal, and the market demand for the product increased. Weaving business decreased because of the Bali bombing I tragedy in 2002. The weaving demand to Bali stopped. The Bali bombing event makes the market demand for weaving product to Bali decreased. This decline is experienced by almost all Troso weaving entrepreneurs whose markets are to Bali. As a result, many workers are exposed to Termination of Employment (*PHK*). Entrepreneurs who have market share outside Bali, such as Pekalongan, Yogyakarta, Jakarta, and others does not have many marketing constraints. In 2003, weaving products which were marketed to Bali began to improve. However, in 2005, it was decreased due to the Bali bombing II. On the demand side, the impact of the Bali bombing II was not as good as the Bali bombing I because of the non-significant decline (Achmad Ali; Endang Astuti, Interview August 2017).

In 2005, there are many workers who work in the warehouse, but in 2010 until 2017, many weaving workers choose to work in their house with borrowing the weaving tools from the craftsman or entrepreneur. By working in the house, the woman workers can be flexible because they can do their home works. The salary of the weaving workers are about Rp 250.000,- to Rp 600.000,- for a week depending on their ability (Achmad Ali, Wawancara Agustus 2017).

During the reign of Jokowi from 2014 until today, in 2017, Troso weaving condition experienced a significant decline. It happens because there is no regulation from the government to encourage local governments to use handicraft products, including weaving. The existence of policies which supports the use

of local craft uniforms will encourage the orders from government officials and schools, so it will help the craftsmen. The era of Jokowi is different from the previous president era, such as President Susilo Bambang Yudoyono who opens opportunities for weaving craft including Troso weaving to grow. The absence of Jokowi's policy makes craftsmen and entrepreneurs rely only on the markets of Bali, other regions, and local markets (Sairin, Interview on August 2017).

In 2016 and 2017, the difficulty of craftsman and entrepreneur was lack of workers. It was because they chose to work on garment. The presence of garment factory near Troso weaving, such as in Mayong and Pecangaan, made the workers chose to work in factories rather than in weaving. As a result, workers became scarce (Endang, August 2017). Another challenge is that consumers are more interested in buying weaving from online, so for the elderly entrepreneurs, it is so difficult. They survive and rely on their customers marketing.

From the income side, in the 1990 to 2000, an entrepreneur named Astuti obtained salary between 10 to 30 million per month. In 2003 to 2005, her income increased about 30 to 50 million per month. In 2005–2009 her income was uncertain due to lack of marketing. In 2015 until 2017, her income is about 10 to 20 million per month (Endang, August 2017). In order to develop the marketing, this entrepreneur also has a showroom in *Mall Tamrin City*, Jakarta. This showroom sells finished woven clothes and woven fabric managed by her son. She also exports Troso weaving through the existing entrepreneurs in Bali (Endang Astuti, Interview on August 2017).

4. CONCLUSION

Tracking the existence of Troso weaving during the New Order period until the Reform Order period using oral history is very important. Through interviews of historical actors covering entrepreneurs, craftsmen, and workers, it will obtain a more comprehensive picture of the factual conditions of Troso weaving. This interview method was conducted in the midst of a limited textual archive of the Troso weaving journey. From this tracking, we get the idea that the existence of weaving is suspected to extend long before independence, even long before that. At the beginning of the New Order period, simple products in the form of sarongs are marketed to the local market and around the north coast of Central Java. At the end of the New Order period, in the 1990s, Troso weaving improved both in terms of quantity and product quality. Various types of products have been produced.

In the reformation period, Troso weaving decreased because of the price of the raw materials and the lack of workers. The condition was recovered with experiencing ups and downs. In 2017, there is a decline because there is no regulation to use local product clothes for government employees and difficulties in looking for workers due to the garment factories onslaught in Jepara.

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