

Hacking The Dual Role of the Pesinden: Women Art Workers in Strengthening the Economy and Family Finance

Abstract

This study aims to examine the hacking of the multiple roles of female artists in strengthening the economy and family finances, the research method used is a field research approach that aims to study intensively the background, final status, environmental interactions that occur in a social environment. units such as individuals, groups, institutions, or communities. The approach in this research uses a phenomenological approach. In the context of qualitative research, a phenomenon is something that appears in the consciousness of the researcher by using certain methods to become visible and real. The phenomenological approach tries to reveal the meaning of the concept or phenomenon of experience based on awareness that occurs in some individuals. The results of this study indicate that based on the analysis and discussion of data on the dual role of wives who work as respondents in strengthening the household economy, it can be concluded that: The factors that underlie Pesinden play a dual role in the family due to economic factors (economic demands).), the desire to become a career woman, as an activity to channel talents and as a medium for relaxation, Sinden's Contribution in Strengthening the Family Economy, namely as a safety valve for the family economy, family financial managers and team coaches in the family. protect the activities of pesinden in organizing, maintain the norms of decency and direct them to always maintain the dignity of a woman arts worker.

Keywords: Hacking, The Dual Role of The Pesinden, Women Art Workers, Economy and Family Finance

Introduction

Based on the overview and the Call to Action of the UN Secretary-General's High-Level Panel on the Women's Economic Empowerment organized by the United Nations in January (2016) in connection with Empowering women in the economy and closing gender gaps in the workplace are important in the 2030 Agenda for Sustainable Development (Jeni Klugman,et.al;2016). For the first time in history, the government has set a concrete deadline for empowering women in the economy in 2030. At the United Nations General Assembly in September 2015, governments from all over the world adopted the 2030 Agenda, with the aim of improving the lives of all. All countries participate and promise sustainable transformative change, the Agenda is committed to not leaving anyone behind - not women, not children, not minorities, not migrants, not indigenous people, not disabled. Today around 1 billion more people continue to live in extreme poverty, many of them women and children (Jeni Klugman ,et.al;2016).

Women's economic empowerment - to succeed and progress economically and to make and act on economic decisions - is the cornerstone of the Sustainable Development Goals (SDGs). But more needs to be done to achieve full and equal participation of women in society and the economy. Secretary General of the UN High Level Panel on Women's Economic Empowerment in January 2016 as part of its efforts to ensure that the Agenda 2030 moves from the agreements formed by the UN into women's lives and builds a stronger and more inclusive economy. Women's economic empowerment is the smart thing to do and the smart thing to do. The case of women's economic empowerment has several interrelated pillars, each an integral part of progress. The first is a universal case for basic human rights. The second is a case of human growth and development. And third is a business case.

The concept of Empowering Women above is quite interesting if it is associated with the occupational profession in Indonesia. Not so much women in Indonesia who decided to work in his profession, especially the arts as his life choice. This might be caused by the opinion of the public that views that women work in the scope of traditional arts such as pesinden, dancers, shadow puppets, ketoprak players, and other arts professions that are less popular when compared to other professions, such as domestic servants in abroad, secretaries, company managers. Other causes can also be due to the belief in society about talent art which is considered as an absolute prerequisite for someone (women or men) to work in the art profession.

The artist Dolorosa Sinaga also gave a statement that the interests and talents of these women often fade when faced with challenges in the art profession as a result of artistic insights that appear to be insubstantial (Dolorosa Sinaga ;2003). Another possible cause is because of the ongoing stereotypical views in most societies regarding the tasks of women identified with caring for children, serving the needs of husbands, taking care of household hygiene, and various other domestic jobs that are considered to have been given as natural tasks women. If there are women who try to work in other jobs outside the domestic sphere, the community considers it more as an extra activity from the natural tasks. (Ira Adriarti Winarno ;2002).

But this view cannot always be a necessity. Art profession especially pesindhen for a woman, has the attraction and vital function in an art performance. Pesinden, or sinden (from Javanese) is a term for women who sing to accompany a gamelan orchestra, generally as the only singer. A good singer must have broad communication skills and good vocal skills and the ability to sing songs. The sinden also become heirs of culture with all the attributes that embrace it. Not just singing songs, sinden also must understand and understand about the cultural roots and art that he was chanting. No wonder Sinden profession is not easy and full of responsibility for the preservation and continuity of Indonesian culture. This traditional karawitan singer is often characterized as a woman wearing batik with a kebaya. Performing with traditional art is important enough to 'thicken the self' so that it can be seen as a great nation. At least it has the character of an Indonesian nation, in this case Java because Java is part of Indonesia (Munawir, Halimah;2011).

The attraction of being a sinden also lies in the honor that is received in undergoing this profession. Where with the case when women work, of course will be able to raise the welfare of the family because they get extra income from their work. With the addition of the wife's income, the level of fulfillment of needs automatically increases and the stability of the household's economic circulation is maintained. Thus the wife acts as a booster for the household economy. This phenomenon shows the role of women as housewives as well as additional income seekers can work well because of women's participation in helping improve household welfare. When observing women as arts workers, certainly cannot be separated from observations about women's participation in advancing the art of entertainment (Indira Ardanareswari ;2018).

Several studies have been conducted on the role of wives in the household. Research conducted by Nurulmi with the title "The Role of Women in Improving Farmers' Family Welfare in Padangloang Village, Patampanua District, Pinrang Regency." (2) Research conducted by Ani Rostiyati with the title "The Role of Fishermen Women in Muara Gading Mas Village, East Lampung." The study investigated the role of fishermen's wives globally, from domestic and public roles, economic activities, social

activities, and domestic activities of wives (Ani Rostiyati;2018). Research conducted by Cahya, Salahuddin and Baihaqi entitled Hacking the Dual Role of Fishermen Wives in the Household Economy Empowerment, researchers examined the role of wives in strengthening the household economy.

Whereas in research related to the Sinden profession with the title "The phenomenon of the use of magic among Sinden in Subang Regency - West Java (Study of the Religious System)" by Rosyadi, the results showed that the appearance / performance of sinden when the show made use of magical powers obtained through certain rituals or through the services of a paranormal, such as a shaman and kuncen (Rosyadi;2015). Furthermore, Kurniawan and Pradipta's research entitled Setting, Makeup, and Drama Costumes for Opera Van Java Television as a Program Strategy Through Attendance to Clients (Case Study of the Episode "Mystery of Sinden Enchantment (Donie Fadjar Kurniawan and Ahmad Iran Pradita ;2014) the results of this study explained that the last artistic element was costume (fashion). This fact is at the same time the main value of Opera Van Java relating to the program's strategy in bringing closeness to the audience in the studio and viewers at home. In the end, television drama programs that elevate local culture can capture millions of viewers, because they feel close to their daily lives. Next is Dewi's research, titled Javanese Women's Position in the Novel Hati Sinden Karya Dwi Rahayuningsih Viewed From a Gender Perspective (Anita Rima Dewi ;2013), This study looks at the position of Javanese women in the family depicted in the novel Hati Sinden by Dwi Rahayuningsih viewed from a gender perspective where it is found that gender discrimination such as marginalization, stereotyping, and subordination creates various economic, physical, psychological, and sexual violence.

From the aforementioned studies, no one has examined more specifically the dual role of the pesinden in strengthening the household economy, or the scope of the art world in general has not been done much. So starting from this study is necessary for research. In this study the author discusses the role, contribution and convergence of Sinden in strengthening family economics. From the aforementioned studies, none has examined more specifically the dual role of sinden in strengthening the household economy and research on the dual role of women in the economy in Solo and surrounding areas has not been done much, so it is important to conduct research. Solo was chosen as a research location because Solo is one of the cities in Central Java, known as a cultural city. In addition to its thick tradition, Solo also has considerable tourism potential. Leading tourist destinations in Solo, from history to culture.

Literature Review

Javanese and Sinden Women

Pesinden cannot be separated from the image of Javanese women. Javanese women are always identified with resigned figures, only accepting. Javanese women, when synergized with traditional arts, are not merely about introducing ethnic cultural forces but rather clearer meanings of these traditional arts. This reality portrayed by the media then becomes a second reality (second-hand reality) and hereinafter referred to as representation. The representation displayed by the media can influence people's perceptions and definitions of social reality, including the identity of certain figures (Mc Quail, D;2000). In this study the intended figure is the figure of the Islamic Boarding School in art performances.

Sinden is a term used to refer to the art of vocal sound or female choir choir and female vocal (pesanggen waranggana or swarawati) with a rhythmic rhythmic song that is

not strictly following the gendhing (Supanggah ;1998). Sinden is very closely related to the study of accepted and common problems in Javanese society, namely in the history of musical history, the history of shadow puppets, the history of the Surakarta Palace and Yogyakarta Palace bedhaya dance. Susan Pratt Walton in her dissertation entitled "Heavenly Nymphs and Earthy Delights: Javanese Female Singers, Their Music and Their Lives" (1996) straightforwardly stated, although sinden's voice was more loud than other gamelan instruments, but that does not mean he became a role model and basis for reference . Because in almost the integrity of the presentation, sinden does not play a role as a leader for the entire ensemble like a vocalist in a Western music orchestra. However, sinden is so special because it can be said is the only one that gives another color in musical performances. Not because of what was presented, but by who chanted it. Sinden is a woman who sometimes gives strokes of other nuances in remembering the power of men over gamelan (Susan Pratt Walton ;1996).

Double Role (Multiple Roles) Woman

Role in social science means a function that is brought by someone when occupying a certain position, a person can play his function because of the position he occupies (Edy Suhardono;1994). The role is a dynamic aspect of the status (status) owned by someone, if someone does his rights and obligations according to his position, then he performs a role (Soerjono;1997). A dual role is two or more roles that are carried out at the same time, in this case the intended role is the role of a woman as a wife for her husband, mother for her children, and the role of a woman who has a career outside the home. This dual role is undertaken in conjunction with the role of women as wives and mothers in the family, such as being a partner of the husband in fostering the household, as well as caring for and educating children. The dual role is mentioned by the concept of cultural dualism, namely the concept of the domestic sphere and the public sphere. (Stevin ME Tumbage, et.al;2017)

In the household, women have a role and position both as a wife, mother, workers and members of the community in which she lives. Important actors in household dynamics are women in the sense that women master financial management, income redistribution, and consumption allocation.(Dede Mulyanto ;2006)

The position of women in a household generally has different authority and responsibilities than the man who is the head of his household. These tasks are in accordance with the capacity of women. The role of women in their own families is divided into two, namely as a wife and as a mother for their children. The role of women as wives is their duty to serve their husbands while the role of women as mothers is giving birth to children, caring for, caring for and protecting their family members. A woman who has a job outside the home also has her own role, she has the responsibility for the work she has. The last role is women as members of society,(Ninin Ramadani ;2016)

Empowerment Household Economy

Empowerment comes from the word "power" which means strength. If in English "empowerment" which literally can be interpreted as empowerment, in the sense of giving or increasing power or power (Harry Hikmat;2004). In this case, the intended empowerment is strengthening the household economy. Family economic empowerment

is a process or activity so that families are able to carry out economic activities by working or doing business which is one element of family welfare (Hardinsyah and Ujang Sumarwan;1997). Based on this process, it is hoped that the goal of economic empowerment is to increase income and welfare for families by increasing existing businesses and creating new employment opportunities and increasing their bargaining power through participatory and sustainable assistance. (Dewi Cahyani Puspitasari ;2012)

Methods

This research is classified as field research which aims to intensively study the background, final status, environmental interactions that occur in a social unit such as individuals, groups, institutions, or communities (Saifuddin Azwar;2004). Therefore, the object of research is an object in the field which is capable of providing information on research studies in the field for various problems that have relevance to this research.

The method used in this study is a qualitative research method. This qualitative research method is based on the philosophy of postpositivism, which is used to examine the conditions of natural objects (natural settings), where researchers are key instruments, triangulation data collection techniques (combined), data analysis is inductive / qualitative, and research results Qualitatively emphasizes meaning rather than generalization. (Sugiyono ;2011)

In addition, this research is also included in the category of development research (development research), namely research that intends to investigate the growth or change of something as a function of time. So this research is a research that has already been done beforehand only more complex and different on the object to be studied and the location of the study.(Sugiyono ;2011) The approach in this study uses a phenomenological approach. In the context of qualitative research, a phenomenon is something that arises in the awareness of researchers by using certain methods to become visible and real. (Sugiyono ;2011) The phenomenological approach tries to uncover the meaning of the concept or phenomenon of experience based on consciousness that occurs in some individuals.

Results and Discussion

The research data was obtained from appropriate sources and experts with their fields. Researchers conducted interviews with Sinden who have a dual role in the family, especially from Solo and surrounding areas. Research data in the form of interviews that researchers collected during the research period, then processed and described using data analysis that will be discussed in the next sub-chapter.

Table. 4.1

Research Resources

Identity of resource persons	Age	Source Code
Eva Apriyanti S.Sn.	28 years old	N1
Rubini, S.Sn., S.Pd.	36 years old	N2
Rendra Vitta Okvantina	32 years old	N3

Yeni Sulistyorini, S.Sn	34 years old	N4
Retno Indriyani, S.Sn.	29 years old	N5
Nanik Wulandari	35 years old	N6
Mambaul Khasanah, S.Sn., M.Pd.	28 years old	N7

Background Sinden plays a dual role in the household

One problem that is often experienced by most families is the economic problem. It is undeniable that economic problems are very crucial problems in the family. One of the factors being the welfare or harmony of the family is because of an adequate economy. Even though the economy is not everything, without adequate financial supporting factors, there will likely be many problems.

Socio-economic problems, especially those related to meeting the basic needs of life are a fundamental focus that is not easily overcome. A large social role accompanied by control of family economic resources opens opportunities for women's dominance in household decision making or control over household resources (Kusnadi;2015).

In relation to domestic responsibilities, wives not only manage finances to meet household needs, but are also responsible for preparing funds if their husband's income is not sufficient to meet the needs or the husband does not get the expected results. For this reason, the wives (in this case the pesinden) do the work that is possible to do and does not interfere with their role in the household.

The interview results of researchers with several pesinden explained that the background of the patient plays a dual role in the household including:

Economic Demands

The workings of women in the public sector can have an impact on increasing family economic income. Various job opportunities for women in the arts sector can provide greater economic productivity. The diversity of the art profession can provide opportunities, opportunities and independence for women in their work. This is consistent with the results of interviewees N2 and N6;

"To make ends meet and help the family economy" (Rubini;2020)

"Besides being an institution and housewife, she also wants to help with family finances." (Nanik Wulandari ;2020)

This statement was reinforced by statements made by resource person N4;

"Because of his artistic education background and can help the family economy of course. (Yeni Sulityorini ;2019)

Narsumber N5 also said that,

"Demands in the economic needs of the family." (Retno Indriyani ;2020)

From some of the interviews mentioned above, it is stated that the wife who works for a living is motivated by the desire to help the economy in the family. With the hope that household needs can be fulfilled and for reserves / savings for life in the future.

Career woman

At this time it was no longer true that women were bound by ancient traditions, where a woman had to stay at home, remain silent, and only take care of children. Nowadays, being a career woman is a dream that is desired by women. Professionals as career women, they can get extraordinary income with their own abilities. In addition, this can also train independence for the woman herself. Solo, which is a big city and a city with the appeal of traditional arts in Indonesia, has many opportunities for career women in the arts.

This too In accordance with the interview with N7

"There is a desire to become a woman or wife who is independent in terms of income." (Mambaul Khasanah ;2020)

From some of the interview results mentioned above, it is stated that a pesinden is involved in working for a living due to the desire to have a career. In other words the availability of employment provides encouragement to wives to work.

Talent Distribution

In the household, both husband and wife remain themselves are the natural needs of everyone. The duty of husband and wife is to ensure ourselves as we appear in the best form (each other's strong talents), and to help each other (each other's weak talents). Thus a wife must know the position she is in, channeling talent while still observing the prevailing norms and natures. This is as stated by N7.

"It's not just quitting looking for income, but a hobby. so it is my pleasure to play a dual role in the household" (Mambaul Khasanah ;2020)

"Quitting is my hobby, so my husband always gives support and positive responses as long as what I do can be of benefit to many people. of course, must understand the limits and roles, namely responsibilities as a wife and responsibilities in the profession. " (Mambaul Khasanah

;2020)

Likewise, what is said by N2 related to the menyinden activity

"As a development or distribution of talent by undergoing the profession as a pollinator." (Mambaul Khasanah

;2020)

Inner Needs / Relaxation

Kesselmen, Amy et al (1999) said that domestic work carried out by women is very draining and time consuming. Housework is even done before sunrise. When the children go to school and the husband works, women are again confronted with household chores that never end. Children and husband go home, they need to be prepared food. Even at night, women still have to accompany their children to study and then serve their husbands. Women's work in the domestic realm takes energy, time and requires skills.

Meanwhile, the involvement of men's roles in domestic activities is still very rare, because most men are associated in the role of making a living. Therefore it is necessary for relaxation by a wife for the domestic work she lives.

This is as stated by the N3 source

"Family economic supporting factors, channeling hobbies, relaxation or entertainment between busy taking care of the family" (Rendra Vitta ;2020)

Based on what was disclosed by the sources, the researcher tried to make a matrix of factors that formed the basis for sinden in performing a dual role in strengthening the family economy, as follows:

Table 1

Matrix fthe actor behind Sinden in performing multiple roles

Factor/ Interviewees	N1	N2	N3	N4	N5	N6	N7
Economy (economic demands)	V	v	v	v	v	v	
Career woman							v
Talent Distribution		v	v				v
Relaxation			v				

Sinden's Contribution in Strengthening Family Economy

Working part time or full means for women that includes taking part as a breadwinner (production). Domestic duties are still considered work of the wife, the husband is rarely involved in taking care of the household and his children intensely. Today many women who earn more than their husbands remain dominant in caring for their children and families (SR Parker, RK Brown ,et.al;1992). The participation or role of women in the world of work, has contributed greatly to the welfare of the family, especially in the economic field.

This was captured from the results of interviews with the sinden, the contribution of the wife made in strengthening the household economy is as follows:

Safety Valve

The wife's contribution can be said to be a support or safety valve for the household to meet daily needs or when there are unexpected needs. With the efforts of the wives to double play a positive impact on the household economy. The income earned by the wife will add to the family income which initially only depends on the husband's income. An additional income from the wife that increases household income automatically will increase the level of fulfillment of household needs. In this case, the household economy can be said to improve, resulting in the strengthening of the household economy

This was conveyed by several speakers related to the contribution of a wife, N1 and N3

"Strengthening each other and remind in achieving family economic prosperity " (Eva Ariyanti ;2020)

"In an effort, the master money (nyinden work salary) and husband's money are collected

into one for the main needs, for example, monthly expenditure, children's school interests, home renovation, insurance, while additional income money, for example can be seen or the results I sell online (which includes a bun, and cosmetics and other tools) is used for secondary needs, for example for transportation costs, picnics, buying stage costumes, etc. pack " (Rendra Vitta, Oktaviani ;2020)

N6;

Likewise what was delivered by the resource person N5 and

"do work (as a senter) as additional income. Wives work according to nature, meaning they are not dominant in the household, so harmony is maintained and can carry out their obligations as a housewife. " (Retno Indriyani ;2020)

"Msave some of the results nyinden for the future of children ". (Nanik Wulandari ;2020)

The contribution of housewives' income to family income shows the fact that the informant's income as an informal sector worker is used to meet family income. This means that if the informant does not work, family income decreases significantly resulting in insufficient family needs. Sugeng Haryanto concluded that women have the potential to contribute to household income, which is felt to be insufficient (Sugeng Haryanto ;2008). The results of other studies show that the income of women clothing industry workers has a significant contribution to increasing family income and becoming a safety valve (savety valve) or a support for poor households to meet their daily basic needs (Yuniarti

;2008). Concerning the contribution of women as workers in the High Level on Women's Economic Empowerment, the UN Secretary General reported that women still do unpaid work such as domestic work and have limited access to paid employment compared to men and are concentrated in low value sectors (Jeni Klugman and Laura Tyson ;2016). The McKinsey Global Institute estimates that if women participate in the economy on an equal basis with men, global gross domestic product (GDP) will increase to \$ 28 trillion - or 26% - by 2025 (Jonathan Woetzel and others ;2015)

Financial manager

Starting with the understanding that management is the goal to be achieved by using the activities of others, and the activities of others must be guided and supervised (James AF Stoner ;1996). The family itself is a prototype of how a management can be run. Managing family finances is important, because family finances in quantity and quality can benefit the family maximally to achieve a prosperous family that is materially and spiritually fulfilled, and all family members can develop their potential according to their talents, abilities.

Managing family finances means managing all income or recurring both routine and continuing income. Utilization / expenditure of money / funds should not exceed the receipt of money, the source of funds can use debt, but need to be aware of debt can be a savior god but can be disastrous. When there is excess funds, the thing to do is to invest the money in the future or retirement. But related to this thing that needs to be aware of the relationship with "bulging investment". The use of funds must be adjusted to all sources of funds available in a balanced manner according to plan and utilization. Likewise, between realization and targets should be realistic, and periodically it is necessary to contemplate or introspect family finances.

The importance of money in human life, especially the family is not only the amount of money owned, but how to use the money obtained for family happiness. To be

able to use and optimize the money they have to make it more useful for family life, it is necessary to properly manage (manage / manage) the family's finances. With the management of family finances, it is expected that the use of money in the family can be effective and efficient according to the needs of the family so that the family will prosper in accepted procedures for completing a number of important tasks (Paul B. Horton, & Chester L;2006).

The following were delivered by several speakers N4 and N7 related to the contribution of a wife as a financial manager:

"In the household the role of the wife is as treasurer who is in charge of managing household finances " (Yeni Sulityorini ;2019)

"Always undergo good communication with the husband, so that the wife understands the economic goals of the household, so that the wife will be more careful in managing family finances" (Mambaul Khasanah ;2020)

From the data at on, the contribution of pesinden in strengthening the household economy shows that the wife contributes accordingly the proportion each. In addition, in the wife's household not only contributes to household income, but also is responsible as a financial manager.

Team Builder

Efforts to address household needs as one of the adaptive strategies of households is the division of labor. This division of labor is mutual agreement between husband and wife. In this case, it turns out that the role of the wife in supporting household activities is actually proven to be relatively large, if seen based on the type of activity carried out and the dominance in holding and regulating household activities. Therefore, the socio-economic potential of the wife is very important which also acts as a housewife, so it cannot be ignored (Kusnadi,et.al;2006).

The results of the Interview Interviewees (N4, N5 and N7) related to wives also have an important role as a team builder are as follows:

"It takes good cooperation and communication with the husband in setting goals" (Yeni Sulityorini ;2019)

"Working together with the family, especially the husband, to arrange each other's schedules so that there are no problems when each one does work as additional income. " (Retno Indriyani ;2020)

"Always undergo good communication with the husband, so that the wife understands the economic goals of the household, so that the wife will be more careful in managing family finances" (Mambaul Khasanah ;2020)

Based on the results of the interview above that there is cooperation in the division of labor between fathers and mothers, the father has a public worker area because of his position as the main breadwinner in the household, while the mother has a domestic worker area which can be interpreted by some people who state that a mother only women who have three functions, namely cooking, giving birth to children, and decorating (Muhammad Washfi;2005). The success of a family in forming a prosperous household cannot be separated from the role of a woman (wife). In other words, women come to work to make a living. This is possible because the husband's income as the main breadwinner cannot meet household needs (Arsini ;2014) or to increase family

welfare.

In the case above, the women do more informal jobs such as undergoing the art profession (pesinden) outside their busy schedule as housewives. This is done as an effort to earn extra income for the family. Thus, in the face of economic vulnerability and poverty, the parties burdened and responsible for overcoming and maintaining the survival of the household are women.

Pesinden take the role of the public as a manifestation of their responsibility to maintain the survival of their household. The regulation of domestic and public activities harmoniously contributes to the wife to play an optimal role in her position as wife, children's mother, and household economy pole (Kusnadi,et.al;2006). Therefore, women are potential human resources that can be utilized as subjects of empowerment and community development (Kusnadi;2015).

Based on what was disclosed by the sources, the researcher tried to make a matrix of factors that formed the basis for sinden in performing a dual role in strengthening the family economy, as follows:

Table 2

Contribution of Sinden in Strengthening Family Economy

Contribution	N1	N2	N3	N4	N5	N6	N7
<i>Safety Valve</i>	V	v	V		v	v	
<i>Financial Manager</i>			V	v			v
<i>Team Builder</i>				v	v		v

Correlation of religious beliefs with professional activities as sinden

Performing arts in general require the involvement of three areas, namely: performers, responders, and connoisseurs (Novi Anoegrajekti;2016). It should be noted in the performance of traditional / performing arts which in this case are wayang performances. the presence and role of the pesinden became the focus of attention of the audience and the focus of this study. Puppet shows have many functions, namely as information and education, as a reflection of aesthetic values, as a means of making a living and as social entertainment as a form of spectacle, guidance and order.

Based on the description above, this research needs to look at the responses of the speakers (in this case pesinden) related to the correlation of religious beliefs with professional activities as sinden. This is important if it is associated with performances that involve the pesinden as shows that prioritize spectacle, guidance and order.

Following are the responses from the speakers (N3, N4, N5, N and N7) when asked about the correlation of religious beliefs with professional activities as sinden

"Actually it is not mandatory for the wife to work but now many roles are shifting which makes the wife more comfortable to work than at home alone" (Rendra Vitta, Oktaviani ;2020)

"The point of view of art is different from the point of view of religion, mainly in terms of its performance" (Yeni Sulityorini ;2019)

"In fact, I am still in a dilemma, and I want to emigrate immediately, that at the time of the meyinden stage I could not cover my nakedness. I am more satirical for puppet shows and so far my income insha'Allah is lawful, because it is still in the norms of decency. in fact my husband is already fulfilling the needs of the family. But not yet fully, so I just want to help my husband by working as a pesinden. As well as channeling my talents and education " (Retno Indriyani ;2020)

"There is, but do not forget the obligation to perform the prayer even though it must be fixed" (Nanik Wulandari ;2020)

"In religion, there is no prohibition for wives who want to work as long as the methods adopted do not deviate from religious teachings. it means that as a pesinden you must always maintain the value of politeness and dignity of women. Especially women who are married. The songs presented by pesinden contain many moral teachings for humans. (Mambaul Khasanah ;2020)"

When looking at the answers of the pesinden, in essence they realize that the performance (mainly clothing) is still not entirely cover the genitals, mainly the head (by using the hijab). This is because the demands of the profession as pesinden in majority still follow the Javanese tradition by using Javanese clothing. However, they realize that by holding fast to religious beliefs they can sort and choose things that are appropriate or worth watching. Mainly by maintaining the norms of politeness and dignity and the dignity of a woman art worker.

Conclusion

Based on the analysis and discussion of the dual role data of wives who work as pesinden in strengthening the household economy, it can be concluded that:

1. Factors underlying Pesinden play a dual role in the family due to economic factors (economic demands), the desire to become a career woman, as an activity to channel talent and as a medium of relaxation.
2. Sinden's Contribution in Strengthening Family Economy, namely acting as a safety valve for the family economy, financial manager of the family and team builder in the family
3. The correlation of religious beliefs with professional activities as sinden can be in the form of a spirit that protects the activities of pesinden in organizing behavior, maintaining norms of politeness and directing to always maintain the dignity and dignity of a woman art worker.

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