

Conference Paper

Guiding Inmate in Making Batik Based on Character Education in Malang Female Prison Class IIA

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Abstract

Prison is generally known as the place where the inmate is not only confined but also trained with several skills. In Malang, there are two prisons which divided by gender. The female prison is located in Sukun and currently holds 600 inmates. Living in prison does not prevent the inmate from exploring their creativity. The female prison provides 13 skills for inmates to learn, such as knitting, and making souvenirs like wallets, bags, and hats. However, there are other skills which not found and provided in the prison, specifically skills in making batik. Though many inmates are interested in learning on how to make batik, they face several problems ranging from the lack of knowledge to the limited materials. This gives rise to a concern because the correct training in making batik could potentially stimulate behavioural and character improvements. Therefore, this research is intended to: (1) teach inmates to create batik products and (2) see if this helps with character improvement. This qualitative research is applied to 30 female inmates called Class II A. The process of gathering data are observation, interview and documentation. This study demonstrates that the correct training in making batik consists of three stages - Planning, Executing, and Evaluating. The planning stage is verbal not written. The executing stage consists of making pattern, coloring, melorod (a process where the batik is submerged in boiling water), and finishing. The evaluating stage involves the overall evaluation of the process in making batik and evaluate the finished batik products. The research also discovers that the process of making batik also promote several desirable traits such as persistence, an appreciation of aesthetics, national pride in local culture and entrepreneurship.

Keywords: Making batik, process, inmate, female prison.

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1. Introduction

Prison is commonly known as a place where inmate, criminals, felon and such are arrested, trained, and humanized. The criminals who are waiting for the sentences usually put in the prison as well, not only inmate. The prison usually led by a warden and guarded by prison guard. Warden and prison guard are also considered as civil servants. The concept of training inmates in prison was firstly introduced in Indonesia by

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Minister of Justice and Human Right, Sahardjo in 1962. He asserted that prison should not only act as place where the inmates are punished but also serve as a place where the inmates are humanized in order to be accept by the society after their release. In 2005, there are 97.671 in mates in all Indonesian prison. The number of inmates is exceeded the capacity of the prisons which is 68.141. Therefore, the occurring crime activities inside the prison such as dealing drugs is caused by the over populated prison.

In Malang, there are 2 prison divided into Male Prison and Female Prison located in Sukun region. The total inmate of both prisons is 600. Living in a prison do not stop the inmates to explore their skills and creativity, specifically shown by female inmates in Class II A. They transfer their creativity in a garage, shops, provided by the prison. There are 13 trainings provided by the prison to improve the skills and creativity of the female inmates, such as knitting, making souvenirs, wallet, bag, and hat. However, the prison does not provide the training in making batik. This is caused by several factors such as, the lack of knowledge in making batik, the limited materials. It rises the concern since making batik can shape positive characters to the inmates.

Broadly speaking, Batik is decorated fabric resulted from specific process in which the fabric is given a pattern and decorations thus shows the unique quality. According to Asti M and Ambar B Arini (2011: 1) etimology speaking, batik is derived from Javenese Language ambhatik, formed from the word amba means wide and the word titik means dot, thus produced the word batik. (Sularso, etc 2009:23) asserted that batik, originated from Indonesia, is a part of many related process, technique intended for enhancing a pattern and related culture. Moreover, batik already declare as Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO in October 2nd 2009. Batik is a craft which posses high art value and a part of Javanese culture in Indonesia. Moreover, making batik is categorized as a steady job by Javanese women from time to time. The tradition in making batik is a cultural heritage and continually passed on to the nest generation, therefore it common that specific family owns distinct batik motive. Futhermore, until this day there are certain batik motive which only wore by royal family in Yogyakarta and Surakarta.

Batik is a valuable cultural heritage in Indonesia and still preserved until this day. Batik was first introduced to the international audience when President Suharto wore batik in United Nation Conference. Herry Lisbijanto (2013: 10-12) pointed out that in making batik, there are several techniques, such as Teknik tulis (Hand-Written technique), teknik cap (branding technique), teknik lukis (painted technique), printing technique, and teknik jumptu/ikat (tied technique). In this era, batik is starting to viewed not only as cultural clothes but also an education approach. In education context, batik introduced several

positive characters which help the character education. The character lies in the process of making batik and also in motive itself. Muhtadi (2010: 32) point out that “ In education context, substantially, batik is an effort in humanizing the human”. Based on the Ministry of Education (2010: 3) “Character is a personality which resulted from the internalization of various virtues and believed as a base in thinking, as well as acting”. Character education is a series of activity aimed to educate the subjects. The goal of character education is to perfecting each person by training continuously to achieve a better life.

Character education is an important aspect to passed on to future generations. Lickona (1992 :53), assert that “Having a knowledge in morality is not enough to be a noble person, the morale value should be followed by civilized character.” Therefore, it can be construed that educating the students is not only teaching about the knowledge to improve them intellectually, but also taught about good character and spirituality. The character education should be promoted in earlier stage of the student as the learning formal education, ergo, character education is effort in creating ideal spirituality.

Foerster, a scientist, pointed out that the prime objective of character education is an effort in creating character, because character is a form of self-evaluation. Character should provide the power to form a noble action and decisions. Character education can be seen as a strategy in evaluating experiences to achieve a firm positive identity. Character education is aimed to thrive into a better human being, which contribute positively to their environment, society, and following the established rules and norm.

Based on the elaboration above, the researcher with the approval of prison officers, and warden decided to conduct research, guiding the inmates in making batik based on character education in female prison class II A, in Sukun region. The research is aimed to describe the correct training in making batik, and discover the constructed character of the inmates in the process of making batik.

2. Method

This research is a descriptive qualitative research, specifically a case study where the research attempts comprehensively elaborate the occurring activities in the field. This research shows the occurring phenomenon in the process of guiding the female inmates of Sukun female prison class A in making batik naturally. The focus of this research is to analyze the correct training in making batik and the constructed character of the inmates in the process of making batik. The data is gathered by interview, observation, and documentation. The researcher act as the main instrument in this research. The data is all the information related to the correct training in making batik and the

constructed character of the inmates in the process of making batik. The validity of the data is analyzed by triangulated process of method, sources, and theory. The data analysis technique is descriptive qualitative elaboration resulted from data reduction, data presentation, and deriving conclusion.

3. Result

The correct guidance training in making batik for inmates are as follow:

The result of the study, which is the correct guidance training in making batik can be elaborated below: 1) The process of the correct guidance training in making batik for female inmates of Sukun Female Prison Class II A consisted of planning, executing, and evaluating.

a) Planning stage is an generating idea and contemplating the whole process

b) Executing stage is the actual training of making batik given to the inmates, consist of processing the material/sheet, designing, make the pattern/motive, mencating (drawing the pattern using a traditional tool), coloring, melorod (a process where the batik is submerged in boiling water), and finishing, however the melorod process is not conducted completely only the important part of it

c) Evaluation stage is a process where the reseacher evaluate the overall process of making batik, focusing on the mental side of the inmate, general knowledge in making batik, and the skill in making batik.

The guidance on the process of making batik are consisted of :

3.1. Preparation

In this stage, the researcher conducted observations to the Female Prison in Sukun region. Then, continue to interview the warden about the circumstance and condition of the prison and the inmates. After the warden gave the approval, the researcher conducted a socialization and training about making batik to the inmates.

3.2. The socialization of making Batik

The socialization is a way for the researcher enlighten the inmates about the general knowledge of making batik, the history of batik, the kinds of batik, introducing the tools to make batik, and tell the through process in making batik. The participant was given



Figure 1: Private Documentary : The researcher is explaining the steps in making batik to the inmates.

a clear example of batik motives, which was batik tulis, and then each participant was asked to draw the motive in the batik sheet.

3.3. Production Process

The guidance in the process of making batik is based on character education, and there are 30 female inmates' participants who were excited to learn. The final product of this process is a batik which has distinct motives that depict each character of female inmates, such as topeng malangan (a particular mask from Malang), lotus flower, motif parang (one of many famous motive of batik), and many more.

The tools and materials in the process of making batik are as follow: kain primisima (a white sheet), canting, malam (a kind of wax), remasol coloring, waterglass, stove, and pan. The steps in making batik based on character education are: the actual process in making batik, cover the batik sheet with malam (wax), coloring, soak the sheet with waterglass, removing the wax, and nglorod process (a process where the batik is submerged in boiling water)

The first step in making batik tulis was designing the design/motive/pattern. The inmate participant was shown on how to draw the motives in the sheet, then they draw the motive individually using pencil and eraser in white primisima sheet.



Figure 2: Private Documentation: The process of designing the motive in the white sheet.

The next step was covering the motive part with wax, resulted as an outline of the motive. The participants were asked to covering the motive with wax using canting which previously filled with hot wax. The thickness of the outline wax affects the final product, therefore the participants were encouraged to be skill full in using canting.

After the outline is finished, and the mencanting process is done, then next step is coloring the sheet. The sheet was accordingly to the individual motive. After, the coloring process is done, the next step is bathing the sheet into waterglass solution. The watergalass solution was thoroughly tapped to all the sheet surface to preserve the batik color. Then the next step to dry the sheet under the sunlight. Once the sheet is dry, the next step is nglorod, which a process where the seet is submerged to boiling water in order to remove all the wax. Then the last step was drying the sheet, finally the batik is done and can be use as souvenirs or a handkerchief.



Figure 3: Private Documentation: Mencanting process after the motive is finished.



Figure 4: Private Documentation: Drying process after the sheet is bathe in waterglass solution



Figure 5: Private Documentation : The final batik of the participant.

3.4. Evaluation Stage

The last stage in the guiding the inmates in making process based on character education is evaluation. The evaluation stage consisted of interview and observation to discover the success rate of overall activities in making batik. Based on observation of all participant, it can be construed that all participant understands the process of making batik. Based on interview, the participants all assert that they understand more about batik after the guidance based on character education. All participants also improve their skills in making batik significantly.

Guiding the inmates in making batik based on character education affects the social and economy side positively and projected to improve the life of all inmates. The positive effects in social side are presented below :

1. Improve the knowledge about batik
2. Improve the inmates skill in making batik based on their creativity
3. Implementing the theoretical and practical knowledge of batik individually and in team.

The effect in economic side are :

1. Creating the entrepreneurship behavior

2. Having a new business with enormous potential
3. Improving the income of the inmate.

The constructed character in the process of making batik :

1. Creativity

Batik is product of creativity. In the training process of making batik, the inmates freely express their mind to make a batik motive according to their own character. They pour the idea with such finesse, and the creativity of the motive vary from topeng malangan, lotus flower, and many more. It is important to note that idea exploration and thinking requires creativity and genuine idea. The idea is perceived as a valuable possession and not everyone has it. Only certain people who has art soul and advance creativity able to produce a spectacular product. The inmates is proven to improve their creativity, and construed their self to be a creative person. The creativity should be maintained and sharpen in order to create great products for their future consumer in their batik business.

2. Persistent

The process of making batik require the participant to be persistent. With persistent the participant will get the great result and batik. In the process of making batik, the researcher observes one of the participant were laser focus in making her batik. The process of making bating takes a long time and several steps. The process not only produce great batik but also construct the participant to be persistent. While making batik, it seems that they have freedom and forget the fact that they are inmates living in the prison. Their batik requires more time, which is obvious if the batik are more expensive than other batik such as printed batik, and batik ikat.

3. Aesthetic

It is clear that making batik depict pure aesthetic. For the inmates, the process in making batik surely spark their aesthetic, in various aspect like color and design. The interesting motive batik will attract buyer, and it improve their confidence when wearing it. The inmates product various interesting motives and all of which are beautiful. There are inmates who depict nature, topeng malang, the amazing color composition. It is important character since, batik start to compete in fashion show.

4. Nationality

Batik has become the national identity of Indonesia. Therefore, as Indonesian citizen, wearing batik is way of appreciating and loving the country. It is clear that wearing batik and making batik is a form of us showing our nationality. The inmates were excited and happy creating the amazingly beautiful batik. Moreover, wearing batik is not only supporting the local industry but also promoting the Indonesian culture to the world.

5. Embracing the local culture.

Each region in Indonesia has their own local culture. Malang is famously known for its tarian topeng (masked dancing). In the process of making batik, the inmates are embracing their local culture by making a distinct mask motive and also the lotus flower, which was the identity of Malang City. The inmates surely expect that they will continue making batik after their released, and start to promote their batik with distinct motive as part of embracing local culture.

6. Entrepreneurship

The beautiful batik and distinct batik motive surely attract buyer, and considered as valuable possession. The batik made by the inmates surely spark their entrepreneurship. This is a great strat to make a new life once the inmates are released. By possessing a great entrepreneurship, they could attract the market by showing the positive change of inmates, while produce beautiful batik. The researcher positive that strating a businness in batik could transform into steady job for ex-inmates.

4. Conclusion and Suggestion

The results of the research is a form of elaboration of guidance in the process of making batik from planning, executing, and evaluating. The planning stage is generating concept, and contemplating the whole process, without any writing process. The executing stage consists of making motive/pattern, mencanting, coloring, bathe in waterglass solution, melorod, and finishing. Then the evaluating stage, evauate overall process and the result itself. The constructed character in the process of making batik are 1) Creativity, 2) Persistent, 3) Aesthetic, 4) Nationality 5) Embracing the local culture, and 6) Entrepreneurship.

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