

# BATIK TRAINING ON NURSING HOUSE 'WANITA UTAMA' SURAKARTA

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**Abstrak:** The purpose of this study is to be able to guide and direct the prostitutes (WTS) in Surakarta and it's surrounding environment on the nursing house "Wanita Utama" Surakarta who want to change profession to have the insight and skills of entrepreneurial attitudes and skills of batik. *Debriefing is done by providing counseling and training-related such as entrepreneurship training, providing knowledge about batik and batik business, as well as training with the kinds of batik: handmade writing batik, printed batik and combination batik.* The implication of this activity is the opening insight into the participants on the batik activities and can be seen from the enthusiasm of participants to propose on batik courses in other kinds such as batik dyeing. Most of the participants wanted a follow-up of these training efforts as well as assistance and for giving a confidence to be responsible for their future.

**Keywords:** counseling, training soft skills & hard skills, mentoring

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## Introduction

Although described as 'the world's oldest profession', prostitution is considered not as a legitimate employment or activities that could accepted by the public except by the customers of prostitution itself. The law enforcement arrest and punish the pimps and prostitution practices that disrupt public order, but they also sometimes protect and oversee the localization-official where thousands of young women working as prostitutes. The word prostitution itself is identical with the foreign word 'prostitution' in Greek and in Indonesia with the popular word 'Wanita Tuna Susila' ( WTS ) or PSK (commercial sex worker), which means the woman that surrender herself to many men in sexual relations with a particular payment. Perpetrators of prostitution at the moment is often referred to (WTS) or prostitutes.

According Siagian in Silaban (2009), there are about 22 rehab women in various regions in Indonesia that are only able to accommodate about 940 people from approximately 65,000 prostitutes over (the amount is not comparable) and the government only budgeted for Rp.416.793, - allocated to stay in the dormitory during 6-12 months.

Koentjoro (2004) in Silaban (2009), says there are some factors of women get into prostitution, among of them is the low moral standards, poverty, low family income, low education, and the desire to gain social status.

Meanwhile, Ali Akbar in Silaban H. (2009), express 6 factors why women become prostitute, they are:

1. Economic pressures. Because there are no jobs, it's forced them to live so they sell themselves by the easiest way.
2. Not satisfied with the recent position. Eventhough they've already have a job, but they can't afford to pay their high life style.

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3. Lower education.
4. Mental defect.
5. Because of the hurt, abandoned by her husband or after her boyfriend spotted abandoned.
6. Not satisfied with sexual life or hypersexual.

Social problems prostitutes increasingly become more complex, both from the causes and impacts, along with the change in values, social institutions, information flows, and the impact of a prolonged economic crisis.

Realizing the problems mentioned above, the Central Java Provincial Government in this case through the Social Welfare Department especially for the nursing woman in 'Wanita Utama' with the Social Work Profession foundation of social rehabilitation of former prostitutes so they can perform their social function and become a good member of society.

Nursing House 'Wanita Utama' Solo is the Technical Implementation Unit Department of Social Welfare, Central Java Province which is responsible for providing social services and rehabilitation that includes physical and behavioral development, skills training, soft skill and re socialization and further guidance for the WTS ( prostitute) to perform its social function properly and become a member of society normatively maintain.

The goal of rehabilitation is to:

1. The recovery of self-esteem, build confidence and responsibility towards the future of themselves and their families.
2. Maintain the way of live which can allows to carry out for normal social functions.
3. Have alternative employment that could formally accepted by the community.

## **Theoretical Framework**

### **Batik**

Batik is unique process in making traditional cloth, it needs patience and also willingness from preparing fabric, make a pattern, make the stuffing until finishing batik cloth.

Through a series of long process, is also known that is used relatively for a long time. That means the public when it has enough time to batik. That's why the activities of this batik was originally grown in paddy fields which society has a waiting period of harvest.

Visually, batik palace has a grip-specific standard that must be applied, both in the grip and the grip pattern making use of these motifs and a ritual ceremony to be held. Standard arises because the centralized system is applied to the fields of society need to establish centralized hierarchy. Parang Rusak Similar patterns which may only be used by the Prince or pattern intended to Truntum bridal couples.

Colors used in batik *keraton* limited to natural dyes has not been found since the synthesis of dyes at the time. If viewed through the natural cosmology of Java, the application of colors like black, red or brown also refers to the standard rules and regulations. Overall governance rules aimed to alignment and harmonization. Alignment and harmonization itself is a major goal of society tradition in the creation of works of art, which in this case is batik. Furthermore, the creation is not classified in a separate art activity, but as a part of everyday life. In this case the art was not secular as well as concept art in Modern Society.

### **Classical Batik Motif Symbolism in Surakarta**

People often confuse the term of symbols and symbolism. This is due both translated by the same term that is "symbol". The symbol is a visual form as a direct description result from the artist on the basis of ideas feeling most in life. Thus what is contained in the symbol represents the values that reflect the artist's feeling of life. Because the symbol is a direct description result of ideas, of course in which there is heterogeneous blend between the spontaneous and in-disclosed by the soul. The combination of course not only be fostered by a ratio of but also by the entire life of the deepest feeling and manifestations spontaneously or with in other words expressive. In the field of art, it means symbol in the artwork (Langer, 1962).

Stephane Mallarme said the symbolism as the art objects that evoke something in the process bit by bit, so that something can be expressed in the form of art. Something object said to be "little by little" give an objective purpose that there is a correlation, namely between the imagination of artists with the atmosphere associated with it, so the symbolism can be interpreted as an art to express ideas and emotions which the artist based on the experience settles into a work (Chadwick, Ch., 1971).

A.N. Whitehead in his book 'Symbolism' says that the human mind is functioning symbolically when some components of his experiences using awareness, confidence, sense of description of other components of the experience. Malicious component preceding is a "symbol", is the component which then form the meaning of the symbol. Organic functioning which causes the transition from symbol to meaning is called "reference" (1928:9).

According to Erwin Goodenough at length in his study that defines that symbol is a pattern of work or whatever reason, who works in humans as well as influential to human beings, beyond the more recognition of what is presented literally in the form he was given. Furthermore, he's distinguishes between languages that are denotative, that is exactly scientific, literal, while the language is connotative, that is associated, not exactly right, and allows various interpretations. Thus, according to Erwin Good Enough symbols included in this second category. Symbols have meaning re-joining and resources together to move our own strength. In short, the intellectual references that are not only acceptable, even the power of the symbol is more emotive in man, so stimulating to action and considered an essential trait in society (1953:28).

Symbolism is the symbols that are used both in the field of art as well as others, especially to give a special mark on the body or with suggests through sensual images of these objects are not visible to the senses. As an example of using classical batik cloth by someone who is glorified, to show quality, power or rank.

Classical batik art work in the clothing load and meet the above elements, because it was created in quality unity, strength and the degree at that time as objects of art to legitimize the position and existence of the kingdom as a lord (Soedarmono,1990). Every creation of the classic batik motifs in the beginning is always created with the meaning of symbolism in the philosophy of Java. And the purpose of business creation at that time also to provide welfare, peace, dignity and glory, and gave the sign for the wearer's social status in society. Meaning according to Umberto Eco is a vehicle which is a sign of cultural unit that was exhibited by the media another sign of relationships between objects are referenced. (Masinambow, *et al.*, 2001).

The existence of classical batik motifs in the community Surakarta palace became one of the elements that support good ceremony, whether for spiritual or social activity-even. The function of classical batik cloth batik motif as part of the livelihood of the family sphere is used in the form of marking of an event or a vehicle for social

communication that are willing-even spiritual. (Eric, 1983). This functional linkage that will give a direction to look about the "meaning" or "significance".

Based on the ideas of Levi-Strauss in scrutinizing the mythology, which is a medium to observe or magnifying glass or reflector that allows for a closer to understanding the behavior of intelligence activities of the entire network or system of rules and directions of fundamental and universal. The virtues in the process of all that concrete material is taken from reality and myth remains of other mediums.(Cremers,1997).

The thoughts are included in the relation in the creative process of classical artists, including the creation of shadow puppet prototype. This caused a process of creating a work of classical art in general is not supported by a framework of technical knowledge and choreography, but is mostly done by a wild idea to artists in performing arts with the creative process is not realized. Subconscious mind or do not realize this was going to form a construction that can reveal its structural relationship.

Further explained that the thought of Levi-Strauss said these mystical thinkers (in this case including the artists) will use idiom or any concrete material, empirical, perceptual as the perception of the nature of dark light, white and black are and so on. The entire problems are considered on the basis of integrity to understand the various ideas that were abstract properties, namely concerning the relations of nature and culture as well as the existence of other problems. (Ahimsa, 2001).

The empirical data and concrete material and conventional perception that nature can also be understood through a signs. Then from all the raw materials of concrete are arranged and shaped in the context of the sign from its object, namely the classic batik motifs. Thus the relations of the construction to form a structure, pattern, or framework in understanding the problem, so it can reflect the universal conditions of the process of thinking that is not consciously or subconsciously.

Based on the construction like these, namely the form of structures, patterns, design is a method to enable assessment in analyzing the meaning and the meaning or symbolism in classical batik pattern applied in customary fashion in Surakarta.

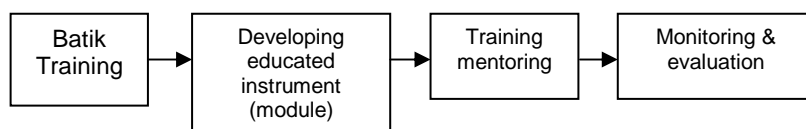
Procedures of this kind of work that shows an inductive thinking process using the approach in the process of thinking that is comprehensive and complex. This means that in understanding the object is not only done by observing the organic elements in the system of relations between the material elements, but also consider aspects of treating the remaining outside the context and have a relationship significant and relevant in relation to the presence of signs in the form of classical batik symbolism motives in the customary fashion in Surakarta.

## **Prostitutions**

Although described as 'the world's oldest profession', prostitution is considered not as a legitimate employment or activities that could accepted by the public except by the customers of prostitution itself. The law enforcement arrest and punish the pimps and prostitution practices that disrupt public order, but they also sometimes protect and oversee the localization-official where thousands of young women working as prostitutes. The word prostitution itself is identical with the foreign word 'prostitution' in Greek and in Indonesia with the popular word 'prostitution', which means the surrender of a woman to many men in sexual relations with a particular payment. Perpetrators of prostitution at the moment is often referred to prostitutes (WTS) or prostitutes, or in terms now known as the CSWs (commercial sex workers).

## Research Method

### Research Model



### Data and Sample

The target in this program are all prostitutes who are in rehabilitation at Nursing House for Women 'Wanita Utama' Surakarta were 62 members. Materials and specific tools used in this program include:

Batik training with the equipment: 1). HVS Paper, 2). Ballpoint, 3). Colored markers, 4). Manila paper, 5). Pencils 2B, 6). Sharpener, 7). Eraser.

Batik training activities, with the equipment used:

1. 120 m. batik cloth
2. Malam batik (klowong, walls, and parapin) 45 kg.
3. Batik canting various sizes: 120 pieces
4. Body-color dye: @ 6 sets
5. Kenceng: 3 pieces.
6. Small stove: 3 pieces
7. Big stove: 15 pieces
8. Gawangan batik: 10 pieces
9. Batik dyes of various colors of dye naptol and rhemazol: 3 kg.
10. Rubber gloves: 6 sets/ pairs
11. Rubber shoes: 6 sets/ pairs

### Activities

While the sequence of the training program and how to use batik equipment are:

1. Giving a lecture on the history of batik, batik use among the palace, batik motif among regions in Central Java.
2. Giving a lecture on the art of batik and coloration to the workshop participants.
3. Training manufacture of various motif pattern design on the paper pattern to participants.
4. Training design manufacture various batik pattern on white cloth small size (handkerchief) to participants
5. Mordan process in the material/ mori (white cloth) batik in order to open the pores of the fabric to absorb color better.
6. Pattern design motif on a white cloth large size by the participants.
7. The process of making batik on fabric and seal small
8. The process of making batik on fabric widths
9. The process of making / mixing the color on the cloth
10. The process of coloring with dye batik
11. Evaluation of results of activities have been conducted participant

### Methodology

In Class Learning Methods & Outing:

- In class, Giving lectures about entrepreneurship and alternative business / entrepreneurship and on on the history of batik and knowledge of batik.
- Out class, Provision of training and practice to make batik in the form of batik and batik products and long cloth, handkerchief.

## Result

### Respondent Description:

From table 1 it appears that most participants are between 30-34 years as many as 15 participants or 24 percent. While the number of participants that is at least as many as 5 people or 8 percent, comes from the general group of 15-19 years.

Table 1. Respondent Characteristic by Ages

NO	AGES	AMOUNT	PERCENTAGE
1	15-19	5	8
2	20-24	8	13
3	25-29	10	16
4	30-34	15	24
5	35-39	10	16
6	40-44	8	13
7	45-49	6	10
	TOTAL	62	100

Source: Raw Data Arrange, 2010

From table 2 can be seen from the area most participants were from the area / city of Semarang as many as 22 participants or as many as 36 percent. While the number of participants who come from regions at least Rembang, Kediri, Tulungagung, Magelang and Klaten, each as much as one person or by 2 percent. View from the scope of the regional , it's spread to the East Java region from Tulungagung, Kediri and from Malang.

Table 2. Respondent Characteristic by Address

NO	ADDRESS	AMOUNT	PERCENTAGE
1	Demak	5	8
2	Sragen	4	7
3	Tegal	4	7
4	Tulungagung	1	2
5	Kendal	2	2
6	Kediri	1	2
7	Malang	2	2
8	Semarang	22	36
9	Rembang	1	2
10	Purwodadi	3	5
11	Karanganyar	2	5
12	Boyolali	2	2
13	Solo	7	11
14	Wonogiri	3	5
15	Magelang	1	2
16	Klaten	1	2
	TOTAL	62	100

Source: Raw Data Arrange, 2010

Results of the observation process in the classroom, participants showed enthusiasm in learning science lectures on entrepreneurship and batik. It appears from the responses of participants who are very responsive to the material presented. Many of the questions submitted by participants. Only a few participants are passive. Among the participants there are some who try to realize the behavior, such as drawing on paper or white board about the business plan and try to draw a batik design.

Results outside of the classroom observation, the participants were very actively engaged / applied in the form of behavior by trying to solve the problems of the case as a group, nor in any other form of action in accordance with the materials provided. The weakness of most of the participants were at the time of preparing business plan,

especially in preparing the financial statements. Most participants are less able in the making of financial reports and means of marketing.

In practice there are several participants that batik has the talent to draw / batik good on paper and batik on white cloth. In addition there are many who ask for a guide to direct the picture as well as batik making process undertaken by the participants. Although much remains to be batik beginner, but they seem keen to do his job. Many participants asked for additional material that has been given to make their own outside the hours of training.

Evaluation of training, most participants have a high motivation to engage in all activities, and show a high desire to be good and true batik. Even some participants who have been able to make batik with a good picture, trying to teach other participants and help the other participants. A lot of feedback delivered by almost all participants during the training are a high response and motivation of participants and also the high cooperation among participants.

In the practice of making batik products, most participants showed activity diligently batik, although many are asking direction from the guides. There is an attempt to make their orders, but the suggestion from the guide only direct line with the concept held by the participants. So that the resulting product looks very varied, arising from the creation of each participant.

Most of the participants to complete the target either in the form of batik handkerchiefs products as well as in length of fabric products / jarik.

## **Closing**

### **Conclusion**

- a. Most of the participants aged between 30-34 years and most come from the city of Semarang. Neither age nor the participants were very diverse origin.
- b. Participants have a high motivation to engage in training activities batik.
- c. Participants have a high fighting spirit and to complete the task, even seem interested in the material provided.
- d. Participants can collaborate with other participants, although they have a background of varied age and region.
- e. There are those who try to help other participants who need assistance, it appears the nature of leadership has penetrated the participants themselves.

### **Limitation**

- a. Participants who were in the age group, destination, and origin of a very diverse area is a constraint in providing training. Because it would be difficult to provide motivation for students who have very different orientations as well.
- b. The number of participants who have relatively high mobility to do with the program guidance of institute 'Woman President'. Before the training is complete there are participants who are able to return home. Similarly, when training is already running in the middle, there are new participants who join the training. This makes it difficult for the guides to align perception and materials for participant.

### **Implication**

Based on the conclusions from the findings above, it can be given the suggestions or recommendations as follows:

- a. Participants must follow the training from start to finish for ease of orientation training.

- b. Participants who have time to return home in order to complete the training program first, then allowed to leave nursing programe.
- c. Product training results can be further developed in the next program in accordance with the input and suggestions on the nursing management and from results of field surveys.
- d. Made batik enterprise networking in recruiting for participants who already have skills batik for a new job alternatives.

### **Direction for Future Research**

A few things to note for future research include: should give more training alternatives for more detailed and varied, according to the needs of participants in nursing woman 'Wanita Utama', among other upgrades in addition to the physical is non-physical. Examples spiritual education and motivation to develop / develop themselves.

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