The Inspiration of Singasari’s Statues as the Basic Design of Malang Batik, Indonesia

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Abstract. The remains of the glory of the Singasari Kingdom can be seen on the statues of Singasari Temple located in Singasari Malang, East Java, Indonesia. The Relief of Singasari’s statues have high quality ornament of art, especially the Batik motifs of traditional clothes or ‘sarong’ on the statues. This study aims to analyze the variety of Batik motifs and temple’s ornament from the statues of royal heritage Singasari. This study uses Qualitative Approach combined with iconography, etnoarcheology and library research. It focuses on the multi statues at Singasari’s temple areas, such as Siwa and Parwati statues, Ganecha, Prajnaparamita, Sudanakumara, Brekuti and Hayagriva statues. The finding shows that there are twelve Singasari’s statues wearing ‘kawung’ and ‘jamprang’ as traditional batik motifs. Since the era of Singasari, those Batik motifs appeared to have high quality and complicated ornament. It can be identified from the shape of the motifs on the statues’ clothes. At that time, the classical ornament art with unique styles from Central Java and Bali Hindu-Buddhist gained popularity. In conclusion, the ornaments of art from the statues of royal heritage Singasari are adopted for the basic design of Malang Batik as the reflection of the Indonesian cultural wealth.

Keywords: inspiration, Singasari’s statues, Malang batik.

INTRODUCTION

Batik, an artwork of Indonesian culture, becomes more popular in the globalization era. It is commonly known as the cultural heritage of the nation. Thus, it should be preserved by the Indonesian citizen, especially the young generation, and kept from extinction.

According to Geertz [1], Batik is one of the complex elements of a ‘fine art’: along with dancing, music, theatre, and recital (“tembang”). As one of the gorgeous crafts, Batik decoration has various patterns, colours and ornaments.

Behind its combination of motif, pattern and ornament, Batik has a special message and hope that the creator wishes to deliver. Batik motif has a philosophical meaning where local values are ingrained [2].

Batik art is also influenced by the advancement of technology. In the past, all Batik products were handmade, or commonly known as “Batik Tulis”, painted using traditional tool “canting” until the beginning of the 20th century [3]. In the beginning of 1920, printed Batik (Batik Cap) was introduced, where Batik motif was printed using the printing machine.

Nowadays, each region produces Batik handicraft product in order to preserve the culture of Batik Art, which mostly have flora and fauna patterns. The varieties of decorative ornament and pattern in Batik cloths in each region has a different philosophical meaning, both in the design and color [4].

Malang is one of the regions that actively participates in developing Batik crafts by displaying the unique characteristic of Batik, which is expected to be different from Batik products of other regions.

Previous studies of the batik motifs mostly focused on the classical decoration from the architecture of classical (Hindu-Buddhist) ornaments, especially the statues of Singasari Kingdom as the basic design to be developed based on the taste of recent philosophy [5].

However, it is unclear which basic design of Batik used in Malang Batik. It may be because the time span is relatively long, from the 4th century to 15th century AD.

Based on the background of the study, this statement of problem is formulated, “What kind of motif decoration pattern of Batik was found at Statues of Singasari era?” Furthermore, this study aims to find out the variety of Batik motifs based on the decorative pattern of the statues and the ornament of Singasari’s relic in Malang area.

METHOD

This is qualitative research focusing on the statues at Singasari’s temple areas, such as Siwa and Parwati statues. Other statues are also included, such as Ganecha statue located in Karangkates Dam area, South of Malang; Prajnaparamita, Sudanakumara, Brekuti and Hayagriva statues in Jakarta National Museum; Brahma Statue is in the Hall Rescue of Antiquities in Malang, and some other statues stored abroad (Netherland). The data sources of etnoarcheologist are collected from the field observation and interview with Batik crafters in the Malang regions.
The data were collected through field research by combining various methods, including survey, in-depth interview, and observation. Field observations are carried out to obtain data on Batik motifs based on decorative motifs from the statues of the Singasari era and ornamentation of temples around Malang [6].

RESULT AND DISCUSSION

A. Basic Design of Malang Batik Crafters

Druju Batik is one of the Modern Batik patterns in Malang. These motifs were taken from the neighborhood area where the craftsmen lived. Druju Village (Malang Regency) is a limestone mountainous area closed to the sea, so that the soil conditions affect the types of plantation that grow on it.

On the other hand, Batu Batik has the motifs of apples and vegetables, which are the main product or the icon of Batu City. To beautify the pattern, it is often decorated with the motif of ‘Chicken Bekisar’ (chicken rooster) as the icon of East Java fauna or a veris wheel as the city icon located in the heart of Batu City, East Java, Indonesia.

Another Batik design is Singosari Batik or Batik Gandring. This Batik does not have a special design, and the pattern is usually flexible following the taste of the customers. This Batik only has the characteristic of the temple image, as well as the statues of Dwarapala and Ken Dedes. The three images are the archaeological icon in Singasari, East Java, Indonesia.

The next batik is Celaket Batik from Klojen Sub-district, Malang City, which has special characteristics of flower motifs and bright colors. Flower motifs were chosen because Malang is famous for its colorful flowers. Malangan Batik is another Batik with a distinctive style of Malang, which was created by Malang PKK (the family welfare movement) Team through a contest. This Batik consists of three components, namely basic components, basic motifs, and ornamental motifs. The basic component comes from the motif of Badut temple, one of the Kanjuruhan royal heritages. The second component is the main motif displaying a picture of a monument flanked by lions, while the ornamental motif shows flower tendrils to depict Malang as a city of flowers.

Batik crafters chose the motifs based on different aspects: 1) Natural objects (Fauna/Flora) in the surrounding area; 2) The existence of important natural events; 3) Development of the existing motifs but with individual meanings; 4) Strong and sharp color, which tends to show East Java style.

It seemed that Batik crafters in Malang have not found the regional characteristics that can be used as an icon of Malang Batik. It was because the Batik crafters have their own regional characteristics, that does not necessarily represent the whole Malang area.

B. Batik Motif on the Statues of Singasari Kingdom

The period of Singasari Kingdom was the time when a Hindu Buddhist kingdom came to occupy Malang region around 13th century AD. The cultural product of the Singasari Kingdom can be seen as a high quality art [8], which shows in the ornamentation and architecture. As the ornaments relics of Singasari, not all the statues’ cloths have unique pattern. Some of them wore folded plain cloths, while some others were dressed in an unfolded plain cloths. The twelve statues were found to wear Batik motifs, as follows:

1. Name of Statue: Siwa (Representation of Anusapati King in Kidal temple)
   Material and Size: Andesite Stone and 1.23 m (height)
   Originated: Temple of Kidal (now at the Royal Tropical Institute Amsterdam).
   Description: The depiction of a statue wearing the bottom covering cloth from the stomach to the ankles. The cloth pattern is square shaped motif with diagonal line inside, which is cut in the middle by a small rhombus. On a diagonal line drawn Swastika symbol vaguely.

   Picture 1. The Statue of Siwa

   Picture 2. Cloth pattern of Swastika Motif

2. Name of Statue: Durga Mahisasuramardini
   Material and Size: Andesite stone and 1.57 m (height)
   Origin: Singasari Temple (now in Leiden Museum)
   Description: The upper part of the statue (chest) wears a vest-like cloth, and a double bottom cloth. The vest motif is ‘jlamprang’, alternated by sun-wheels and padma. There are flowers filling the circumference line. While the lower cloth is worn, the outer cloth is ‘jlamprang’ motif with the sun-wheel filling, while the inner cloth has ‘rhombus’ pattern with the flower

   Picture 3. Cloth pattern of Swastika Motif
extract pattern. Thus the motif cloth worn by the Durga Mahisasuramardini statue has three shapes.

Picture 3. The Statue of Durga Mahisasuramardini

3. Name of Statue: Ganesya (Singasari Temple)
   Material and Size: Andesite stone and 1.54 m (height)
   Origin: Singasari Temple (now in Leiden Museum)
   Description: Wearing a sarong with a ‘head’ motif or ‘human skull’ which is bounded by lotus tendrils that form spear eyes facing each other.

Picture 7. The Statue of Ganesya

Picture 4. Cloth Pattern: Alternated Jamprang

Picture 8. Cloth Pattern: ‘Head ‘ Motif with trendils

4. Name of Statue: Mahakala
   Material and Size: Andesite stone and 1.70 m (height)
   Origin: Singasari Temple (now in Leiden Museum)
   Description: Wearing a sarong with ‘kawung’ motif, the middle part has a rigid line, so the ‘kawung’ pattern is clearly split. The middle part of ‘kawung’ motif is filled with rhombic geometric fillings and crescent rounds, which are placed as if representing the centre of the compass.

Picture 5. Cloth Pattern: Wheel-sun Jamprang


Picture 9. The Statue of Mahakala
5. **Name of Statue: Nandiswara**  
Material and Size: Andesite stone and 1.74 m (height)  
Origin: Singasari Temple (now in Leiden Museum)  
Description: Wearing a sarong with 'kawung' motif filled with *lotus tendrils* that form a diagonal rectangle whose edges point to the center of the compass.

![Picture 11. The Statue of Nandiswara](image)

![Picture 12. Cloth Pattern: Kawung Motif with geometric filling](image)

6. **Name of Statue: Mandala Parwati**  
Material and Size: Andesite stone and 2.15 m (height)  
Origin: Singasari Temple (now in Singasari Temple yard)  
Description: Wearing a sarong 'Jlamprang' motif with 'vjalaka' filling motif, which is a lion transported with a horse. Circles are bordered by *lotus tendrils* that form spear eyes whose edges are facing the center of the compass.

![Picture 13. The Statue of Mandala Parwati](image)

![Picture 14. Cloth Pattern: Jlamprang Motif with lion filling](image)

7. **Name of Statue: Brahma**  
Material and Size: Andesite stone and 1.59 m (height)  
Origin: Singasari (now in Antique Hall of Malang)  
Description: Wearing a sarong 'kawung' motif with *lotus tendrils* filling that covered the outer shape of 'kawung' motif.

![Picture 15. The Statue of Brahma](image)
8. Name of Statue: Ganesya (Karangkates Dam Area)
Material and Size: Andesite stone and 1.64 m (height) non-pedestal
Origin: Karangkates Dam Area (Malang Regency)
Description: Wearing a sarong with ‘head’ motif or “human skull” bounded by lotus tendrils that form spear eyes facing each other.

9. Name of Statue: Ganesya (Jimbe Blitar Archeological, East Java)
Material and Size: Andesite stone and 1.50 m (height)
Origin: Jimbe Blitar Archeological (now in Baratuliskriya Blitar)
Description: Wearing a sarong with ‘double-line kawung’ motif, filled with lotus tendrils motifs that form crosses with the edges facing the center of the compass.

10. Name of Statue: Siwa (Singasari Temples)
Material and Size: Andesite stone and 60 cm (height)
Origin: Singasari Temples (now in Singasari Temples)
Description: Wearing a sarong with ‘kawung’ motif, filled with lotus flower and the filling shape is geometric lotus tendrils.
11. Name of Statue: Brekuti  
Material and Size: Andesite stone and 1.38 m (height)  
Origin: Jago Temple (now in National Museum Jakarta)  
Description: Wearing a sarong with 'kawung geometric' motif filled with geometric patterns.

Picture 22. Cloth Pattern: Kawung motif filled with lotus trendil

12. Name of Statue: Prajnaparamita  
Material and Size: Andesite stone and 1.26 m (height)  
Origin: Singasari Temples (now in Leiden Museum).  
Description: Wearing a sarong 'jamprang' motif with trendils that form the sun/chakra wheel. The outer circle is lotus trendils that form the direction of the Astadikpalaka (eight compass).

Picture 23. The Statue of Brekuti

Picture 24. Cloth Pattern: Geometric Kawung motif

Picture 25. The Statue of Prajnaparamita

Picture 26. Cloth Pattern: Jamprang filled with the sun/chakra wheel motif

There is no difference between the classifications of the statues’ character with the cloth motif. In other words, the characters of 'Ugra' (wild or fierce) and ‘Santa’ (calm) do not affect the motif worn by the statues. The differences are found in the classification of motif and gender. The masculine sex mostly wear cloth of 'Kawung' motif, while feminine sex mostly wear cloth of 'Jamprang' motif.

Special attentions are needed for the Ganesya statues in Singasari temple and Karangkates Dam Area, East Java. Both are 'Ugra' characters which are indicated by the 'Ugra' motif as well, namely the ornament of 'head' or ‘human skull ’. It may be expressed the underlying religion 'Tantra'.

C. Batik Motif of the Statues of Singasari Era as the Basic Design of Malang Batik

Since the era of Singasari, those Batik motifs have appeared to have a high quality and complicated ornament. It can be identified from the shape of the motifs written on the statues’ cloths. At that time, classical ornament art with unique style from Central Java and Bali Hindu-Buddhist were very popular.  

Each area creates its own characteristics based on the local creativity. Therefore, it has inspired Malang to have its own characteristics of Batik motifs since 13th century
The development of Batik has shifted to the centers of the new Islamic Mataram Kingdom in Central Java region. Since there is no fundamental convention among the Batik crafters about the potential of their region, until now Batik design in Malang area adopts the ornaments and style from the past.

The Batik motifs found in Singasari’s statues can be used as the basic guide for developing Batik motifs in Malang. Therefore, some of the Batik motifs that have potential to be developed from the Singasari Motifs are Jlamprang and Kawung, which have special characteristics, such as a) firmly lines, b) gentle but strong tendrils, c) lumpy geometry, d) ‘life tree’ of ‘Parijata’ pattern, and e) lotus hump.

These motives do not necessarily appear repeatedly, but the characteristics can be used as a reference or icon of the Malang Batik.

CONCLUSION

In conclusion, the Batik ornamental pattern of Malang regions have their own characteristics and philosophy, namely (1) Druju Batik from Druju Village, Malang Regency, with characteristics and philosophy based on the limestone and coastal mountainous areas; (2) Batu City Batik at Batu, Malang with characteristic and philosophy of the agrotourism products; (3) Singasari Batik at Singsosari Sub-district, Malang Regency, with characteristics and philosophy of the past architecture pride (statues and temples); (4) Celaket Batik, Sub-district Klojen, Malang City with characteristics and philosophy of the Dutch Colonial Era as the City of Flower; 5) Batik of PKK team with characteristics and philosophy of the past architecture ornament pride and contemporary building of Malang City.

Not all the cloths of Singasari statues have motif. Some are folded plain, while others are unfolded plain cloths. There are 12 statues wearing Batik cloth motif of Singasari kingdom, namely Siwa Mahadewa statue at Kidul Temple, Sub-district Tumpang, Malang Regency, and the statues of Durga Mahisasuramardini, Ganesya, Mahakala, Nandiswara, Parwati, Brahma, Ganesya Bara and Prajnaparamita located at Singasari temple. Other statue is Ganesya in Karangkates and Brekuti statue located at Jago temple, Malang Regency, Indonesia.

REFERENCES