

# The Inspiration of Singasari's Statues as the Basic Design of Malang *Batik*, Indonesia

Amanah Agustin

 Institute of Teacher Training Budi Utomo Malang  
[amanah\\_budiutomo@yahoo.com](mailto:amanah_budiutomo@yahoo.com)

Yulita Pujiharti

Institute of Teacher Training Budi Utomo Malang

Nurcholis Sunuyeko

 Institute of Teacher Training  
 Budi Utomo Malang

Suhartatik

 Institute of Teacher Training  
 Budi Utomo Malang

Loesita Sari

 Institute of Teacher Training  
 Budi Utomo Malang

**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 'jlamprang' 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 20<sup>th</sup> 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 4<sup>th</sup> century to 15<sup>th</sup> 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 Karangates 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 *Singasari 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 [7].

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 13<sup>rd</sup> 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:

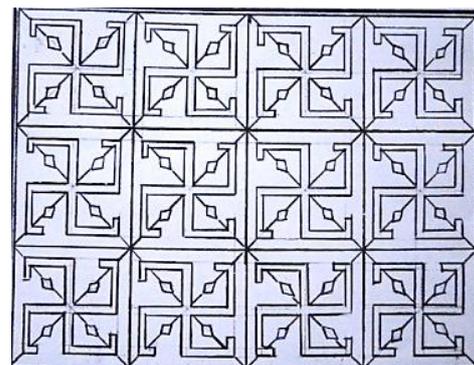
1. Name of Statue: *Siwa* (Representation of *Anusapati King in Kidal temple*)

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*



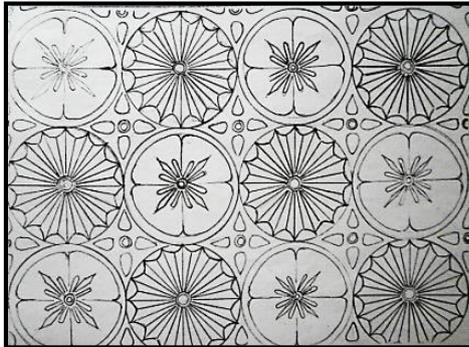
Picture 2. Cloth pattern of *Swastika Motif*

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

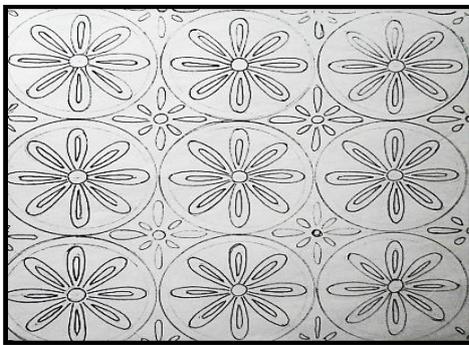
extract pattern. Thus the motif cloth worn by the *Durga Mahisasuramardini* statue has three shapes.



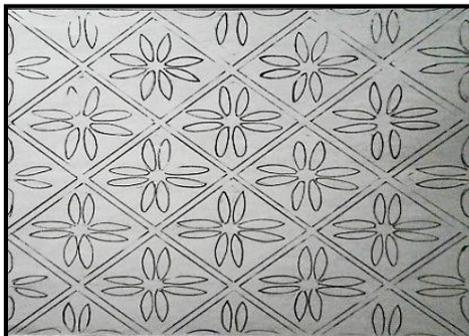
Picture 3. The Statue of *Durga Mahisasuramardini*



Picture 4. Cloth Pattern: Alternated *Jlamprang*



Picture 5. Cloth Pattern: Wheel-sun *Jlamprang*

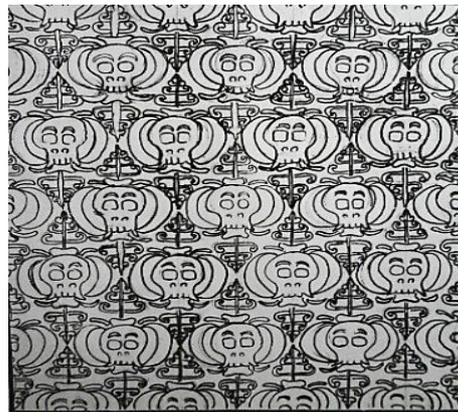


Picture 6. Cloth Pattern: 'Rhombus shape' with flower extract filling.

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*

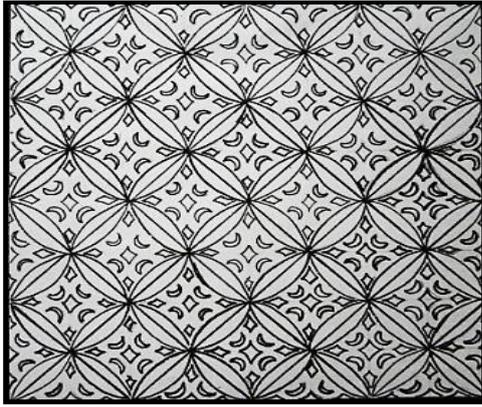


Picture 8. Cloth Pattern: 'Head' Motif with tendrils

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 9. The Statue of *Mahakala*



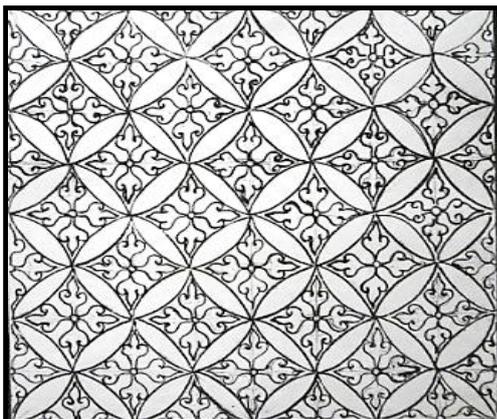
Picture 10. Cloth Pattern : *Kawung* Motif with geometric filling

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 centre of the compass.



Picture 11. The Statue of *Nandiswara*



Picture 12. Cloth Pattern: *Kawung* Motif with lotus tendrils

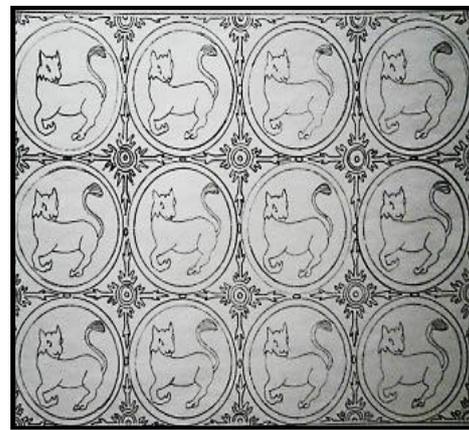
6. Name of Statue: *Mandala Parwati*

Material and Size: Andesite stone and 2.15 m (height with *yni-shaped pedestal*)  
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*



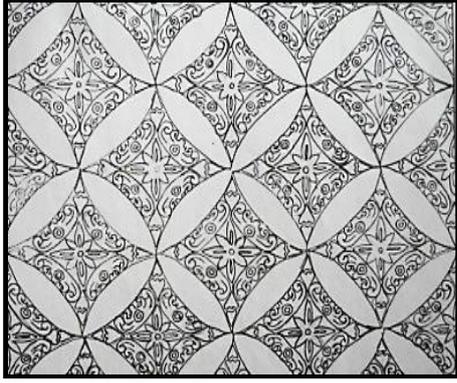
Picture 14. Cloth Pattern: *Jlamprang* Motif with lion filling

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*

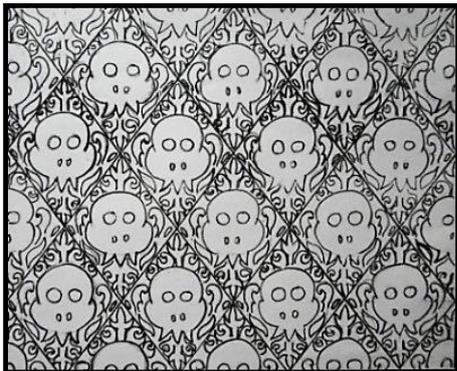


Picture 16. Cloth Pattern: *Kawung* Motif with *lotus tendrils*

8. Name of Statue: *Ganesya* (Karangkates Dam Area)  
 Material and Size: Andesit 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.



Picture 17. The Statue of *Ganesya* in Karangkates Dam Area



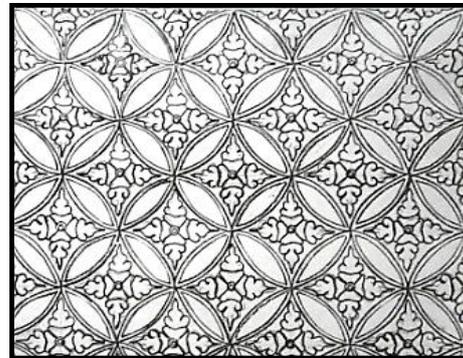
Picture 18. Cloth Pattern: 'Head' motif with *tendrils*

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 Bara-Tuliskriya 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.



Picture 19. The Statue of *Ganesya* in Blitar

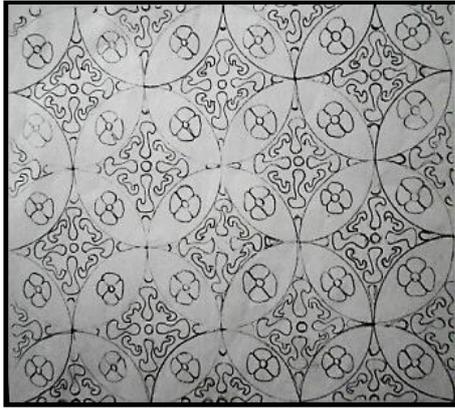


Picture 20. Cloth Pattern: *Double-line Kawung* motif with *tendrils filling*

10. Nama of Statue: *Siwa* (Singasari Temples)  
 Material and Size: Andesit 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.



Picture 21. The Statue of *Siwa*

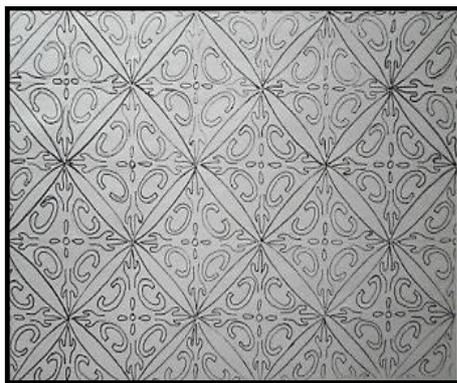


Picture 22. Cloth Pattern: *Kawung* motif filled with *lotus tendril*

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 23. The Statue of *Brekuti*



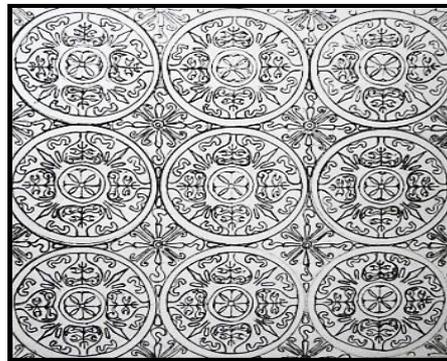
Picture 24. Cloth Pattern: *Geometric Kawung* motif

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 '*jlamprang*' motif with *tendrils* that form the *sun/chakra wheel*. The outer circle is *lotus tendrils* that form the direction of the *Astadikpalaka* (eight compass).



Picture 25. The Statue of *Prajnaparamita*



Picture 26. Cloth Pattern: *Jlamprang* 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 '*Jlamprang*' motif.

Special attentions are needed for the *Ganesya* statues in Singasari temple and Karangates 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 13<sup>rd</sup> century

AD. 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 be 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 does 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 Singasari 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 *Kidal* 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 Karangates and *Brekuti* statue located at *Jago* temple, Malang Regency, Indonesia.

### REFERENCES

- [1] Geertz, Clifford. *Abangan, Santri, Priyayi dalam Masyarakat Jawa*. Terjemahan Aswab Mahasin. Jakarta: Pustaka Jaya. 1981
- [2] Ari Wulandari. *Batik Nusantara, Makna Filosofis, Cara Pembuatan dan Industri Batik*, Yogyakarta: CV Andi Offset. 2011
- [3] Susanto, Sewan. *Seni Kerajinan Batik Indonesia*. Yogyakarta: Balai Penelitian *Batik* dan Kerajinan, Lembaga Penelitian dan Pendidikan Industry, Departemen Perindustrian RI. 1980
- [4] Kuswadji. *Mengenal Seni Batik di Yogyakarta*. Yogyakarta: Proyek Pengembangan Permuseuman Yogyakarta 1981
- [5] Suwardono. *Identifikasi Ken Dedes dalam Arca Perwujudan sebagai Dewi Prajnaparamita: Tinjauan Filsafat Religi dan Ikonografi*. Balai Arkeologi Yogyakarta. Jurnal Berkala Arkeologi Tahun XXVIII Edisi No.1/ Mei 2007. 2007
- [6] Sugiyono. *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta. 2015
- [7] Suwardono, *Kepurbakalaan di Kota Malang*. Malang : Dinas kebudayaan dan Pariwisata Kota Malang. 2011
- [8] Riyanto dkk. *Katalog Batik Indonesia*. Yogyakarta: Balai Besar Penelitian dan Pengembangan Industri Kerajinan dan *Batik*. 1997