

DWARAPALA IN SINGOSARI TEMPLE'S RELIEF AS IDEA FOR CREATING MALANGAN BATIK MOTIF

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Abstract

Batik as a national creation that contains noble culture values of *Nusantara* is interesting to become the focus of the research. Most of the batik designers in Malang still cannot fully explore and present their artwork to be origin batik from Malang (regional uniqueness). The creation that has the potency to be explored into batik motif is statue artifact of *Dwarapala*. In Malang Regency, *Dwarapala* statue decorates the main gate that is placed in parallel in pairs. The pairs of *Dwarapala* statue is one of the artefact that is considered in good condition, physically complete and details of shape; and it becomes the biggest *Dwarapala* statue in Indonesia. The existence of *Dwarapala* character that only erected in Singosari Temple in Malang Regency, become interesting to be studied further, in this case the researcher try to find out how to visualized the character of *Dwarapala* in the design of batik motif typical of Malang. The method of the research used the creation of fine arts that covered (1) finding the idea; (2) to perfect, develop and establish the first idea; (3) visualized it in media. The result of the study found that *Dwarapala* character on Singosari Temple some ornaments can be used in the batik motif without omitting the meaning and philosophy. *Dwarapala* character symbolization become the main key to the creation process of batik motif, beside the supporting ornaments. The design creation of batik motif based on *Dwarapala* Statue on Singosari Temple, become one of the invention in purpose of in-cultural realization.

INTRODUCTION

Batik as a national creation that contains noble culture values of Nusantara. Batik is acknowledged by UNESCO on 30th of September 2009 as Indonesia original artwork. The less developed batik industry, especially in Malang, is caused by some factors, they are the less attractive design, the dominating technology is still using the traditional technology, and the less organized supporting institution.

The design problem (batik motif) become the focus of this research, because most of the batik designer in Malang is still not able to explore and present the artwork to be the origin (regional uniqueness), therefore it need to be strengthen and given new alternative design that lead to the local wisdom, so the batik that is produced will be well appreciated by the society later.

Artwork object that is potential to be explored into batik motif is the statue of the

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temple which generally has ornaments or decoration that is identified by the statue and relief that maybe has been erected for not only just aesthetic. Stone statue in a temple becomes representation of gods or the figure of protector, caretaker, life giver, etc., whereas the general relief represents some stories that is popular in that past time that match the religious teachings.

The statue of the temple is considered as three-dimensional artwork that is resembled the figure of god, animal and human. Statue can be erect by chisel and carving techniques because the media used andesite. The temple statue is different with any other sculpture in general because the purpose of the creation. Sculpture is an artwork that is meant to show the aesthetic, while temple statue is erected for religious media to worship gods. In Indonesia, there are three kind of statue, they are, Hinduism statue, Buddhist statue and Christian statue. In Islam, there are no statues, because the teachings are forbidden to worship inanimate objects. Status not always discovered near a temple, because it can be possible that the statue is not in the temple area. (Susanto, 2011:29-30).

In Indonesian temple, Dwarapala Statue usually place in the main gate to an area near the temple. The name Dwarapala comes from Sanskrit that has the meaning of gate caretaker or gate guard. It is suitable to the function, because the function of Dwarapala Statue is that it still used as a symbol of gate caretaker or gate guard in the past. Furthermore, the Dwarapala Statue is meant to become a repellent media from darkness danger to the sacred place.

In some area of temple in East Java especially in Malang Regency, it has been found Dwarapala Statue in the main gate entrance that is placed in parallel in pairs only be found in Singosari temple are. The pairs of Dwarapala in Singosari Temple is considered to be good artifact, physically complete and details, also the biggest Dwarapala in Indonesia. The location of the

pairs of Dwarapala is on the west side of Singosari Temple in the distant for at least 400 meters. In a glance, those statues looks the same, so they can be called as "the twin giant", the only things that differentiate them are their hand pose. Dwarapala that is place in the south of the road that facing north has the pose of bringing club it left hand, while the left hand is on the knee in position of squat. It is different with the other Dwarapala that placed in the north of the road that facing east, the right hand shows two symbols of finger greeting while the other bringing the club.

The study of fine arts especially batik is continued to develop. This research is needed so that the value of symbolization that the value of every ornament is not out from the meaning and philosophically that suits the visualization that is good and fit the standard and function. The research before this was studying the batik motif titled "Motif Ornamenasi Situs Candi-Candi Peninggalan Kerajaan Singasari sebagai Alternatif Penciptaan Motif Desain Batik Khas Malang" was trying to conserve the historical values, especially art ornamentation on the Singosari kingdom period in nowadays (Fatmawati, 2014). The result of the research was ornamentation motif on the temples of Singosari relics in Malang that gave the design alternative of batik motif, and later will be applied into standard batik motif of Malangan style. Furthermore, this research is the development of the research before that is done by the researcher about character visualization that has source of Badut Temple titled "Visualisasi Karakter Kinara Kinari Pada Relief Candi Badut Sebagai Inovasi Penciptaan Batik motif". The result of the research was Kinara Kinari motif gives alternative design batik motif and is done as the realization of in-cultural (Setiawan, 2015). The research becomes reference to develop the design of batik motif that has the source from the temple.

According to the background the existence of Dwarapala character that

is found in Singosari Temple in Malang Regency, become interesting for further study. So, to make it important, it needs deep science study to outcome the *Dwarapala* visual character in the realization of *Malangan* batik motif design. So the result can be used to identify ornaments in the *Dwarapala* character in Singosari Temple, Malang to be made as batik motif design alternative in Malang. The next will be more understandable, care and recognizing as fit in the artwork creation philosophy in past time, which is expected to be growing become art reference that has the background of national historical tradition, also enrich the treasure of fine arts in Malang Raya.

Ornaments and Symbolic Element in Batik Motif

Batik is one of textile kind that is not odd for Indonesian also it is always become the symbol of Indonesia. Batik has the strong relation to the ethnical culture of Java in Indonesia since power the Raden Wijaya (1294-1309) during the Majapahit kingdom. Batik is identic to the visualization of the ornaments in many form and color. Based on the batik publication: *The Impact of Time and Environment* (Surya, 2009), there are at least three stages in batik ornamentation, they are: (1) *Klowongan*, it is a process of drawing and forming the basic elements of batik in general; (2) *Isen-isen*, it is a process of filling the parts of ornaments from isen pattern that has been determined. There is some patterns that is used in traditional way such as *cecek*, *sawut*, *cecek sawut*, *sisik melik*; (3) *Ornamentasi harmoni*, it is the placement of background of the whole design so it shows the harmonisation in common. The pattern that is usually used, they are *ukel*, *galar*, *gringsing*, or some arrangements that show the certain modification of *isen*, for example *sekar sedhah*, *rembyang*, *sekar pacar*.

Therefore, to understand the artwork, the understanding of symbol study is

needed. Study about symbol in the artwork is included in the semiotic. Semiotic assume that social phenomena and culture is a symbol (Pradopo, 2001: 67). Symbol can be included in a sign that will be delivered in artwork visualization. Symbol is divided into two kind, they are presentational symbol and discursive symbol (Langer in Sudikan, 1996: 90). Presentational symbol is a symbol to read the sign that is being delivered and it does not need intelligence, the symbol brings something that is contained spontaneously. Discursive symbol is that the reading of the sign needs intelligence, the message of the symbol should be understood and being analyzed so the meaning can be well delivered. Symbol is one unit of two aspects that cannot be apart, signifier and signified. Symbol is arbitrary, unique and systematic (Saussure in Pradopo, 2001: 68).

***Dwarapala* Character in Batik Motif**

Temples usually completed with statues. Indonesia temples in common has the *Dwarapala* statues. *Dwarapala* comes from Indian mythology that can also called *Yaksha*, a creature that rule the soil. *Yaksha* is worshipped because it believed to be a life source that protect the agriculture fertilization and field. *Yaksha* worshipping appears when the Hindu-Buddha teachings spreading, at that time *Yaksha* has the integrity of demi-god (below god). Then *Yaksha* is turned into Buddha companion, and carved the Buddha sacred place. *Yaksha* is placed in the front of the temple (main gate), so it looks guarding the sacred temple, then it is become into sacred building guard. After that *Yaksha* is not carved in the temple, but it becomes independent three-dimensional statue in a temple. Since that time, *Yaksha* is renown as *Dwarapala*, that is manifested as giant statue that guard building and environment.

Dwarapala is a big scary-looking giant with it eyes glared and the eyebrow almost meet in the middle of it forehead,

it has fang, bringing club and *nagapasa*. *Dwarapala* described as cruel and scary (ugro character), have purpose to protect and repel dark power that will enter the temple area. *Dwarapala* statue usually placed in pairs in front of the main gate of the yard or temple. During the influential Hindu-Buddha teachings, *Dwarapala* has the integrity same as guardian demi-god (Munandar, 2011:258).

METHODOLOGY

The product of this research was alternative batik motif, so the first step was object observation (*Dwarapala* statue of Singosari Temple), generally in main motif. The method of the research in the creation of batik work used the common method in fine arts study, it was fine arts creation by Chapman (1978) which consisted of 3 stages. Here are the explanations of each stage.

First stage, the effort to find out the idea. Based on *Dwarapala* Statue, it needed to be studied on the visual form of batik motif according to *Dwarapala* character on design and philosophy.

Second stage was to perfect, develop and determined the first idea. In this stage, brainstorming was done and material observation (technical and non-technical) about *Dwarapala* Statue. Exploration concept was done by digging up the information about history and philosophy *Dwarapala*. The data dig up was done by artifact in information about shape, meaning and philosophy, also textually in form of script reference and another information that had been collected by interview with the, while the shape exploration was done by visualization process of data analysis outcome into batik motif sketches.

Third stage is visualization in a media. The manual sketch was chosen then to continue with digital process to suit and perfect the design.

RESULT DAN DISCUSSION

Dwarapala Statue in Singosari Temple

Dwarapala Statue has strong relation to the temple, because the existence is the entrance of the temple. But not all temples in Indonesia have *Dwarapala* in the area. In East Java especially Malang, *Dwarapala* has only in the temple area of Singosari in Renggo village, Singosari District. In this research, *Dwarapala* become ideas in the creation of batik motif design of Malang. *Dwarapala* cannot be apart from the Singosari Temple. Uniqueness of *Dwarapala* Statue is visually attractive when it is applied into batik motif, in other of the *Dwarapala* icon or known by the society.

Dwarapala comes from *Sanskrit* that means gate keeper or gate bodyguard. The existence of two *Dwarapala* shows the location in the past that it was a main gate of Singosari Kingdom, because the function of *Dwarapala* is symbolized the main gate guard. Since the existence of *Dwarapala* shows the possibility of a main gate, until now there is no reconstruction to find out the exact Singosari Palace location because the site of Singosari Palace is still unknown.

The shape of *Dwarapala* and the meaning also the philosophical values that related to its, becomes the primary data that is being researched. *Dwarapala* looks scary, fat, in half-kneeled pose, that shows big giant with glaring eyes, has sharp fang tajam and bring club in one of the hand. Other than that, *Dwarapala* shape looks real through the ornaments that visualized the character of gate guard it can be seen by the headband, bracelet, necklace, club, hand pose and any other in the *Dwarapala* Statue.

There are some ornaments of *Dwarapala* character that is creepy; 1) Skulls ornament can be seen in the head of *Dwarapala*, as the decoration of it headband. It can be seen not only in the head, but also it seen on the earrings that have the shape of skull with beads, and the necklace also

decorated with skull. 2) In the shoulder there is a snake ornament. This ornament also can be notice in the bracelet that circling the shoulder to the stomach. The leg is also wearing the bangle bracelets with the decoration o snakes.



Figure 1. Dwarapala Statue South and North

Dwarapala Statue in Singosari Temple can be found in the South and North, they are apart for at least 20 meters. They have size for about 3,7 meters, with body diameter of 3,8 meters. *Dwarapala* in Singosari Temple still to and both have the same shape, so it can be called “twin giants”, but when observed, the hand pose of each of the statue is different. *Dwarapala* that place in the South, has the left hand pose on the left knee, the right hand brings club facing downward. *Dwarapala* at that placed in the North, has left hand pose that bring the club facing downward, but the right hand with two middle fingers pointing up, the other three are fold to the palm.

This hand pose, is the typical characteristic of *Dwarapala* in Singosari Temple. According to this hand pose, it can be concluded that *Dwarapala* is meditating. The *mudra* pose is the hand pose while meditating. The two fingers greeting pose is one of the *mudra* that means happiness.

Club is a weapon with the pole is in *wajra* shape that symbolizes the lightning which is powerful. *Dwarapala* bring club in one of its hand, with the downward position. As the guardian statue that bring club, the position should be raised to show readiness pose. *Dwarapala* in Singosari Temple does not pose in ready position which means that

the situation is at peace.

By the hand pose and the club in *Dwarapala* Statue in Singosari Temple it can be concluded that even though the character looks scary, it brings also the calmness. It is different with the *Dwarapala* that is found in Central Java Temple that looks scary.

Batik Motif Review

The designing of this batik motif is resulted by the observation of the object that will be studied through some steps including the reconstruction the *Dwarapala* character. This observation process is done directly by taking picture of *Dwarapala* Statue to find out the form in the creation of *Malangan* batik motif. In the creation process, it used some approach that covers the exploration, experimentation and shaping.

Concept exploration is done by digging up information about *Dwarapala* philosophy, while the shape exploration is done by manual sketching of the researched object. In presenting the batik motif, symbol and sign becomes the key to deliver the ideas. As well as the creation of batik motif with *Dwarapala* as the theme here, the character symbolization becomes the main key of the creation process of batik motif. Therefore, batik motif is also supported by ornaments that have been reconstructed by *Dwarapala* Statue ornament.

Here is the documentation and the creation of alternative batik motif that developed by *Dwarapala* Statue.

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Table 1. Documentation and Alternative Motif of *Dwarapala* Statue














Area Parts	Pictures	Motif / Batik Ornaments
Arca Dwarapala		
<i>Arca Dwarapala</i>		
<i>Caala (Wajra)</i>		
Ornamen Tengkorak (Skull Ornament)		
Head Decoration (<i>Kapala</i>)		
Earrings (<i>Kapala Kusala</i>)		
Necklace (<i>Kapala Hara</i>)		
Ornamen Ular (Snake Ornament)		
Shoulder Decoration (<i>Sarpa Keyura</i>)		
Bracelet Decoration (<i>Bhujangga Palaya</i>)		
Tie decoration circling the shoulder (<i>Yajnopavita</i>)		
Foot Necklace (<i>Bhujangga Nupura</i>)		

Figure 2 is the icon that has obtained by the character of *Dwarapala* that is resulted by shape and ornament stylization that is in the *Dwarapala* of Singosari Temple. Batik motif design Malangan from *Dwarapala* in Singosari Temple has: (1) main motif in form of *Dwarapala* character, Skull Ornament, Snake Ornament, Club, *Mudra* hand pose, and (2) decoration batik motif that is lotus (*padma*) and the drawing of strings in *Dwarapala* statue.



Figure 2. Icon of Dwarapala Character

The shaping also ornament taking is based on the shape and typical ornament and the most seen that represent the character of *Dwarapala*, beside the meaning and philosophy. The amount of skull and snake ornament of the *Dwarapala* shows the unique or langgam style of Singosari Kingdom fine arts based on Shiva Buddha, Tantra teaching. The batik motif design of *Malangan* based on *Dwarapala* character will later be applied into batik fabric with composition adjustment and the isen-isen, by considering the aesthetic and projection of the main character of *Dwarapala*.

CONCLUSION

The importance of invention becomes the primary asset to develop the batik for the application to deliver the idea. The creation of batik motif design based on the *Dwarapala* Statue in Singosari Temple becomes one of the inventions that has done as the in-cultural realization. So the product

of batik not only the finished one that will be known by society, but also Singosari Temple especially Dwarapala Statue as the idea to the creation of batik motif will be known by the society. The interest of the society on batik mostly is not balanced without the understanding of batik. Information and references about Indonesian batik is the thing that can be explored and developed further. The expectation for generation nowadays is they can create the new design of batik motif based on the local wisdom. Every region had owned typical culture and that is the thing that can be involved as the batik characteristic of each region. Such as the Dwarapala motif in Singosari Temple becomes batik motif alternative typical of Malang. Meanwhile, the colour application of this batik motif Dwarapala can be used as the topic of further study.

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