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## Study of Pasuruan Batik with Jawi Temple Motif by UKM Sekar Wangi Sejati Cultural Anthropology Approach

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### **Study of Pasuruan Batik with Jawi Temple Motif by UKM Sekar Wangi Sejati Cultural Anthropology Approach**

**Rizki Amalia Putri<sup>1</sup>**

Studying culture is endless because each culture will change along with current development. Gradual change causes the function of culture has shift or it increases the function for people. A culture that has shift in function aspect is object of Jawi Temple from Pasuruan. Jawi Temple is a tourist destination. It was a part of Singhasari Kingdom. At that time, the function of the Temple was to worship then became the place for Shinghasari King's ash. Function shift of Jawi Temple is to become tourist object and one of object for Batik motif of Pasuruan Batik that uses local wisdom object. Function shift was studied by researcher using empirical approach with data of documentation and observation. The research problems were showing form of Jawi Temple Batik (semiotics), batik motive as function to introduce culture and history and Jawi Temple batik as cultural reflection. Cultural reflection from created motif had representation of culture and history or site in Pasuruan such as Jawi Temple, ornament motif of chrysanthemum flower, podang bird, Harmoni Building and betel leaf as icons. Representation identity through batik motif can raise tourism indirectly and become introduction of knowledge through Temple motif of Batik. People also can clearly know that batik is a representation identity in Pasuruan that has many cultures.

*Keywords: local culture, batik, identity*

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## Introduction

Culture diversity in Indonesia is very large and various. They are supported by regions in Indonesia which have each uniqueness. Cultures in Indonesia are not separated from previous history aspect which is known as ancestral heritage. The heritage is preserved by people so it can be known clearly. A culture in Indonesia that currently develops and popular in the world is Batik. Batik is fabric that has been processed hereditarily. Iwet (2013) explains, "History of Batik in Indonesia has been grown and developed since imported woven fabric from India in 17<sup>th</sup> century." Process of making Batik known was fabric that was closed by wax using tool named *canting* then it was done dye process and through process named *pelorodan*. It is wax release process from fabric that has not been closed using *canting*. This process of making batik is still preserved. Currently, there are many kind of process of making Batik and tools to use. At that time, Batik use natural dye with limited color but Batik can be currently enjoyed with many kind of colors using synthetic color made by industries. Synthetic dye has brighter color than natural dye and they can be combined in color process.

Batik motif in this modern era follows taste of people. The use of color that people want and it is adjusted by customers. Various Motif style and ornament in each region make Indonesia to have many motifs. Motif in a fabric can become identity from the region. Batik motif which is made of elements from characteristic of the region make people recognize identity of the region. Motif ornament of batik does not use flora and fauna motif or using natural ornament anymore. Various batik motifs from regions can be local culture in each region or it can be buildings that have historical value. A region that develops historical monument element is Pasuruan. Pasuruan Batik uses historical culture element and building of VOC colonial heritage. That building is currently for education place. Beside, batik motif has historical value using Jawi Temple motif located in Pasuruan.

The use of culture element as batik motif makes high value of batik because it has strong historical story which is a Temple symbol in batik. Picture or icon of Temple that is visualized in fabric is as a transformation. Transformation is new form embodiment and change of form. Phenomenon of Temple which is transformed become batik can become media to introduce region. The introduction of local culture value can become identity and learning of culture element and history through new media. As in research of Erayanti (2017) which discusses about transformation story in Balinese clothing. The research was based on Tantri's childhood story. It has learning and education of character to develop children character with education value through clothing as learning and expression in developing creation. This research also raises culture and artifact of Jawi Temple in Pasuruan as media to introduce culture to people and

it teaches history indirectly through batik motif.

Batik motif that uses Jawi Temple can raise local tourism value so it can bring forward the region. In addition, it is to instill historical value that is wanted by government as it is written in Statute, "Culture object is culture element which becomes main target to raise region such as rite combined with art object". Through motif of Jawi Temple, the learning is introduction of batik history, history of Jawi Temple used in batik motif and people can understand local batik character of Pasuruan.

From the explanation above, this research takes the title of "Study of Batik Pasuruan with Jawi Temple by UKM Sekar Wangi Sejati Cultural Anthropology Approach". This research studies batik motif of Jawi Temple through anthropology approach focusing on study object. Main problem is form of Jawi Temple, Batik Motif as function of introduction to culture and history and Jawi Temple as representation of culture. The aim of this research is to describe cultural transformation with study object of Jawi Temple as the function of the introduction to culture and history as culture reflection.

Contribution of this research is to increase insight about local culture and introduce one of local wisdom as identity which needs to be introduced to wide community. The result of this research can be used as reference for other researches to develop related to the discussion of identity, local wisdom and batik. Other than that, this research that raises local culture and historical site of Temple can add knowledge and introduce culture which have not been exposed yet.

## Methodology

Method used in this research was qualitative descriptive. The result of the research was written based on data source reality and reported as it was. Sugiyono (2011) explained that qualitative method used to get deep data which consists of meaning so this research also used data through documentation and observation. Documentation process was done by searching sources of books, articles, magazines and blogs related to study object of Jawi Temple in Pasuruan.

## Discussion

### Culture Transformation

Cultural change can occur because globalization flow makes cultural element change the function. Culture has united with people as behavior pattern followed by cultural influence (object) such as theory of Bourdieu which is called as cultural objective structure with concept of system. It is inherited hereditarily. Bourdieu theory also suggests that there is system with limited of time and action and there is reciprocal relationship in culture. It is clear

that current culture is influenced from heritage from previous culture that had shifted to the reform. So there is an effect on society in certain time that makes the change of the culture. It is also caused by the external effect of culture and other cultures that enter.

Based on Bourdieu in Haryatmoko (2016), all concern can become basic of change in environment or society. This research which used society phenomenon could relate to change of social movement so there was modification and it could appear new phenomena. This research studied a culture of Temple in form of Batik. It was related to habitus theory, it is "condition related to existence that can appear dispositions related to time or inheritance, structure and form. Temple is old cultural heritage. If Temple is used for batik motif, there will be disposition of cultural heritage through other form in this case is batik form with system and structure adjusting to batik making. Through habitus, it can form new personality by relying renewal and improvisation as capital practice. This improvisation is renewal of ideas in working as making batik with Temple motif with form of symbol or icon object. The aim is to protect study object in cultural crisis. The renewal enables to decrease crisis with different way or more creative.

Through anthropology science in culture, it can be known that culture can be seen through the ideas, action and result of the action. The change of society that has change in its function and social construction will create openness of new culture. Based on Alam (1998), anthropology sees as empirical fact that can be observed, understood and interpreted by researcher. So it can be known that researcher can understand study object of culture through behavior of society. Main study that can be researched is related to study object and culture in society and the role of the effect.

Change of culture can be conducted by society who are affected by external effect so they reconstruct the culture slowly and gradually. Embodiment of culture in form of object such as rite, artifact and building can't be changed. Study of object culture is still survive but with environment which has change slowly to cultural renewable because of the effect of external cultures that enter. Study object in form of object is still standing and it becomes culture for local society. It is not lost as part of history and local culture. The change of culture happens in society is behavior pattern which is different from previous condition. Change of society's behavior can change to know the culture and appreciate their history without leaving old culture but it has shifted.

The example of behavior in this research is study object which was sacred place to Buddhist as place of burial (ash) of Singhasari King. People currently make the Temple as historical place that has cultural value. The change in people is behavior change to conduct worship in Temple

area. It is because the change in people due to other culture enters like Islam was received by society. So behavior change of social activity pattern changes as the behavior of the society. As it has been explained before, in studying culture, it is not separated with anthropology science as study field. So it is not separated from idea, action and action result related to society with the culture object.

Cultural transformation in study object of Jawi Temple and batik is combination value. Batik has certain cultural value and Jawi Temple has historical value. The function of Batik can be use value and it had economic value toward society who get involved in production or marketing. Whereas Temple is culture object of the heritage having historical value. Temple has educational value from history as object or heritage artifact. Combination of batik and historical object can have functional value that completes each other as object in use as educational value consisting history and have economic value. Based on the science field related to object of Temple, Jawi Temple is in part of archeology object which is heritage or historical object in the past. Archeology science emphasizes more in prove of heritage or object than social relation in large such as alleged manufacture material.

Culture effect has effect or it is affected by behavior pattern of society. Culture in society appears due to needs of survival. It has role as value in needs to be happy, economic and religion. As it has explained above, the effect of making batik with Jawi Temple motif is affected by needs of happiness, economic and use value with additional value in education value which is history that can educate. Making of batik with that motif is conducted because there is process as new idea in obtaining economic value as needs. Visual embodiment of temple is used in long fabric with worth selling not just showing Jawi Temple through photo. The embodiment of Jawi Temple can be owned and it has functional value to be applied as collection or cloth. Cloth can become culture quickly because it is followed by trend of style. The benefit is that even though things are categorized old, it can be used good style good so it can appear needs and it is known by society. Cultural transformation in fabric has high sale value because it consists more value in entering narrative story element. So in marketing, it needs extra effort to introduce batik motif and the story behind that. Making process of batik with this motif is not too different from making batik in general like making handmade batik, through process of giving wax in design then dying process at the end of process in releasing wax.

#### Semiotic

Semiotic is science that learn about sign or symbol in the meaning of study object of phenomenon. Semiotic can't be separated from trichotomy about icon, index and symbol. Icon is sign that has similarity in form. Sign is depiction from real form, Index is sign related to the meaning or situation that encourages the sign. Symbol is sign itself(de-

notation/true meaning).

#### Shape of Jawi Temple

Jawi Temple is a heritage located in Jawi Candiwates village, Prigen Sub-district, Pasuruan District, East Java Province. According to people around Jawi Temple, it is well-known as Prigen Temple because it is located in Prigen region of Pasuruan. Form of structure of Jawi Temple consists of three levels such as foot of the temple, body of the temple and the roof part. Three levels have meaning that human who has achieved perfection. According to Putro (2012) Jawi Temple has other name such as *Sudharma*, *Dharmma*, *Jawa-jawa*, and *Sucandi* by *kakawin Nagarakretagama* which are physic culture that have meaningful of symbol. So it can be known that object of temple has names of different meaning. It is known that Jawi Temple is Temple from Singhasari kingdom era. It was used for worship of Buddhist especially siwa-budha. Beside worship place of Buddhist in that era, Jawi Temple was also place for corpse ash of The King. Form of Jawi Temple has the high *canding* shape cones and rises, the temple building is surrounded by high ditch and fence made of coal with flowers around it. Based on the source from Indonesian National Library, position of temple is not facing mountain. It was the effect of Buddhist Religious belief, with form of building which combines stupa and cube arranged upward and pointed upward at the top.

The use of material to make temple were big stoned with different color. The color of Jawi Temple is dark and white. In the body of temple, there are big reliefs and plain framed. In general, in part of front of temple, there is gate decorated from *Kalamakara* which was known as belief to reject bad things so bad things would not enter as the philosophy of the temple. *Kalamakara* is buto figure or giant but it was only seen the head and pair of fangs in the gate. Before entering Temple, there are some stairs to space called *salasar*, Jawi temple has three levels based on the structur such as lowest part of foot of temple then Temple's body and temple roof. In part of foot of temple, it is foundation of temple and stairs. Body of the temple is main body made of stone wall in form of relief that was decorated the room/space including body of temple. The last is temple's roof as complementary temple buildings.

#### Batik motifs as a cultural and historical introduction

Batik motifs of Candi Jawi (Jawi Temple) in this research is to study the creation of Pasuruan batik by SMEs (UKM) Batik Sekar Wangi Sejati. The batik motifs of Candi Jawi made with a series of ideas or concepts inspired by the local cultural heritage of Pasuruan that is Candi Jawi, which is also based on the historical introduction to wide community. The process of making batik takes one month, not counting the process of creating an idea for the motif which takes approximately one month and perfecting the design of the motif. The use of colors in batik motifs used were chosen and adjusted by the craftsmen from Ba-

tik Sekar Wangi sejati. The interview process conducted to the owner who also made the design of Batik Candi Jawi, it is known that the motifs of Candi Jawi does not remove the cultural elements or the characteristic of the Pasuruan batik motifs itself, namely the element of the drawing of the betel leaves motifs. Based on the elements of batik there are three motifs consisted in the making of the batik motifs of Candi Jawi, that is the main motifs, complementary motifs, and isen-isen motifs. The main motif is the motif which becomes the main object of a piece of batik cloth, on the motif that made the main motif is the object of Candi Jawi. Whereas the complementary motif is a motif that accompanies the main motif in a creation of batik, the complementary motifs in Candi Jawi batik are floral motifs, namely chrysanthemums, bamboo trees, and betel leaves also keris. The isen-isen motif is a filling section in batik that can be in the form of lines and dots that do not have any meaning, only as an ornamental of empty field for decorations and beautifying the batik that is produce.

The main batik motifs using the objects of Candi Jawi is a form of visualization of the actual illustration of the Candi. The temple buildings in batik motifs made high up with the tip of the temple conical with a combination of stupas and cubes, the cube shapes are like *punden berundak* (earth and stone step pyramid structure) which the more upward then the smaller the size which indicates that the higher the hierarchy of humans then they will approach the majesty of God. At the bottom (base or foot) part of the Candi or temple there are steps that symbolizes humans who are in the lower hierarchy with all their inadequacies, humans as a living things who have lust and greed become the lowest level as symbolic foot or the stepping of the temple. The lower part of the temple is the part that we stepped on like humans who have bad characteristics that need to be fought, in the arranged part with the stairs as a path to the space in the body part of the temple.

The body of the temple is a symbol of human efforts in fighting against the lust that humans have that is at a higher level compared to the bottom part of the temple. On the body part of the temple there are reliefs that has become one of the ornamental decorations of the temple. In the batik the relief is not too visible, however what is clearly seen is the outer part of the temple wall with a gate with ornaments on it that made simple and the ornaments resemble *kalamakara*. On the side of the entrance there are poles like the gates as in the shape of Candi Jawi. In the body part of the temple in a motif of reliefs batik is replaced with the elements of an isen-isen drawings as a substitute of the reliefs, but in the shape form the temple motifs have resembles the actual visual form.

The roof of the temple as a perfect hierarchy of humanity is also considered as a symbol of the holy man and has a high level and close to the God. At the top end of the temple, there is a shape of stupa, but with a small size and at the bottom is a shape of a cube or like a *punden berundak*

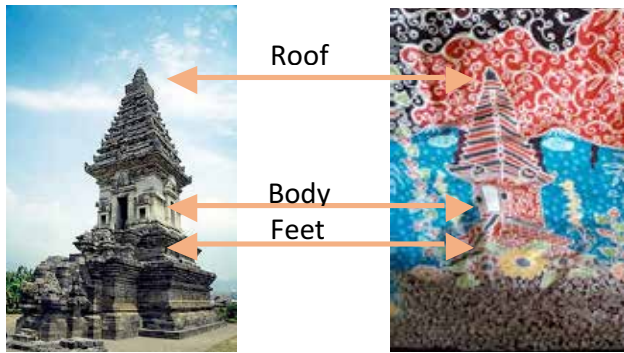


Figure 1. Candi Jawi (left) and Batik motifs of Candi Jawi.

which is the more upward then the smaller the size like conical. The illustration of the batik motif is also shown in the combination of the temple roof with the shape of a small stupa on it.

Batik motifs with visualization of Candi Jawi cannot be separated from leaving its original form which contains noble values that teach humans about life. Talking about historical buildings then it cannot be separated from its function and its utility as well as its purpose in the past which can be an education and knowledge for people in the present. Candi Jawi was built during religious times with people who embraced Buddhism who were especially devoted to Shiva-Buddhism. The Illustration of Candi Jawi is the influence of the building shape of Buddhism with the characteristics of having a stupa, the shape of Candi jawi also describes the religion embraced with the presence of the *Triloka*. The *Triloka* in Buddhism is belief that there is another world. *Triloka* is a term for other realms with the belief that there is an afterlife that is the existence of a sad realm and a happy realm.

The shape of Candi Jawi is a manifestation of the human realm that has not transcended the afterlife. Man as a person who has sin, lust, greed is shown in the form of temple at the foot (base) in which when we will enter and step on the foundation parts or foot (base) represent human beings who have vile characteristics. Whereas the body of the temple embodies the humans which oppose the desire of lust and greed then the part of the roof embodies the man who has reached perfection so he can maintain and protect. The values contained in this visual form can be learned by the community. In this modern era with people undergone cultural changes resulting in almost the entire people around the location of the temple are no longer a Hindu. The value contained in the temple is still cultivated by the community as a reminder that humans always have sin and need improvement and protection to become perfect humans without forgetting the existence of God. That type of character value can be instilled by the community. Whereas the content of historical value is also does not miss as one of the culture and history that needs to be preserved. Candi Jawi is one of the heritage of the King of Singhasari and is a place for putting the ashes of the King.

Candi Jawi was formerly built separately with a location that is a bit far from the center of the Kingdom of Singhasari itself. Candi Jawi was built by the order of King Kartanegara at that time. Currently, the function of Candi Jawi has undergone a change with the foreign culture that enters like the change of religion around the temple environment. The function of Candi Jawi now is no longer fully as a sacred place to worship and commemorate the king whose ashes were placed in Candi Jawi. The function of the Candi Jawi is change as an entertainment and education facilities for people who want to know the history of the temple and the shape of beautiful temple. This function as a means of entertainment also becomes one of the cultural destinations for the public of Pasuruan so that Pasuruan can be known by the outside community by having a historical tourist attraction, that is Candi Jawi. In addition to the educational function for those who want to know the history of the temple, now the temple functions as a means of entertainment for tourists who want to enjoy the beauty and atmosphere in the area of Candi Jawi. This temple can be used as a place to take pictures and as a family vacation spot.

The increasing function of candi jawi which is made in the form of drawing cloth in batik motifs, batik with Candi Jawi motifs design has high economic value. The change in this cultural transformation can give benefit to the surrounding community to meet the financial needs to survive. The content of historical values can be enjoyed by the customers who love batik and history. The function of batik with motifs that contains historical values can be used as applied objects or used objects such as clothing.

#### Batik Candi Jawi as a cultural reflection

Cultural reflection is a reflection of the culture in the society and on the surrounding environment both in the study of cultural objects that exist such as in the object environment of Candi Jawi. Cultural reflection in the meaning of Candi Jawi batik motifs cannot be separated from the reflection of the form of the object of study of the temple which became the main motif, the illustration of the temple is clearly painted in a piece of fabric that reflects the shape of the temple. Whereas for other motifs are reflections of the society around the temple, the form is visualized in the shape and color of the batik motifs. Historical value is reflected in the main motifs, that is the shape of Candi Jawi. The following is the visualization and meaning of the motifs of Candi Jawi as a cultural reflection:

##### a. Main Motif (Candi Jawi)

Candi Jawi is an object of cultural study adopted by batik craftsmen by promoting historical value. This manifestation displays the historical elements that owned by the people who are still preserved it. The use of motifs with historical elements can reflect people who care about the past culture. The identity of regional culture can be recognized by looking at the objects, one of which is Candi



Figure 2. Batik motifs of Candi Jawi by UKM Sekar Wangi Sejati. (Doc. Rizki, 2017)

Jawi, at least for people who do not know that in the batik motifs displayed is the motive of a Candi (Jawi) and they will find out that the motive used is a motif that promotes the value of local cultural history. For people who do not know whether the historical motives contained or reflected in cloth wrapping, at least they show curiosity. This curiosity can promote the value of education regarding history, economic value and utility value.

#### b. Complementary Motifs

The complementary motifs on batik made by UKM Sekar Wangi Sejati have the image of ivory betel leaves that creep, chrysanthemums, bamboo trees, and keris. The motifs of Betel leaves on the drawing of batik motifs are the identity of the Pasuruan region that has a history so that it is identical with the use of betel leaves motifs as one of the ornaments used in making batik that originating from Pasuruan itself. So, it can be seen that the batik motifs of Candi Jawi is one of the historical objects from the Pasuruan region.

The use of motifs with bamboo ornaments is an illustration of Pasuruan region which formerly also had a history in fighting against colonialism. The use of bamboo motifs was made as a symbol in fighting against the colonizers and had one of the heroes namely Untung Suropati so that Pasuruan was also included in one city of heroes although the area is not too large like other cities. The floral motifs displayed are chrysanthemum flowers, chrysanthemum flowers are one of the commodities from the plateau area of Pasuruan region.

Chrysanthemum flower is one of the financial suppliers that is quite high in addition to the industry in Pasuruan. The beauty of this chrysanthemum flower is displayed in batik motifs as a reflection that Pasuruan is one of the chrysanthemum flower producers and suppliers that are well known in the wide community. From the motifs, the people can find out that the batik produced is a reflection of the Pasuruan region because the chrysanthemum flower is usually identified as the delicious night flower which becomes one of the icons of Pasuruan in the making of batik

with flower or floral motifs.

Keris motif means heirloom or sacred object that has a history. The main motif that is chosen is Candi Jawi and historical object that is considered to have sacredness in its time such as keris. So, the meaning of keris in the motif is an illustration that related to the main motif of the temple which has noble, sacred and majestic values with an abundant history. This keris motif is included in the description or reflection of temple ornaments on the main motif of batik.

The Isen-isen motifs that appears in the motif of Candi Jawi is the line and dots. A batik has isen-isen motifs, the isen isen motifs itself does not have meaningful purpose in a batik. It can be concluded that this isen-isen ornament was only a batik decoration used in batik that is produced.

#### c. Color

The use of colors on batik motifs of temple is using various colors including red, blue, black, brown as the colors that dominate. Whereas yellow, orange, and green are the colors used as batik decoration to beautify the entire batik that are produced. Red color describes elegant batik designs as one of the territories that have a brave nature in fighting against colonizers in Pasuruan. Black also has an elegant meaning. In a kingdom, black and red color are color that have the majesty characteristics that mostly favored by the kingdom which can also mean as a color that will provide welfare. Brown color is a color that means the earth which contains elements of safety and prosperity. This brown color also represents the safe and prosperous Pasuruan region. The blue color has meaning of freedom, in this blue element if it is seen in more detail it will look like the isen isen element like the form of a mountain, Pasuruan also has mountains tourism objects.

From the explanation above, it can be seen that the elements contained in batik motifs with ornaments and colors used are the illustration of the harmonious and prosperous Pasuruan region with the main motif being developed is Candi Jawi. Candi Jawi itself is a reflection of the identity of the Pasuruan region that is known by its people. Culture is one of the patterns of society which is reflected in the form of batik motifs to be recognize and known by the outside community. The form of the symbol formed from the shape of Candi Jawi itself with an icon of Pasuruan adding confirmation that the batik motifs produced are come from the Pasuruan region. The icons displayed in the batik motifs of Candi Jawi include in the forms of chrysanthemum and betel leaves ornaments that is known by the people of Pasuruan. The index in the batik motifs produced are isen isen motifs and color that supports the impression of the motifs created.



## Conclusion

From the results of the research that has been discussed above, it can be concluded that cultural change can occur because of cultural flows that slowly and gradually enter, such as the change in the transformation of the shape of the temple that is currently being made in the form of a long cloth that has a higher value than the previous object as a culture. The shape of candi Jawi is a manifestation of buildings in the era of the Kingdom of Singhasari which at that time were Buddhists, so the shape of temple was built based on the belief. The functions of the temple is as a place of worship and as a place to put the ashes of King of Singhasari. Now in line with the times and cultures that are different from the past then the function of the building now is used as a media or entertainment facility.

The study of batik motifs with cultural elements that take the object of Candi Jawi does not completely forget the elements of its historical value. The batik motifs used is Candi Jawi with its slender shape resembling its original form with various ornaments displayed. The changes in shape or transformation into the form of batik does not remove the cultural and historical values contained but increase the existing values and complement each other. The functions that are formed in the batik motifs of the temple have combination of educational, historical and cultural functions with the addition of economic and utility values for the community.

A culture can be identified or reflected by people who see it as an identity. Cultural reflection of batik motifs is made with the object of Candi Jawi is the identity of the Pasuruan region. Both of the motif of ornaments used such as chrysanthemum flowers and betel leaves are reflections of identity that the batik made is one of the existing cultures in Pasuruan region, so the people who see will clearly know that the batik that is produced is a part of Pasuruan and Candi Jawi is one of the tourism spot in Pasuruan .

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