Continuity and Change in Islamic Heritage: A Case Study of Inscription and Symbol in Poesponegoro Tomb, Gresik

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Abstract
Islamic cultural heritage in Indonesia is mostly formed by buildings and monuments such as mosques and tombs. Furthermore, tomb which is formed by headstone, cupola and Jirat, become the sources for reconstructing the history of Islamic cultural in Indonesia. Chronologically, Islam established in Indonesia since 13th century by the development of some Islamic kingdoms, such as Demak, Mataram Islam, and Pajang kingdom in Java. Due the growth of these kingdoms, the dominance of Hinduism-Buddhism in Java was fallen. Therefore, this study is intended to investigate the influence of Hinduism-Buddhism culture in Islamic cultural heritage. As a qualitative descriptive study, this research used Poesponegoro Tomb as a main source of data. Poesponegoro is a well-known regent in Gresik, East Java, which is lived in the age of Mataram Islam kingdom. In fact, research on epigraphy and Poesponegoro tomb has been done by previous researchers (Rahmawati, 2015; Damais, 1995; Guillot, 1998), but no one examined this same issue. By using morphological and statistic analysis, this study found that the impact of Hinduism-Buddhism culture in Poesponegoro Tomb appears in its inscriptions and symbols. In this case, the inscriptions show that this tomb used three languages, namely Arabic, Javanese, and Pegon. Meanwhile, the symbol show that this tomb does not only use the symbol of moon as an icon of Islam, but also the acculturation of Islamic culture and Hinduism-Buddhism culture. Hence, the acculturation of cultures is found in the symbol of sun, as an icon of Hinduism-Buddhism, and decoration of Arabic letters.

Keywords: Islamic archaeology, historical culture, cultural adaptation

Introduction
Islamic cultural heritage is usually formed by building and monument. As an example of an Islamic cultural heritage, tomb can be a source of reconstructing Islamic history. Moreover, common believer in Indonesia appears that the concept of a tomb is only a place to burial the dead bodies or dead people. However, the development of the concept of the tomb now does not only stop there. In this case, this concept become more complex which contains the cupola, ornaments, and the gravestone in the tomb. The ancient

Picture 1: Cupola Kyai Tumenggung Poesponegoro

Islamic style tomb is made up of several distinctive features which are visible among them Jirat, gravestone and Copula. Gravestone in Indonesia is a building which is made of rectangular stone with north
and south latitude. Furthermore, the tombstone is a short stump of stone as a sign of the grave that is usually at the north and south ends of the jirat. While the cupola is a house-like building located on top of the jirat.

Chronologically, Islam in Indonesia was established in 13th century by the existence of some Islamic kingdom such as Demak, Mataram Islam, and Pajang. Due the development of Islam, the dominance of Hinduism-Buddhism was fallen slowly. The proof of the existence of Islam in Gresik was first proved by the oldest grave of the tomb of Fatimah binti Maimun bin Hibatullah whose tusses date to 1084 AD, the Nisan itself is interpreted by Ludvik kalus & Claudie Guilot from Iran on the basis of Kufi's writings on the gravestone. His research involving the French geologist M.A Fediaevsky to know the origin of the stone is still not able to strengthen the data about the tomb of Fatimah binti Maimun. From his opinion, the component of the tombstone is a very old gray blue marble (Guilot, 2008: 29).

On the other side, there is also a tombstone of a famous person in Gresik, named as Maulana Malik Ibrahim, which dates back to 1419 AD. Mosquette in his work "De Datum op den Grafsteen van Malik Ibrahim te Gressie" has translated the inscription on this headstone, and explained that the form and style of writing on the headstone is almost similar to tombstone in Pasai. From this tombstone, then, Mosquette built a theory that Islam Nusantara comes from Gujarat. His opinion is based on the equation of writing style or commonly called Khat as well as sentences on the gravestones in Java and Pasai Ocean.

The development of Islam in Gresik was started by the existence of Giri kingdom in Kebomas, Gresik. During the development of Giri kingdom, Islam in Gresik was developed in political, economic and social side. This kingdom established in the 1487 AD, and marked by the chosen of Sunan Giri or Prabu Satmata as the first king of Giri kingdom. At this time Giri is still a hegemon of Majapahit power.

Furthermore, Giri's royal government moved from Kebomas to Tandes, Gresik. The name of Tandes was explained in the Tandes Inscript which is now located in the tomb complex of Poesponegoro. In this inscription, the name of Tandes is written in the third row of the Recto section (front) "Hing Nagari Tandes". This row means as in Tandes Country.

In addition, since Giri kingdom moved to Tandes, Giri kingdom had their new regent named as Kyai Tumenggung Poesponegoro. He became a first regent in Gresik since Mataram Islam and VOC attacked Giri kingdom and caused the royal family passed away. After his death, Kyai Tumenggung Poesponegoro was buried near to the grave of Maulana Malik Ibrahim, one of the spreaders of Islam in Indonesia. At the tomb there is an inscription that says that Pusponegoro died in 1646 Saka.

The grave of Kyai Tumenggung Poesponegoro more interesting to investigate because it has a unique Cupola. In this case, as one of the famous people in Gresik, his Cupola consists of several symbols and interesting inscription. Furthermore, the inscription of this tombstone was built in three languages, namely Arabic, Javanese, and Pegon.

Objectives

This study was intended to investigate the influence of Hinduism-Budhism in Islamic cultural heritage.

Research Question

Based on the objectives, the research questions are:

1. What are the inscription in Poesponegoro’s cupola?

2. How is the influence of Hinduism-Budhism in Poesponegoro’s cupola?
Theory

Archeology is a branch of the science of human which studies the chronologies, shapes, and processes of human life that have taken place in a place, along with its environmental picture, through the remnants of life and activity it abandoned (Bahn, 1991). Archaeological data itself consists of three main part such as artifacts, ecofacts, and features. In culture, there are three main aspects of culture consisting of technology, social, and ideology. The division is used as a basic parameter for dividing the artifact functions into three functions, namely technical function, sociologies function, and ideological function (Sharer and Ashmore, 1992).

As a technical function, artifacts become daily life equipment and called as technomic (techno-fact or techno-artifact). This equipment includes hunting equipment, farm equipment, cooking utensils, tableware, clothing, houses, workshop equipment, and other equipment. On the other side, as sociological functions, artifacts can also describe the social position of a person or group of people, or can cause a sense of pride, or have a certain value exclusivity that can increase the degree of a person or group of people, called sociotechnical objects (socio-fact). Examples of these types of artifacts include crowns of kings, royal chariots, dowries, customary unity items, command rods, prizes of a character or magnifiers, house of grandeur, and uniforms. Thus, as ideological functions, artifacts are referred as ideotechnical objects (ideofact), such as religious ceremonial equipment, various forms of amulets, graves, and sacred heirlooms.

This research, in addition, will see the function of artifacts as ideofact. To see the idea of these artifacts, the author uses the theory of cultural adaptation of cultural changes from the process of adaptation, this approach that tries to adapt between one system with another system. The system in question is a culture of Islam and Hinduism-Budhism (Magetsari, 2001).

Archeology has three objectives in the first study is the reconstruction of cultural history (culture history) is the effort to collect and arrange archaeological data in temporal order. Theoretically, all research activities and archeological studies are included in the effort of achieving this paradigm. At the beginning of its development, the purpose of archeology was more based on this paradigm. In order that, it is most common, especially if it is associated with an attempt to answer the question of form (what, when, where). The second reconstruction of the way of life is the effort to reconstruct aspects of human behavior behind artefactual data, as a follow-up to the reconstruction of cultural history. This paradigm is related to the problem of how (how). It is more specific because it only explores certain aspects, such as the way of making tools and the way of adaptation through certain forms of subsistence. Cultural process depiction is an attempt to sequence archaeological data and supportive behavior temporally and try to explain the factors responsible for the process of cultural change between each stage of life. This paradigm deals with the question of process (why).

Methodology

This research is a qualitative descriptive research that tries to describe the interrelationship phenomenon systematically, factually, and accurately to the data. In this case, the researcher used inductive reasoning. This reasoning is built from particular things or particular examples to become general conclusions. According to Moleong (2001: 5) there are several advantages by using this reasoning in cultural studies. Firstly, inductive reasoning processes are more able to find multiple realities in a data. Secondly, this reasoning is more able to make explicit and accountable relationship between the researcher and respondent.

This method elaborated three basic phase such as data collecting and data analyzing. The data collecting phase was done by literature study. Literature study was done by collecting some primary and secondary data, such as books, research reports, thesis about the topic. These data were obtained by the authors of the library of Preservation of East Java Cultural Heritage, Yogyakarta Archeology Center, East Java Library and Archive Service, Manuscript from
The first stage is the preparation stage. In this stage, a survey is conducted to determine the Gresik Community, internet, and supporting written sources. Form of data obtained from these sources in the form of photos, maps, historical data that will be analyzed.

The second stage is observation phase. In this phase, observation was done by direct observation at the research objects location. His phase, furthermore, used for the description and finding out the real condition in the complex tomb Poesponegoro. The third phase is the interview, which was conducted freely, openly, and structured to the speakers in the tomb of Poesponegoro.

Afterwards, the data that has been collected will then be analyzed. The analysis used morphological analysis. This analysis examines the general shape of the tomb cupola and its habits including the existing inscription. Cupola tomb can be divided into three parts, namely the legs, body and roof. And statistic analysis done by observing the variety of ornaments and symbols can be fauna, flora, geometric or calligraphy in the cupola tomb (Puslit Arkenas, 1999).

**Literature Review**

Research on Islamic Heritage in Indonesia began in the early nineteenth century AD, with the translation inscription on ancient headstone performed by orientalists, one of which began was started by Dutch scholar Snouck C. Hurgronye (1907) who reviewed the gravestones from Aceh followed by Ph. S. van Ronkle who studied the tombstones in East Java. Their research was followed by the research of JP Moquette and Louis Charles Damais. Their work can be seen by one of them entitled *De Oudste Moehammadaansce Inscriptie op Java Op de Grafsteen te Leran*, and *De Datum op den Grafsteen van Malik Ibrahim te Gressie*. After that more and more scholars who do research in Islamic Heritage.

Recent research on poesponegoro tomb is a study of Kembang Dinin and Ninie Susanti (2015), which discussed about Tandes Inscription. Prasasti Tandes is one of the epigraphic data located in Poesponegoro tomb complex, the inscription contains about the first regent of Gresik namely Kyai Tumengung Poesponegoro and some of its predecessor names and some succession events of Java. In contrast to the research, this study focuses on the inscription and symbol on the facade of the tomb of Kyai Tumengung Poesponegoro, and relates to the previous culture of Hinduism-Buddhism.

**Findings**

This cupola is a cupola of the main cemetery in this Tomb Pusponegoro complex. It is located at the northern end and inside it is a tomb of the regent of Pusponegoro. The grave shell has been coated with sand cement and covered with black, with the length of *jirat* 535 cm width 227 cm and height 240 cm. In this place, the researcher found that there are inscriptions with Javanese script as much as six lines in *jirat* south side. Beside it, the stone-lime stone headstone with Demak-Troloyo type and the top of the curly-shaped, good tear condition while the tombstones have dust deposits and dried algae.

On the east side of the *jirat* was found a *yonii*, which is measured as 50 x 50 cm with a height of 40 cm. This *yonii* was build with cast cement as high as 30 cm. In addition, this *yonii* was made from andesite stone and on the top surface there is a square hole but position is not right in the center but is approaching one corner *yonii*. Then, at the bottom of *jaladwara* (shower) there is a snake headdress and has a decorative cloth.
The cemetery of Tomb Pusponegoro shapes in rectangular wall of brick and coated with sand cement and painted in white. On the inside and patio cupola is floored by ceramic maroon and wooden doors on the *politur*. However, the door frame made from sand cement cast, and *suluran* patterned frames without color.

To the west of the entrance of the cupola is an Arabic letter with the number 1133 of the Hijri period. Beside it, there is a crescent moon decoration and Arabic letter writing inside of the crescent moon. In the east, there is a java script painted yellow gold paintings and the decorations in the form of a sphere similar to solar Majapahit.

1. First encryption west of Door Copula:

Original Text: 

لا الله إلا الله محمد رسول الله

Reading: 

“Lailaha illallah, Muhammaddur rasulullah”
2. Second encryption west of Door Copula:

![Image of the second encryption west of Door Copula]

Original Text:

هجرة رسول الله ص م

Reading:

“Hijrah Rasullulah Shallalahu ‘alaihi wassalam 1133 (صلى الله عليه وسلم)”

3. Third encryption above of Door Copula:

![Image of the third encryption above of Door Copula]

Original Text:

فاقيو رن فنك ونستا ن اعاسم تكاكيني ام عن ن كم اع الله اع رسول الله

Reading:

“Pakuburan Puniko Winastanan ing Asmoro Teko Anggane Amangung ing Allah ing Rasulullah”
4. Fourth encryption East of Door Copula:

Original Text: Cannot be read. Some symbol is incomplete.
Reading: Cannot be read. Some symbol is incomplete.

5. Fifth encryption East of Door Copula:

Original Text: الله محمد ادم معرفة اسم ما صفة ذات توحيد
Reading: “Allah, Muhammad, Adam, Ma’rifat, Asma, Shifat, Dzat, Tauhid”.

Discussion
Humans as intelligent beings in performing an action or making an object certainly based on a concept or a particular idea and purpose. The making of an object regardless of the size of the material and its manufacturing technique is a creative process of the maker in expressing or transforming the abstract idea into a concrete form. The purpose of making these objects is to give certain functions in various aspects. The function in this research can be seen from the inscription and symbol on the cupola cup of Kyai Tumenggung Poesponegoro.

Based on the findings above we can see that the development of script in Indonesia, especially Java is very close to the development of the culture that surrounds it. However, based on the archaeological sources found, language development in Indonesia is influenced by three major cultures namely, Hindu-Buddhist, then Arab and Europe.

In this tomb, the script that can be found on the cupola is a cultural script Hindu-buddha which is then called the Classical and Arabic period called the period of Islam. This classical periodic script originated in southern India which then spread and expanded in Indonesia. Some
opinions say that the beginning of the development of literacy in the territory of Indonesia is closely related to the trade relations between the people of India and Indonesia. The existence of this relationship indirectly affects the social, cultural and economic life. The presence of the *Palawa* script in Indonesia triggered further developments in the use of writing as a medium of communication and local language delivery media for example in Talang Tuwo inscriptions of the Sriwijaya kingdom.

This period of classical script has been rarely used after the collapse of the last kingdom of Majapahit in the XIII century AD. The new period of Arabic script began to enter Indonesia when politically stood Demak kingdom as the first Islamic kingdom in Java. Local cultural encounters with Islamic culture presents a script known as Arabic Script/Pegon, a regional language written in Arabic script with reduced punctuation as it is customary. In further development of this script, Pegon script is widely used in literary works, such as the writing of chronicle, wawacan, or legend. In addition, many of the ancient manuscripts in Indonesia that use the pegon script is based from, palm leaves, bark, daluang dll.

In the number one, two and five encryption there are Arabic script which one of them read "Hijrah Rasuullulah Shallalu 'alai wassalam 1133 ( صلى الله عليه وسلم )". Three Number Encryption is a Pegon script which reads "Puniko Winastanan Ing Asmoro Teko Anggane Amangung ing Allah ing Rassulallah" while the third is the development of the Classical Period script. The existence of two letters influenced by two different cultures indicates that the sustainability of the language used in the tomb.

Due the presence of a sun symbol in this tombstone, the researcher found that it is Solar Majapahit or Majapahit symbol. In addition, this a symbol of the Majapahit kingdom which is depicted with a line-gais with the arrangement of tumpal so as to form as the sun with a beam of light around it. Majapahit solar decoration as we can see in the Museum of Trowulan, Mojokerto, was made of andesite stone material with a perfect circle decoration with eight beams of rays, and the middle there are nine gods of the ruler of the wind.

At the time of Hindu-Buddhist sun decoration is better known as Praba. Praba itself is defined as a circle of light that is located at the back of the statue (KBBI, 2015). In Hindu beliefs such paintings are referred to as Nimbus when specifically, the circle of light is rounded around the head, and called as Auroeleo. According to this belief, if it surrounds the whole body, Praba's own function is to show that the strength or supernatural power of the person or god is manifested in the statue. *Praba* itself is mostly found especially in the temple of the development of Hindu Buddhism, especially in religious buildings such as Sawentar temple, Penataran Temple, and Jawi Temple (Moentana: 1985).

In the complex of central figure of the spread of Islam in the 15th-16th century AD on the Island of Java, such as Sunan Ampel, Sunan Giri, Sunan Drajat, Sunan Bonang, Sunan Gunung Jati, Sunan Kudus, there are also sun ornaments found in tombstones, pulpits, mosques, tombstones and cupola. This decoration is not only present as an ornament on the tomb of the relative but also on some tombs of the central figure. In the younger centuries then sun decoration is found in the complex of the Mother's Eyes and the Ongguk Islam at Arosbaya in Bangkalan. Besides, in the 17th and 18th centuries AD there is found a decoration of the Sun throughout the Cungkup complex of the tomb of Poesponegoro.

In the tomb complex Kyai Tumenggung Poesponegoro which comes from the year 1646 Saka that there is a sun symbol on the walls of cupola if viewed in terms of culture. The sun's decoration is rounded with angles as much as 8 pieces of fire. On the sidelines of the corner there are lafaz which reads *Allah, Muhammad, Adam, Ma'rifat, Asma, Shifat, Dzat*, and *Tauhid*.

Apparently, the ornament is the result of cultural adaptation between the Hindu-Buddhist civilization with Islam so that the gods that are in the emanation are replaced with some Islamic words to strengthen the faith for the buried. However, politically the use of this
symbol can be a legitimate effort from the regent Poesponegoro Gresik as a descendant of the previous King of Majapahit.

![Picture 3: Left Majapahit Sun, Right Symbol in Poesponegoro tombstone](image)

**Conclusion**

In Islamic law explains that should the building of the tomb be made as simple as possible with a simple marker such as wood and stone on the head headstone. One such devotee is Wahhabis, so all tombs are made very simple even sometimes unmarked. Although Islamic law stipulates that buildings must be simple, yet humans as cultural beings want to express their artistic desires by producing ancient tombs that are dressed in decorations and forms that are not inferior to the decorations of other buildings, sometimes the decoration is a cultural influence before it.

Cultural changes in Indonesia do not necessarily change what then becomes new. Ideas, concepts and cultural influences that developed in the past remain in harmony with the culture that came later. In addition, this became one of the characteristics of local Indonesian cultural wisdom where the ability of local culture to deal with new cultural influences when the two cultures meet each other. This cultural change can be seen from the inscriptions used on the cupola tomb Kyai Tumenggung Poesponegoro and the symbols used in connection with Hindu-Buddhist beliefs about Praba which then changed into a new symbol in accordance with Islamic culture at that time.

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**Reference**


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