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**Portrayal and Existence of Islamic Majapahit:
Viewed from the Archaeological Remains at Trowulan Site
Mojokerto Regency, East Java**

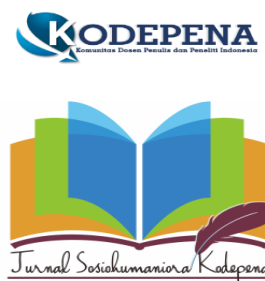
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Abstract

Majapahit is known as a big kingdom in Indonesia during 14th – early 16th centuries AD with Hindu-Buddhist background. However archaeological evidences have shown the presence of another religion, which is Islam. This paper presents portrayal and existence of Islam in Majapahit based on the archaeological remains at the site of Trowulan and its surroundings, and outside Java, as well as textual data (Chinese and European written sources, manuscript, and *babad*). Results of researches show a portrayal of Islam in Majapahit, in which the art and culture still have Hindu-Buddhist elements in the concepts about death, and gave rise to Majapahit-style of Islam. The presence of Islam during the Majapahit era existed for a long period of time (from the ruling period jaaccepted open heartedly, and was embraced not only by visitors (Chinese, Arabs, Persian) but also the local community of Majapahit, particularly the aristocrats or rulers who were the descendants of Majapahit kings.

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Key words: *Majapahit, Trowulan, tombstones, Saka year*

INTRODUCTION

The Indonesian history has recorded that during 14th up to early 16th centuries AD there was a famous big kingdom, namely Majapahit, with Hindu-Buddhist background. However, archaeological evidences have shown the existence of another religion at that time, namely Islam. The portrayal and existence of Islam are marked by the presence of whole and broken tombstones at some sites, as well as individual artifacts at Trowulan Site in Mojokerto Regency, East Java Province.

Troloyo Site has been known since 19th century AD, but initially scholars were uncertain about the importance of the tombstones there as one of reliable primary sources in relation to the presence of Islam in Java (Majapahit). Writings about tombstones at Troloyo Site are quite plenty, like the report by P.J. Veth, the first researcher who estimated that the tombstones were made of candi stones. L.W.C. van

den Bergh, in his report (1887) about the Arabic epigraphic data at Troloyo, doubted their originality due to their rough Arabic scripts and many typos. It seems as though the Arab inscriptions were intentionally added later to the artifacts that contain Saka year. N.J. Krom stated that Troloyo Site did not have archaeological value (Damais, 1995:228-233).

The attitude of the scholars about the Troloyo finds began to change in 1942. W.F. Stutterheim asked L.C. Damais to go to Troloyo Site, and results of Damais' research was publisized in 1957. In 1940 Stutterheim visited Troloyo in his research about the history of religioua conversion in Java. Result of the research was reread by Damais in 1956 and he added some changes. The result is published in "Etudes Javanaises I. Les Tombes Musulmanes datees de Tralaya" in BEFEO. Tome XLVII Fas. 2. 1957. According to Damais the oldest date at the burial complex of Troloyo is from 14th century AD and the youngest is from 16th century AD. Furthermore he stated that at that area there are plenty of tombstones of Muslims who, at that period, lived around the Majapahit Palace (Damais,1995: 258 – 260).

In 1976, Uka Tjandrasasmita, a specialist of Islam archaeology, reinvestigated the Islam tombs at Troloyo and Trowulan. It seems that the result is not too different from previous scholars who stated that at both sites (Troloyo and Trowulan) were found many tombs from 14th to 16th centuries AD. From those tombs there are plenty of tombstones with Arabic scripts. Evidences of Islamization in the Archipelago have been found at least since 12th – 13th centuries AD, but the Islamization evidence from tombstones with Arabic scripts reveal that there were people who were buried in Islamic way.

While there are quite many writings about the Troloyo tombstones as data about the presence of Islam in Majapahit, it seems that the articles written by some previous scholars are unsatisfying because most of them only discuss the dates and tombstones with Arabic scripts. They did not describe more thoroughly about how Islam existed in Majapahit during the period.

Sources of textual data, such as foreign reports, manuscripts, and babad, as well as artifactual data from Troloyo were also not being given enough attention, or even tend to be ignored, thence the portrayal about the presence of Islam in Majapahit was more emphasized on the period (when) based on the dates on tombstones. Likewise, data on the existence of Islam outside Java seem to not or seldom used to portray Islam during the Majapahit period, although bibliographical and archaeological data reveal that tombstones like those found at Trowulan are also found at Mempawah Site in Kalimantan. The tombstones from these sites are very similar, so do the dates that are within the Majapahit era in Java.

This article will try to describe more comprehensively the portrayal and existence of Islamic Majapahit by using all of the available data, both from the artifacts at Trowulan and outside Trowulan, as well as textual data to support them

METHOD

The method used here include data collecting from artifacts, texts (bibliographic data), and field data. The main targets are artifactual data in form of tombstones, both lose and intact (in-situ), textual data (manuscripts, inscriptions, babad, foreign reports), and bibliographic data that discuss the topic.

Furthermore, descriptive analyses were performed on ancient tombstones with Islamic and non-Islamic (Hindu-Buddhist) characteristics, which include forms, materials, ornament, inscriptions (Old Javanese and Arabic ones). The ornaments were compared based on their design similarities and differences (for example: the objects being depicted, the depictions, and their functions in tombstone context). Textual data in forms of Chinese chronicles, old manuscripts, and babads that contain the existence of Islam in Majapahit in particular as well as in Java and outside Java in general, were used to support the portrayal of Islam presence in Majapahit.

ARCHAEOLOGICAL REMAINS

The portrayal and presence of Islamic Majapahit is marked by intact and broken tombstones, in-situ and lose, which are the collection of PIM/ Museum Majapahit (Majapahit Museum) at, also the tombstones at Troloyo Burial Site, and the tombstones at Putri Cempa Burial Site, as well as the tombstones at Grogol Site. Textual data were also used, namely foreign reports (Chinese and European), manuscripts and babads, and local histories. Other supportive data are tombstones in outside Trowulan and outside Java that show resemblances to the Trowulan tombstones (in shapes and presence during the Majapahit era).

The Tombstones that Belong to PIM Collection

The artifact remains from PIM Museum collection are five intact tombstones from andesite rock, with dates in Old Javanese and Arabic scripts; as well as three stone fragments with TheArabic scripts. Two of the five tombstones are mentioned in Damais' record (1956). Record shows that the artifacts were from Sentonorejo Village, Trowulan District; and some are merely recorded as found at Trowulan – Mojokerto.

Tombstones at the Burial Complex of Troloyo

The tombstones from Troloyo Burial Site were also investigated, both in-situ ones and those that have lost their contexts. The Burial Complex ot Troloyo is located at Sentonorejo Village, Trowulan District.

In his book 1957, Damais wrote that there are about 21 stones with dates, and only 12 tombstones (intact and broken). The dates are Old Javanese, using the Saka year. One of the tombstones has Hijriyah (Islamic) year and another one uses Saka year and Arabic scripts.

The well-known burials at Troloyo are: Pitu Grave Group; Telu Grave Group; Petilasan Sembilan (Walisongo) Group; a grave under a cupola (cungkup) known as Jumadil Kubro figure; and Makam Panjang (Long Grave) with its long size and Arabic scripts on its tombstone. The figure buried in Makam Panjang wasSyeh Ngundung.

The Pitu Grave Group was named based on the seven (Javanese: Pitu) tombs found there, which looks intact with tombstones, both for the heads and feet. This group provide quite complete data: ornaments, Arabic inscriptions, and dates.

The Telu Grave Group was named by the local community because they believed that three (Javanese: Telu) Islam figures were buried there. The tombstones were engraved with inscriptions using Arabic script and Arab language, and Saka dates using Old Javanese scripts. Makam Sembilan (Nine) is known as Petilasan Arab (petilasan means a place related to an important figure)(Tim Direktorat Peninggalan Purbakala, 2007: 129-30).

Tombstones of Putri Cempa Cemetery

Makam Putri Cempa (Putri Cempa Cemetery) is located at the hamlet of Unggahan, Trowulan Village. The local inhabitants often call it Makam Damarwulan (Damarwulan Cemetery). Many tombstones are scattered at this site, so that it is difficult to see the antiquity nature. Only four tombstones were recorded, two of which have Old Javanese dates, and the other two are considered old due to the shape of the tombstones that are similar to the old tombstones at Troloyo.

Tombstone from Grogol Site

There is only one tombstone found at Grogol Site during the research in 2018 (Eriawati, 2018). The tombstone was found at the Public Cemetery of Grogol, Ngadirejo Village, Trowulan. At its bottom part there are a date in Old Javanese scripts. Floral design is found on the other side.

MAJAPAHIT TOMBSTONES

Tombstone Shapes

There are 18 tombstones and 4 fragments of tombstones from four places at Trowulan Site, which are: 9 tombstones that belong to PIM at Trowulan (2 of which are recorded by Damais as originated from Troloyo and Trowulan), 10 from Troloyo Burial Site, 4 from nisan Putri Cempa Burial Site, and 1 from the site of Grogol. The tombstones are henceforth called Majapahit Tombstones. From the 18 tombs, there are two types of Majapahit Tombstones:

1. Majapahit Tombstone Type A:

The overall shape is flat and thin, with acute angle at the middle top part, body part with rounded angle at the transitional part between the body and the top parts. Such shape is often called curve or kurawal. They have a frame or line at the body part and decorated projections/wings at the end of the bottom frame and rectangular base part.

2. Majapahit Tombstone Type B:

The overall shape is flat and thin, with acute angle at the middle top part, body part with sharp angle at the transitional part between the body and top parts of the tombstones. They have a frame or line at the body part and decorated projections/wings at the end of the bottom frame, and rectangular base.

In general the Majapahit Tombstones Type A and B bear similarities. The only difference is the shape of the angle at the transitional part between the top and body, in which Type A is rounded while Type B is sharp (Picture No. 1).



Figure 1: Majapahit Tombstone Type A (left) and Type B (right). (Trowulan Research Team 2019)

Each type has many variations, and therefore they seem to have various shapes (Table 1)

Table 1
Variations of Types of Majapahit Tombstones

Variation of Majapahit Tombstones Type A	Variation of Majapahit Tombstones Type B
<ul style="list-style-type: none"> - Top part with flat ends - No top part - Rounded body, no angle ber sudut (PC, TRL) - plain frame - decorated frame - upper frame with ends curved inward - plain projections/wings at the ends of the bottom frame 	<ul style="list-style-type: none"> - No top part - no sharp angle/rather roundish angle - plain frame - decorated frame - plain projections/wings at the ends of the bottom frame - Antefix/simbar at the sides of the body

Decoration Shapes

Some tombstones are plain and some others are decorated. The decorations are plain or stylized with certain motifs (usually flora). Observation reveals that there are nine shapes of decorations on Majapahit tombstones at Trowulan with variations: triangular, flora (petals, lotus, creeping leaf and stem); antefix; deer head (Kalamrga); circular rays of sun (medallion-shaped Majapahit Sun) with variations 10 and 12 angles; lontar/palm-leaf manuscript tied with bow or flora at the centre of a medallion; meander; date (Saka with Old Javanese and Hijriah with Arabic scripts); Arabic inscriptions depicting verses of Al-Qur'an, Tabiyyah (Syahadat or confession of faith/creed), prayers asking for forgiveness and prayers related to burials.

The type of decoration that are often found and become the unique characteristic of Majapahit tombs is Kalamrga. Kalamrga is deer's head, which are commonly found on temple niches of the Majapahit period (Kempers, 1959: 105). The Kalamrga on tombstones are stylized and shaped like rather curved wings with pointed ends and stepped/branched projections at the bottom. Some were carved with decorations and some are plain, or stylized so that they do not look like living creatures.

In general kalamrga is the decoration of the tip of curvilinear shape at each side of tombstones, from the top to the lower body resembling a curve or kurawal. Some carved kalamrga are plain and some others are stylized or with motifs. There are also kalamrga that is depicted simpler, straight with wider upper part than the lower part, and the lower angles still show projections.

Sunray decorations or Majapahit Sun motifs on Troloyo tombstones are usually in form of circles with ten or twelve angles. At the centre is a round medallion carved with plain frame or decorated with rounded circles. At the centre of the medallion there is palm-leaf manuscript (lontar or kropak) tied with a bow or flora (see Picture No.2).



Figure 2 : Some Majapahit tombstones with Majapahit Sun and Medallion at its centre (photograph by Trowulan Research Team, 2006)

“Circular Sun Ray” is a decoration shape that is often used in Majapahit art and later became decorative art. It is depicted as sunray with 8, 10, or 12 angles. At its centre is a circular medallion and inside the medallion is carved various decorations like flora, symbol/regalia (palm-leaf, laksana/things held by the gods, etc.). It is known as Majapahit Ray Motif because it is found on statues, temples, etc. from the Majapahit era. Therefore it is then considered as the symbol of the Majapahit Kingdom.

The Saka year date written in Old Javanese scripts are also found on Majapahit tombstones. Dates on tombstones are absolute time markers that show when a Moslem was buried (Ambary, 1998: 64). The Trowulan tombstones (PIM collection, Troloyo, Putri Cempa, and Grogol) show time markers carved on the upper body of a tombstone, or the bottom border with the base or foot. The Old Javanese scripts have various shapes and styles. Some are thick, some are thin, curved, etc. Some are directly carved on the surface or in a frame. The carving of the Saka year is interesting because it shows the style of the numbers and the skill of the sculptors.



Figure 3: Variations of Dates on Majapahit Tombstones (Photograph: Tim Penelitian Puslit Arkenas/Research Team of the National Research Centre of Archaeology, 2006; 2019)

During the research in 2019 (Eriawati, 2019: 260 - 264) there are only 10 tombstones with dates from Troloyo Burial Site, using Old Javanese dates, and one with Arabic number and Saka year (1533 Saka). The year shows that it is not during the Majapahit era. The tombstone dated 874 Hijriah (Islamic year) is the only one using the Hijriah year and it mentions the name Zayn ud-Din, 1469 M (Damais, 1995: 280 – 281).

The dates on the ten Troloyo tombstones, from the oldest are: 1290 S (1368 AD); 1298 Saka (1376 AD); 1302 (Saka 1380 AD); 1329 Saka (1407 AD); 1340 Saka (1418 AD);

1349 Saka (1427 AD); 1370 Saka (1448 AD); 1389 Saka (1467 AD) (2 tombstones with the same dates); 1391 S (1469 AD); 1397 Saka (1475 AD). At the site of Putri Campa there are two tombstones with Old Javanese dates of 290 Saka (1368 AD) and 1380 Saka (1458 AD); while at the Grogol site the date is 1318 Saka (1396 AD).

The presence of carvings in Arabic scripts and language depicting verses of Al Qur'an, Syahadat (confession of faith), and prayers, reveals more about the characteristics of the Majapahit tombstones. The Arabic inscription, which Latin transcription is the lafadz Tauhid "laa ilaa ha illa Allah Muhammad Rasulullah (There is no God other than Allah, Muhammad is the Apostle of Allah); other inscriptions are: Kulu nafsina za, iatal mawti (every soul will experience death); Allahuma Innaka; Afuwun Tahibbu; La'afwa Wa'fi anni" (a prayer usually said during burial); and quotes from holy verses from Surah Ali Imran verse 185, Surah Al-Ambiya verse 35, Surah Al-Ankabut verse 37, and Surah Ar-Rahman verses 26 and 27 (Chawari, 2014: 182-184). It gives us a picture that Islam verses had been known by some community members in Majapahit, although at that time the main religions were Hindu and Buddhism. Until now only the Majapahit tombstones of Troloyo that have engravings of Arabic scripts with Islamic verses. The tombstones from the other sites (Putri Cempa and Grogol) have no Arabic scripts.

Furthermore, the style of the Arabic scripts also varies, which proves that at that time the sculptors had mastered the way to carve Arabic scripts, although they might not understand the meanings. Also, the sculpting styles are varied.



Figure 4: Variations of Arabic scripts and Arabic Inscriptions on Majapahit tombstones (Foto Tim Penelitian. Research Team of the National Research Centre of Archaeology, 2006; 2019)

ISLAM IN MAJAPAHIT

Portrayal of Islam in Majapahit

The presence of tombstones at Trowulan Site, which are interpreted by archaeologists as the city from the Majapahit period, gives us a picture there were communities or society there that had embraced Islam as their religion. That is undisputable because most of the tombstones found there have Arabic inscriptions that contain quotes from Al Qur'an, Kalimah Tayyibah (Syahadat/ confession of faith), prayers that are commonly said during burials, etc. The amount is representative enough to support the portrayal.

The ornaments on the Majapahit tombstones give us a picture about the Islam in Majapahit during that period. The use of decorations on tombstones is like the use of ornaments in mosques, which has technical and decorative functions. But it seems like the decorations on tombstones are mostly for decorative purposes. Some of the decorations are symbols and sources of information, and some others are merely ornaments. The ones carved on the tombstones from Trowulan tend to have informative

meanings, both symbolic and actual. The picture of Islamic Majapahit that were given through symbolic meanings are related to religious aspects, among others death.

The kalamrga in form of stylized deer's head to conceal the use of living creature, as seen on the Majapahit tombstones at Trowulan, has religious aspect. In Hindu-Buddhism, the curvilinear kalamrga symbolizes the release of spirit in the soul, reincarnation, death, and resurrection (Issatriyadi, 1976-77: 13). It is the concept of "release of spirit in the soul" that is most probably the reason to choose kalamrga for decoration on Majapahit.

The symmetrical plant decorations with flower petals and vines. Also medallion with dates, vines that creeps and ends in tumpal or gunongan (triangle) (Damais, 1995: 286). Vines, stems and leaves carved finely in haute relief, making them look elaborate, have Hinduistic element. In Hindu-Buddhist teaching, scrolls has the philosophy of human life in cosmic cycle and views on divine nature, which is the other realm that controls the world of gods.

Until now traditional people still believe that the spirits dwell in trees. Vines/scrolls and tumpal (triangles) are depicting the world of the spirits because tumpal is the symbol of mountain top where gods and spirits dwell (Hoop, 1949: 314).

Ornaments which function as symbol and information on Trowulan tombstones include dates written in Old Javanese scripts. The dates provide information about the period. Interestingly the shapes and styles of writing/carving the scripts vary, especially on the tombstones of Makam Pitu (Troloyo) that have Majapahit Ray decoration. The tombstones show interesting scrolling shapes of scripts, which show the sculptor's great quality (see Picture 3). There are three tombstones with similar shapes and style of scripts: 1349 S (1427 AD); 1389 S (1467 AD); dan 1397 S (1475 AD).

The shapes of the Old Javanese numbers like the dates carved in curvilinear style are found on many stone blocks from Trowulan, which are recorded as originally temple stones. It confirms that the sculptor of Troloyo tombstones is the artisan who sculpted stones for building temples. The various styles of sculpting dates on Trowulan tombstones reveals that there were many sculptors that were hired to make decorations on Islamic tombstones besides other types sculpting. The tombstones at Makam Pitu Group in particular show that there were sculptors who specialized in special styles of sculpting. D.J de Caspari said, that the stated epigraphic study on the Old Javanese scripts carved on Troloyo tombstones and other sites at Trowulan bear similarities to the paleographic elements of Old Javanese scripts from the end of 15th century AD (Caspari, 1976: 484).

As previously stated, the decoration on Trowulan tombstones function as symbol and information, as marked by the carving of dates. To show that the tombstones have Islamic background, Arabic scripts were carved on them so that it is clear that the function of the ornaments on Trowulan tombstones are indeed closely related to message delivery and religio-magic aspect. The decorations in form of calligraphy, particularly those that quote verses from Al Qur'an and hadith were not merely for aesthetic purposes but also religious ones. Some scholars are of the opinion that it was

a way to spread Islam. But some others stated that the knowledge about the things sculpted on tombstones is still unclear. Some tombstones only have dates but no Arabic scripts like those at Grogol and some at Troloyo.

The Arabic scripts that are thick and rough have influenced the writing of Old Javanese dates. Paleographically there were inter-influence between two different cultures during early development of Islam in East Java. Arabic scripts with Old Javanese dates is a variation of calligraphy with local characteristic (Caspari, 1976: 484-486).

According to Uka Tjandrasasmita (1976) the sculptors of Arabic scripts on Troloyo tombstones were non-Muslims who were used to make carvings (undagi). Because stone-carving was their job, and they were not familiar with the type of carvings, there were typos and rough scripts unlike the medallion, Majapahit Ray, scrolls, tumpal (triangles), and so forth, which look fine (Tjandrasasmita, 1976: 16-17).

Another interesting thing about the Islamic decorative art on the tombstones of Trowulan in portraying Islamic Majapahit is that they still depict living creatures like deer, which is actually a taboo in Islam. So they were stylized into silhouette or floral design to disguise the shape. It shows that the Hinduistic elements were not removed, which proves that the concept of Islam had been known and understood by the Moslems in Majapahit, for instance that depicting living creatures is forbidden in Islam.

The practice of Islam in Majapahit seems to be tolerant and still allow the use of Hindu-Buddhist elements, as long as they were not against the Islamic principles. That was the adaptation pattern of the Moslems and Majapahit artisans that had possessed knowledge and traditions, which were collectively shared. Therefore they still use symbols of Majapahit's greatness such as the Majapahit Ray, complete with palm-leaf (keropak) at its centre; curved line with kalamrga on its tips, which was a popular ornaments in Majapahit temples; and the carving of Saka date combined with Arabic date. The existing patterns were combined with Islamic principles.

The large amount of tombstones with Islamic verses carved on their surfaces, like the syahadat (creed/ confession of faith): "laa illaa ha illaallah Muhammad rasulullah", and: Kulu nafsina za, iatal mawti (every living soul will experience death); are a picture of invitation to convert to Islam, and how the Islamic Majapahit spread Islamic principles, and how is the future of Moslems (death).

Another portrayal of Islam, which are shown by the presence of tombstones with their ornamental attributes like royal regalia, indirectly reveals that the tombs, especially those at Troloyo with its Makam Pitu, were not the burials of ordinary people in Majapahit. In other words, it is most probable that some "noblemen" or rulers in Majapahit had embraced Islam.

Plain (simple) tombstones are also found at Trowulan, which indicate that there were local inhabitants that had converted to Islam, like the ones at the sites of Putri Cempa and Grogol. The simplicity does not mean that the deceased did not have high social status. They were probably traders or had other professions. At that time Islam was not a common religion, and tombstones were not cheap.

It is worth mentioning that there is a tombstone with Hijriah year and mention the name of the deceased. It is most probable that the deceased was not a local

inhabitants (indigenous Majapahit man), because the name is not a common name for local Majapahit man. So maybe he was a migrant who died in Majapahit.

The Existence of Islamic Majapahit

The Majapahit Kingdom ruled for about 200 years, which was divided by scholars into three phases: (1) the growth and development phase; (2) the peak of glory phase; and (3) the decline and collapse phase (Munandar, 2011 : 36). He also stated that at each phase Majapahit was reigned by several rulers.

Data of tombstone with Javanese and Hijriah dates, have provided information about the time the Moslem man was buried. The dates on the tombstones are absolute dates (Ambary, 1998: 64). If linked with the ruling period of the Majapahit kings (from the first to the last), the tombstones of Trowulan were from the following ruling periods: 5 tombstones (3 at Troloyo, 1 from PIM, 1 from Putri Campa) from the period of King Hayam Wuruk ([1350–1389 AD](#)); 4 tombstones (3 at Troloyo and 1 at Grogol) are from the period of King [Wikramawardhana \(1389–1429 AD\)](#); 1 tombstone (from PIM) from the period of Queen Suhita ([1429–1447 AD](#)); 2 tombstones at Troloyo from Dyah Suryawikrama (Girisawardhana) atau Bhre Wengker period (1456–1466 AD); 1 tombstone at Troloyo from the period of Bhre Pandan Salas ([1466–1474 AD](#)); 1 tombstone at Troloyo from Bhre Kertabhumi period (1468–1478 AD); 1 tombstone at Putri Campa from the interregnum period (145–1456 M).

The statement about the presence of Islam in Majapahit was also made by Hasan Djafar (2009: 56), who stated that when Majapahit reached its peak under King Hayam Wuruk, Islam had been embraced by the inhabitants of the capital of Majapahit.

Several manuscripts and babad that related to the existence of Islam in Majapahit can be seen in Babad Tanah Jawi. Babad Tanah Jawi mentioned about Raden Kusen Putra Arya Damar who came with Raden Patah to the Majapahit palace, after he studied Islam at Ampel Denta, and was appointed as Adipati Trung. It was at Trung that the troops landed, before they continued to the capital of Majapahit (Robson 1981: 278).

Another written data depicting the presence of Moslems during the Majapahit period is a Chinese chronicle by Ma Huan (1413 AD). In his book, *Ying-yai Sheng-lan*, which was his record when he accompanied Admiral Cengho during his visit to the king of Majapahit, he mentioned about the many inhabitants who were Moslems whom he saw in the harbors and harbor settlements. It had caught his attention due to the fact that Ma Huan himself was a Moslem.

Kidung Sundayana manuscript (1800 Saka) also mentions the existence of Islam in Majapahit. The manuscript was found in 1920 in Bali by C. C. Berg. Kidung Sundayana also mentions about the battle between the kingdoms of Sunda and Majapahit, which is known as the Bubat War.

It is interesting to note that in the manuscript, in relation to the existence of Islam in Majapahit (Trowulan), is the mention of “Masigit Agung” in the capital of Majapahit (Robson, 1981: 278). The brief description is as follows:

".... many Sunda people went to Jawa by Junkboats first the troop of guards, then the king's and noblemen's boats followed by boats carrying logistic of food and weapons....."

*"Arrived there at Bubat, waiting. Initially warmly welcomed. But then a kind of offering assistance was no longer sent because there was Medang Gajah Mada. The Pajajaran Prince went to Gajah Mada's house. **Past the big mosque**, turned East they stood at the gate.. Gajah Mada saw the convoy but ignored them. The Pajajaran convoy entered the yard and the battle happened....."*

Data about Moslems outside Java during the Majapahit Era was obtained from the tombstones at Negeri Baru Site, Ketapang. There are two burial complex sites, Makam Keramat Tujuh and Keramat Islam. The shapes of the tombstones and the dates on them are very similar to those at Trowulan, and the carved dates are within the period of the Majapahit era in Java.

At the site of Keramat Tujuh, there are three tombstones with Arabic and Old Javanese scripts. Two of them have the same dates: 1363 Saka (1441 AD), at the head tombstones are Arabic scripts that read: *kulunafsin zaikatulmauta wa kulu minha lilhaq Ashadu anla ilaha illallah wa asyahdu anna Muhammadar rasulullah*. The other tombstone has a date of 135.. Saka, there is a possibility that the last number is 0 that were carved in the shape of flower, so that the date can be read as 1350 saka (1428 AD).

The data indicate that persons buried in the dated tombstones at the sites of Keramat Sembilan and Keramat tujuh were migrants from Majapahit (East Java) who were Moslems. Because such tombstones are not found in Ketapang, it can be said that those were specially ordered from outside Ketapang, and the persons buried there played an important role both in Majapahit and Negeri Baru, Ketapang. Up to now people still believe in a legend or folk tale about the coming of envoys from Majapahit to propose to the king's daughter.

It is probable that those are the burial of Moslems who came from Majapahit, or that they were ordered from Trowulan (or other East Javanese areas that received tombstone-making services), or maybe the tombstones were sculpted by Majapahit – East Java "trader" who traded and lived in Negeri Tanjung Pura, Negeri Baru in that period (15th century AD). If we compare the dates on the tombstones and the ruling period of the Majapahit kings, the time of their presence until their death in Ketapang was during the reign of King Wikramawardhana ([1389–1429](#)) and Queen [Suhita](#) (Prabu Stri), the sixth ruler who reigned in [1429–1447](#) in Majapahit.

CONCLUSION

There are some conclusions that can be made about the portrayal and existence of Islam in Majapahit, among others is that it had not been common to put the name of the deceased on a tombstone. Emphasizing the Islamic characteristics in combination with royal regalia on tombstones has indirectly taught the people that the words are important as a reminder of the words to say to convert to Islam. In short, the two

Syahadat phrases that are carved on tombstones served as an invitation to convert to mengucapkankannya.

Furthermore, it can be known that in Majapahit there were many people who were Moslems, although there had not been Islamization, because there was no political power that control it. The presence of Islam is merely through trade and marriage between Moslem migrants and local inhabitants (people in power and rich merchants). There were initial efforts of Islamization as seen in the presence of tombstones with inscriptions that contain sermons, with no explanation about the deceased, like what is commonly carved on the head tombstones. The Majapahit people did not adopt Arabic entirely, so that the elements of local culture were still retained. In relation to Islamic art, the *undagi* (sculptors) were still oriented to Majapahit art, while creating elements of Islam and therefore gave rise to Majapahit Art that was implemented in the tombstones.

The implementation of Islam teachings is still open to elements of the local culture as long as it did not against the principles of Islam. That was the adaptation pattern of the local artisans who previously had some shared knowledge and tradition.

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