

UNVEILING THE HISTORY AND ISLAMIC LAWS THROUGH THE TOMBSTONE OF SIRAJUDDIN ISA IN TUBAN, MAJAPAHIT

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Keywords

*integration of Islamic laws; Islamic
epigraphy; Islamic propagation;
Majapahit era; Tawhid (monotheism)*

ABSTRACT

This study explores the historical and religious significance of two Islamic tombstones from the Majapahit era in King King, Tuban, Java. The focus is on Sirajuddin Isa ibn Salahuddin Al Ma'bary's tombstone and an unnamed tombstone in the Mbah Randu complex. Through epigraphic and ornamental analysis, the research reconstructs the history of Islamic propagation in Java between the 13th and 15th centuries. Sirajuddin Isa is identified as a key figure in spreading Islam during the Majapahit period. His tombstone's inscriptions "Seek the Eternal", highlight the emphasis on monotheism and rejection of polytheism, suggesting early implementation of Islamic laws. While the Ornamental motifs like the lotus flower symbolize purity and spiritual enlightenment, blending local and Islamic traditions. The Hijri calendar's role in daily practices is also examined, indicating the integration of Islamic customs into Javanese life. These tombstones serve as historical artifacts illustrating the spread of Islam, the enforcement of Islamic laws, and cultural exchange between Islamic and local traditions in Java, highlighting Sirajuddin Isa's prominent role as an Islamic leader and legal authority during the Majapahit period.

INTRODUCTION

In the 14th century, the Majapahit Kingdom, known for its significant Hindu-Buddhist influence, was contemporaneous with various other dynastic kingdoms such as the Samudra Pasai in Sumatra (1207-1524), the Islamic Caliphate in Andalusia (711-1492), the Mamluks in Egypt (1250-1517), the Safavids in Iran (1252-1736), the Mughals in India (1482-1858), and the Ottomans in Turkey (1290-1924). This context is crucial for understanding the introduction of Islam into Majapahit. A notable and well-known figure often mentioned from that period is Sheikh Jumadil Kubro, recognized as a missionary before the era of the Wali Songo (Janah & Ayundasari, 2021).

The international port for foreign arrivals to Majapahit was Tuban Port, also known as Kambang Putih Port. Tuban served as a trade port, functioning as a collection center for important exportable commodities. Since the 12th century, this port had been used for voyages to regions such as India, including Malabar (Khasanah, 2017). Consequently, many foreign traders, including Muslim merchants, frequented this port in anticipation of obtaining the necessary trade goods.

Despite the existence of accounts of Islamic propagation in Majapahit, there has been a lack of archaeological evidence in the form of written records bearing names or Islamic messages from that era. In 2008, research conducted by Tubagus Najib provided initial information about the existence

of two tombstones with Arabic inscriptions. Najib's epigraphic analysis mentioned Sirojuddin and the year of death (740 H) or 1339 AD (Najib, 2020).

The incomplete readings have raised questions about the identity of the Islamic propagators in Tuban during the Majapahit era, their roles in spreading Islam, and the Islamic laws introduced in the late 14th century. Therefore, field visits and epigraphic readings in the King King area and Makam Agung Tuban were conducted to obtain comprehensive readings and analyses, offering new historiography on the introduction of Islam to Java.

This study explores the historical and religious significance of two Islamic tombstones from the Majapahit era in King King, Tuban, Java. This study is crucial, considering that similar Arabic epitaphs are very rare in Java, unlike in Sumatra, such as in Aceh and Barus, where they are more commonly found (KPG et al., 2008). This study contributes to the understanding of Islamic history in Java by highlighting the historical and religious significance of two Islamic tombstones from the Majapahit era in King King, Tuban. Given the rarity of similar Arabic epitaphs in Java compared to regions like Sumatra, particularly Aceh and Barus, this research fills a critical gap in the historiography of Islamic propagation in the region. By focusing on these tombstones, the study not only sheds light on the cultural and religious landscape of Java during the Majapahit period but also underscores the unique aspects of Islamic heritage in Java, thereby enriching the broader narrative of Islamic history in Indonesia. Furthermore, it prompts further exploration into the connections between Java and other Islamic regions, enhancing the understanding of cultural exchanges and the evolution of Islamic practices in the archipelago.

METHODS

This study employs an Indo-Islamic archaeological method (Ambary, 1998), and historical approach to examine written Islamic laws in 14th century Majapahit (Sukiati, 2014), focusing on epigraphic and ornamental studies. The primary field research follows four main stages (Arifia et al., 2023):

1. Heuristics (Edenia et al., 2024): Data collection through literature review and field documentation at historical sites such as Kings and Makam Agung Tuban. Documentation was carried out between August and December 2024.
2. Critique: Verification of data through external and internal criticism to ensure authenticity and accuracy. External criticism includes analyzing the authenticity of documents, while internal criticism assesses the consistency of content with the historical context.
3. Interpretation: Interpretation of data to reveal new historical insights, linking field evidence with texts sourced from Islamic historical manuscripts and laws, aiming to compile facts into a logical and harmonious narrative.
4. Historiography: Writing research findings into a coherent and contextual historical narrative. The researcher ensures that the writing is clear and structured, making it understandable to other readers.

This research combines historical methods with critical analysis of primary sources, producing in-depth and informative research on Islamic laws in the 14th century.

RESULTS

Research on tombstones, both in terms of text and typology, has been conducted by various earlier researchers to reconstruct the history of the introduction of Islam. Southeast Asian historians have studied Arabic inscriptions on tombstones for over a century. Pioneering studies by Winstedt in 1918, Moquette in 1921, Ravaisse in 1925, and Damais in 1957 identified inscriptions that became

standard references. The study of Muslim tombstones entered a new phase in the 1980s with works by scholars such as de Casparis in 1980, Ambary in 1984, Bougas in 1988, Chen in 1992, Montana in 1997, and Tjandrasasmita in 2009, which expanded the known corpus of inscriptions and contributed to historiography (Feener et al., 2021). This research continues to the present, with notable contributions by Elizabeth Lambourn and the Masyarakat Peduli Sejarah Aceh (Mapesa), who have consistently conducted epigraphic studies in the Aceh region over the past 10 years (Arifia, Mahdi, et al., 2024).

Further research on the two tombstones located in King King, near the Kali Joyo River which flows into the Tuban coast, was conducted at two sites. The first tomb belongs to Sirajuddin Isa, locally known as Mbah Modot. The second is the tomb at the Mbah Randu complex in King King Tuban. These adjacent tomb complexes are near the port at the mouth of the Kali Joyo River, which originates from the limestone hills. Tuban's commodities included rice, wood, grapes, fish, freshwater, tamarind trees, and most notably, long pepper (*Piper longum*) (Pires, 1990). In the 16th century, long pepper was a highly valuable spice commodity, serving as a significant revenue source for various kingdoms in the archipelago, including the Sultanate of Banten. The price of pepper was very high due to high demand from international markets, especially Europe, the Middle East, and China. Pepper was often referred to as the "king of spices" due to its reliance on international trade and its high economic value.

The coordinates of Sirajuddin Isa's tomb are here <https://maps.app.goo.gl/59dhsakXfT1WxpD1A> and the coordinates of the tombstone without an epigraph in the Mbah Randu complex are here. <https://maps.app.goo.gl/beogxmb1zDpe4qBEA>,

This research aims to conduct a comprehensive epigraphic analysis to identify the figure who propagated Islam in Majapahit, analyze the ornaments of both tombs, and examine the connection to Islamic laws derived from the epigraphic and ornamental analysis found on these tombstones.

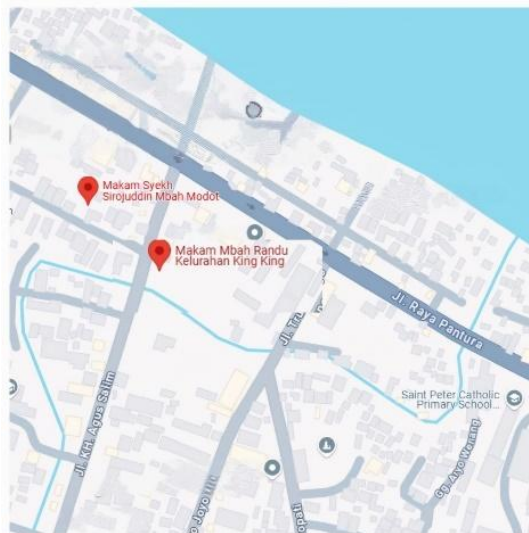


Figure 1. The location of the tomb of Sirajuddin Isa and the unnamed tomb in the Mbah Randu King Tuban tomb complex, which is located near Kalijoyo and the river mouth in Tuban

Analysis and Epigraphic Reading

The Tombstone of Sirajuddin Isa ibn Salahuddin Al Ma'bary (Mbah Modot's Tombstone)

1) Epigraphy on the External Headstone



Figure 2. Sirajuddin isa Tombstone



Figure 3. The Outer Headstone

Tampilan Pola Ukir
Garis kuning: sisa erosi.
Garis putih: relatif utuh.



Figure 4. Carving pattern display
(Yellow Line: Erosion residue)
(White line: Relatively intact)

Tampilan Kaligrafi
Abu-abu: sisa erosi.
Hitam: relatif utuh.



Figure 5. Calligraphy View
(Gray: Erosion remains)
(Black: Relatively intact)

Tampilan Kaligrafi & Perbedaan Tekstur

Terpapar pada faktor penyebab erosi.



Relatif terlindungi dari faktor penyebab erosi (mungkin, terbenam dalam tanah).

Interpretasi & Terjemahan Baris 1 - 3.

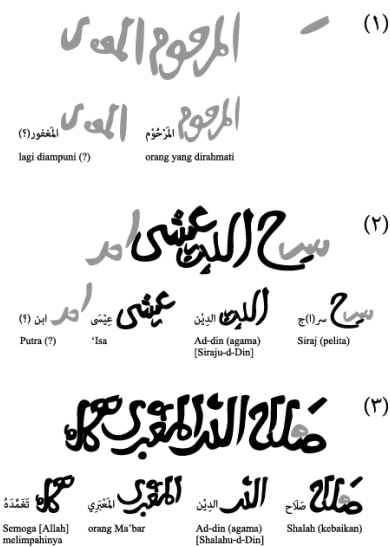


Figure 6. Calligraphy View & Texture Differences **Figure 7.** Interpretation & Translation
(Upper part Exposed to erosion factors)
(Lower part Relatively protected from erosion factors)

Original Text:

1. المرحوم [المغفور] ...
2. سراج الدين [عيسى] [ابن؟]
3. صلاح الدين المعبري تغمده
4. الله بالرحمة والرضوان توفي
5. يوم الأحد السادس والعشرين من
6. ربيع الأول سنة اثنين وثمانين وسبعمائة

Translation:

- 1) ... the one who is blessed, [forgiven];
- 2) Siraju-d-Din ['Isa] [ibn?];
- 3) Shalahu-d-Din Al-Ma'bariy, may Allah enshroud him;
- 4) with His mercy and pleasure, passed away;
- 5) on Sunday, the twenty-sixth of;
- 6) Rabi'ul Awal, year seven hundred eighty-two

The epitaph on the tombstone of Sirajuddin Isa provides valuable insights into the historical and socio-religious context of the Majapahit era. This inscription consists of several lines in Arabic that contain information about the deceased's identity, origins, and date of death.

The discovery of this tombstone with inscriptions is a luxurious find, given that it differs from the well-known tombs of Islamic propagators in Java, such as the Wali Songo, except for the cenotaph of Malik Ibrahim, which mostly appeared after 1450 and without textual inscriptions on the tombstones.

The first line of this epitaph refers to the deceased as "المرحوم [المغفور]" which means "the blessed and forgiven one." This designation shows high respect for the deceased and the hope that Allah has forgiven all their sins and shortcomings. The title "المرحوم" is a common term used in Islamic tradition to signify that a person has received Allah's mercy after passing away. Similarly, the term

"المَغْفُور" emphasizes that the deceased has been forgiven. This reflects a strong belief in the Muslim community that prayers and hopes for the deceased are a vital part of their religious tradition.

The name of the deceased, referred to as "Siraju-d-Din" in the second line of this epitaph, means "Light of Religion." This title reflects the high status and significant religious role of the deceased within their community. The use of this title indicates that Sirajuddin Isa played a crucial role in spreading and teaching Islam in Tuban. The name "Siraju-d-Din" itself signifies a role as a guide or spiritual leader who illuminates the path for others in Islamic teachings.

The title also indicates the presence of Islamic figures in the Majapahit Kingdom's port area, clearly connected with Islamic figures in the Islamic world who had authority, at least like in Samudra Pasai, Barus, and other Islamic Kingdoms. Titles like these, similar to those found on the tombs of Malik Ibrahim in Gresik (Arifia, Akmal, et al., 2023) or Sultan Mahmud in Banten (Arifia, Mizuar, et al., 2024), were indeed prevalent among Islamic authorities of that time. The inscription mentioning the titles "Siraju-d-Din" and "Shalahu-d-Din" also shows that the Muslim community in Tuban highly respected figures who played roles in spreading and teaching Islam. This respect reflects the application of Islamic values in everyday life and social organization. These titles are not merely honors but also indicate a hierarchical structure within the Muslim community, where scholars and spiritual leaders held important positions.

The third line of identification, the most optimal so far, shows the deceased named Isa (?) who is the son of "Shalahu-d-Din Al-Ma'bariy." This name provides important information about the deceased's father's origins, where the name "Shalahu-d-Din" signifies virtue and piety, while "Al-Ma'bariy" refers to the Ma'bar region in Tamil Nadu. Mentioning the father's origin on the tombstone in Java is so far an expensive and special archaeological evidence since it is inscribed on the tombstone.

The fourth line of the epitaph reads "تَعَمَّدَهُ اللَّهُ بِالرَّحْمَةِ وَ الرِّضْوَانِ," which means "may Allah enshroud him with mercy and His pleasure." This phrase is a common prayer found on Muslim tombstones, reflecting the Islamic tradition of honoring and praying for the deceased. This prayer shows the hope that the deceased has received Allah's mercy and pleasure, symbolizing the importance of community prayers for the spiritual well-being of the deceased.

The date of death of the deceased, recorded as Sunday, 26 Rabi'ul Awal 782 Hijriah (7 July 1380) in the fifth and sixth lines, provides a clear historical context regarding the life and existence of Sirajuddin Isa. Determining this date based on the Hijri calendar indicates the use of the Islamic dating system that was prevalent in the Muslim community.

The entry of Islam to Java is a fascinating and important subject of study. Its importance includes the fact that the Javanese ethnic group is one of the largest ethnic groups in the Muslim world. With a population of around 100 million out of nearly 250 million people in Indonesia, the Javanese are also the largest ethnic group in Indonesia. Due to this demographic reality, the Javanese ethnic group has played a significant role in various dynamics of Indonesia, ranging from social, cultural, religious, economic, political, and so on throughout the history of the archipelago (Ricklefs, 2012).

The question is, who is this Islamic preacher and what is the contemporary archaeological evidence that accompanies it? The epigraphy of Sirajuddin Isa marks a new history where Islamic preachers can be identified based on contemporary archaeological texts that are very rare in Java. Besides Malik Ibrahim, this is the earliest text explaining the existence of an Islamic preacher.

Epigraphic research on the tombstone of Sirajuddin Isa reveals his significance in the history of the spread of Islam in Tuban during the Majapahit period. The name Sirajuddin Isa, which means

"Lamp of Religion," reflects his important role in the Muslim community as a guide and spiritual leader. The inscription on his tombstone not only provides information about the identity of the deceased but also reveals his genealogical connection to the Ma'bar region in India now, indicating connectivity with other Islamic religious and trade centers such as Samudra Pasai and Barus. The discovery of this tombstone with inscriptions is a rare and valuable archaeological find, as very few tombstones in Java from that period have written texts. Therefore, Sirajuddin Isa can be considered one of the most significant Islamic preachers, and this tombstone becomes a valuable artifact depicting the history and spread of Islam in the archipelago in the 14th century.

2) Outer footstone of Sirajuddin Isa's tomb



Figure 8. The Outer Footstone of Sirajuddin Isa with Ornamentation and Inscriptions on It

Original Text:

الْبَاقِي سَلُوا

Meaning:

"Ask from the Eternal One!"

Placing this text at the top or peak of the tombstone is a very appropriate and strategic choice. This short directive has a profound impact and provides clear theological guidance to those who read it. The phrase carries a firm advice and command to all who see or read the tombstone to always ask from Allah, the Eternal One. Never ask from those who are not eternal!

Tombstone without a name located in the “Mbah Randu” King King complex, (known as Preacher from Persia)



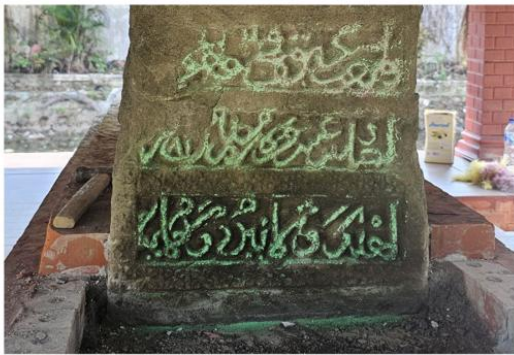
Figure 9. Side View of the Nameless Tombstone in the Mbah Randu Complex



Figure 10. Front View of the Tombstone



Figure 11. Inscription on the Outer Headstone



المعبري توفي يوم
السادس عشر من شهر
الحمدى وثمانين وسبعماية

Figure 12. Tombstone and Facsimile

Interpretasi

المعبري توفي يوم
المعبري توفي يوم الخم
السادس عشر من شهر رمضان ٨١ سنة
الحمدى وثمانين وسبعماية

Figure 13. Interpretation

Original Text:

... (-)

(1) المعبري توفي يوم الخَم (يس) ...

(2) لِسَادِسْ عَشْرَ مِنْ شَهْرِ رَمَضَانَ ٨١ سَنَةً

(3) إِحْدَى وَثَمَانِينَ وَسَبْعِمِائَةٍ

Translation:

(-)...

(1) Al-Ma'bariy. Passed away on Thursday

(2) on the sixteenth day of the month of Ramadan, 81 years

(3) one and eighty and seven hundred

Analysis:

1. The inscription is located on the outer footstone (southern side) and is part of the epitaph.
2. The inscribed lines marked with numbers (1), (2), (3) are the remaining lines on the tombstone. By observing the texture of the tombstone's surface, three other lines above these have eroded over time.
3. The first line consists of four words. The first three words are intact and readable, while the last word is damaged, leaving only the letters: alif, lam, kha', and mim. As it follows the word yaum يوم (day), the word can be confirmed as al-khamis (الخميس), Thursday, since among the days of the week in Arabic, only Thursday starts with alif, lam, kha', and mim.
4. The second line consists of six words and a numeral, 81. The first five words and the numeral are in good condition. The base of the last word is worn, but it can still be recognized as sanah (سنة), which means year. The engraving of the numeral in this line is unique and likely one of a kind until now. The numeral 81 is placed within the opening of the letter nun (ن)—resembling a container—from the word Ramadan (رمضان). This indicates Ramadan of the year 81, which corresponds to 781 Hijriah. The engraving of the year in numerals and words as commonly seen on tombstones enhances accuracy and demonstrates the meticulousness of the inscription designer.

5. The third line consists of three words in intact and good condition.



6. The ya' character appears connected to ta', and the two ta' dots are placed almost directly above waw, creating an impression of qaf.



7. The sukun and fatah marks above the word [tsama]nina, positioned above ya' and nun akhir, are formed resembling a dhamah mark.
8. The day and date of death are mentioned completely as Thursday, 16th of Ramadan 781 Hijriah. When converted to the Gregorian calendar, it falls on January 2, 1381.

Referring to the elements of calligraphy on both tombstones, the script plays spiritual, practical, and aesthetic roles. Decorative calligraphy motifs have existed for a long time but have developed more rapidly along with the advancement of Islamic culture in the Nusantara. Particularly Arabic calligraphy, which not only serves as an aesthetic element but also conveys religious messages often sourced from the Qur'an and Hadith (Ashari, 2016).

The composition and style of the khath (calligraphy) on these inscriptions are generally similar to those found in Aceh. The attempt to create an illusion observed in several places clearly emphasizes the strong connection between the Tuban inscriptions and those in Aceh. This practically proves that the existence of these tombstones in Tuban has deep connectivity with those in Aceh. The similarity in calligraphy patterns also indicates that artisans in these regions might have shared techniques and artistic styles, spread through maritime trade networks or originating from the same source.

Thus, contrary to popular stories, it is highly probable that during the Majapahit era under Hayam Wuruk's reign, the Muslim networks in Majapahit and the Samudra Pasai Kingdom were well-coordinated.

The calligraphy (khath) used on both tombstones does not consistently follow a single type of khath but appears as handwriting that freely cites character letters from various types of khath. In addition to generally citing Tsuluts and Naskh, there is also the alif letter from the khath developed in India or what is known as al-khaththu-l-Hindiy (Indian khath).



(The form of alif and lam in Indian Arabic script)

The identity "Al-Ma'bariy" first appeared on the initial tombstone, indicating that Sirajuddin Isa's father was from Ma'bar. On the second tombstone, the remaining inscription only showed "Al-Ma'bariy," which is a nisbah, or descriptive term, indicating origin from a place (country), lineage, profession, etc. "Al-Ma'bariy" means a person from Ma'bar, highlighting the presence of people from Malabar at Majapahit's main port, Tuban.

The presence of Indian script and the mention of the identity "Al-Ma'bariy" on the tombstone brings new archaeological evidence that Ma'bar had a significant trade and religious relationship with Tuban, Majapahit. This indicates that Muslims played crucial roles in this trade network. These interactions were vital in the spread of Islam in the Nusantara region, especially in East Java.

Analysis of Ornaments on Both Tombstones

1) Ornaments of Sirajuddin Isa



Figure 14. Outer Side Ornament



Figure 15. Inner Ornament of the Footstone

Ornaments of the Nameless Tombstone in Mbah Randu Complex, King King

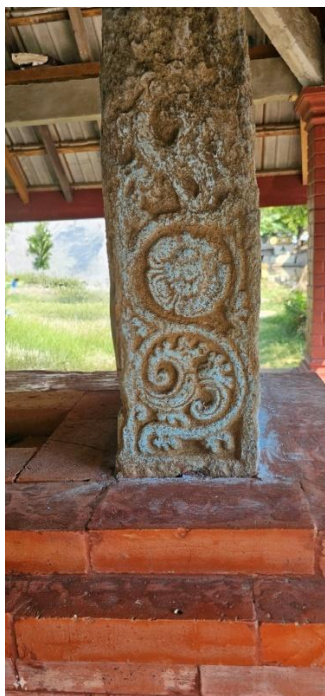


Figure 16.

Side Ornament Inner



Figure 17.

Floral Ornament (The Headstone)



Figure 18.

Floral Ornament (Outer Footstone)

In discussing the sacred function of the ornaments found on these two tombstones, it is important to consider the spiritual aspects of the community's life. This spiritual background not only influences ritual activities but also the accompanying instruments. Ornaments that serve as part of ritual practices become highly significant for the community. Ornaments are considered to have a

sacred function when these patterns are associated with divine concepts. Ornaments that become the main motifs can also be categorized as ornaments with a sacred function.

These ornaments, therefore, carry deep spiritual meanings and are integral to the community's religious and cultural expressions. They reflect the intertwining of aesthetics and spirituality, where the beauty of the patterns also serves to elevate the spiritual experience of those who engage with them (Ashari, 2016).

Both tombstones feature floral motifs on the stone that not only enhance visual beauty but also carry deep symbolic meanings. In Islamic art traditions, plant motifs are often used to symbolize eternal life and paradise. The use of these motifs on tombstones reflects the hope that the deceased will be received into paradise and granted eternal life.

The special feature of these floral ornaments is the presence of the padmasana ornament beneath the flower. Padmasana is derived from Sanskrit, with "*padma*" meaning lotus flower and "*asana*" meaning sitting position. In Java, padmasana is commonly used in the ornaments of temples dedicated to kings, considered to be in the highest caste. This symbol is not merely decorative but a chosen symbol representing the highest spiritual achievement. For over 7 centuries, the padmasana ornament has remained a sacred and living symbol in Java.

The lotus flower itself is considered a symbol of purity and spiritual enlightenment in many cultures. In Islam, such ornamental motifs on tombstones can be related to a verse from the Qur'an that describes believers as a good tree. In Surah Ibrahim (14:24), Allah says: "Do you not see how Allah sets forth a parable? A good word is like a good tree, whose root is firmly fixed, and its branches reach to the sky." This verse illustrates that a believer is strong, stable, and beneficial. The figures of Sirajuddin Isa and the nameless tombstone in the Mbah Randu complex emphasize that these individuals were highly faithful and greatly beneficial to many people.

When Islam entered Tuban and Gresik, pre-Islamic art forms (ornamental art) were not eliminated but instead became part of Islamic proselytization and art, as evidenced by the tombstones in Tuban. The use of padmasana in ornaments shows the fusion of local cultural influences and Islamic art, combining deep spiritual meanings from both traditions.

The lotus ornament during the Islamic Transition of Majapahit is depicted as not growing from anything associated with water. Such lotus depictions are found on Java, especially in mosques left by Wali Songo and particularly in the ornaments around their tombs. This unusual visualization of the lotus has a creation concept taught by Wali Songo as a parable of a lotus without a pond. The depiction of the padmā lotus that can live without a pond is a symbol that the person with that symbol has left the mud of worldly existence, the source of their life. Therefore, the base of the lotus is altered. The change in the base of the padmā is because the concept differs, but the form of the lotus remains the same. This difference in the lotus base characterizes it as distinct from previous lotus ornaments. Visually, its artistic quality matches the decorative art traditions of the Hindu-Buddhist era during Majapahit.

The concept of a lotus without a pond is summarized in a text: "tunjung ingkang datanpa telaga, ruh idhafi sejatiné, Dzatullah ananipun," meaning "the lotus (padmā that can live) without a pond symbolizes the true Ruh Idhafi, which is the Existence of Allah." Essentially, it is impossible for a lotus to live without a pond/water. However, the lotus can live even after leaving the pond, leaving the mud of the world because the Existence of Allah is what sustains the padmā until it ceases to be. Thus, the lotus without a pond reflects the idea of Insān Kāmil, a person who has reached the highest spirituality and wisdom or a person who possesses the Light of Muhammad/Ruh Muhammad or Ruh Idhafi (Nizam, 2022). Those who bear this symbol can be said to have the highest spirituality and morals.

Actually, the lotus flower ornament is not only found in Java but also in many places around the world. The use of the lotus flower as a symbol in art in the Indian Subcontinent is an interesting phenomenon that has undergone changes in meaning and use over time. Initially, the lotus flower was used in religious and spiritual contexts. The relationship between the physical form of the lotus flower and its ideological concept was well-established, symbolizing purity and complex and abstract creation.

However, as the socio-political and cultural realities of the Indian Subcontinent changed, so did the meaning and importance of this symbol. This shift became more evident after the arrival of the Mughals. From a divine symbol, the lotus flower then transitioned into a decorative element. This shift did not occur suddenly but went through a transitional phase. From the spiritual traditions of Buddhism, the lotus flower became part of the Islamic art aesthetic, particularly in arabesque patterns. During the Mughal period (1526-1858), aesthetes and nobility still viewed arabesque patterns as symbols of divinity. However, for the general public and craftsmen, especially towards the end of the Mughal period, the lotus flower became more recognized as a decorative motif in design (Aamir, 2017).

The use of these ornaments on the tombstone signifies that the qualities of Sirajuddin Isa and the nameless tombstone represent a person of purity in life, who has achieved a high spiritual status symbolized through these spiritual, rather than merely decorative, symbols. These achievements position them as figures closely associated with God.

Analysis of the Presence of Islamic Law through Epigraphy and Ornaments

Islamic Fiqh Law on Monotheism (Tauhid)

The placement of the text: *الْبَاقِي سَلُوا* “Ask from the Eternal One!” above the sacred ornament on Sirajuddin Isa's tombstone has significant implications for the presence of fundamental Islamic law and its impact on the implementation of Islamic Sharia law.

This clear and direct statement serves as a message and a firm law rejecting the idea of asking from anything that is not eternal. This approach contrasts with the cenotaph of Malik Ibrahim (Arifia, Akmal, et al., 2023). In contrast to the inscriptions on the cenotaph of Malik Ibrahim, which directly speak of the existence of Allah, the tombstone of Sirajuddin Isa uses gentler phrases without directly mentioning Allah's name.

As an antithesis to this message, it likely addresses past practices where the local culture in Tuban involved asking from impermanent entities. For example, one area in the upstream of Kalijoyo River, which is the same river near the King King burial site, had a belief in a sacred site located within the bathing area. People believed this sacred site could help them when in need. Therefore, those with specific desires would visit the site, bringing offerings and hoping their requests would be fulfilled (Farnadayanti, 2021).

In another part of Tuban, certain practices involved asking from entities other than Allah. These included "udik-udikan," where people would throw money to a particular object or place and then compete to collect it. This practice was often performed next to graves and also involved hanging a goat's head above the tomb of a respected village elder to ask for wealth (Romadhon, 2023).

Rejection of Shirk in Islam is very clear and explicit. The concept of polytheism, or asking from multiple gods, is not accommodated in Islamic teachings and is strictly prohibited. Those who associate others with Allah are known as Mushrikun. The sin of shirk is so great that Allah will not forgive someone who dies in a state of shirk, unless they repent during their lifetime.

Shirk can be categorized into several types, namely Major Shirk and Minor Shirk.

Major Shirk (Shirk Al Akbar): This is a condition where someone attributes qualities that belong solely to Allah to someone or something else. This means associating others with Allah in aspects that are exclusive to Him, such as Lordship (rububiyyah), divinity (uluhiyah), and divine names and attributes (al-asma' wa al-sifaat). For example, Major Shirk includes (Mujibullah, 2020):

The divine attributes (al-asma' wa al-sifaat). Examples of Major Shirk (Shirk Al Akbar) include:

- 1) Shirk ad-Du'a: The term 'Du'a' means supplication. It is permissible and required to make Du'a to Allah alone in matters of both worldly and spiritual affairs. However, anyone who makes or asks Du'a to anyone other than Allah commits Shirk ad-Du'a.
- 2) Shirk al-Niyah wal Iraadah wal Qasd: This is when someone worships another deity besides Allah with intent and determination.
- 3) Shirk at-Ta'a: Allah commands adherence to and obedience to what He has revealed in His divine messages. However, anyone who obeys and follows another being or authority outside the command of Allah commits Shirk at-Ta'a.
- 4) Shirk al-Muhabbah: Loving one another is part of Islam, but loving a creature more than loving Allah is prohibited and is Shirk al-Muhabbah.
- 5) Shirk al-Khafi: Believing in, giving more importance to, and thinking that there is an entity or being stronger and more beneficial than Allah. This is a hidden or concealed form of associating partners with Allah.

Minor Shirk (Shirk Al Ashgar):

Examples of this type of Shirk include:

- 1) Shirk ar-Rea: It is an unavoidable obligation for all adherents of Islam to perform every act of worship or other actions solely to be accepted by Allah. Conversely, religious acts performed for worldly gain or to show off are known as Shirk ar-Rea.
- 2) Shirk at-Tasmee: Swearing by a name other than Allah.

The rejection of shirk reflects the emphasis on Tawhid (the oneness of Allah). In Islam, shirk is considered the greatest sin, and Tawhid serves as its fundamental principle. Tawhid is not only a theological doctrine but also a guide for Muslims in their daily practices, ensuring they can be held accountable in the afterlife (Tanjung, 2023). Including asking at gravesites and from other than Allah.

Supplication or prayer is an activity very close to human life. Seeking help from something unseen inherently demonstrates human weakness, whether related to their life, religion, world, or afterlife. There is no better place to turn than to the Eternal One, Allah. All creatures, both on earth and in the heavens, always ask only from Allah, as explained in QS. Al-Rahman [55]: 29: "Everyone in the heavens and earth asks Him. Every day He is bringing about a matter" (Fauzan, 2022).

Therefore, Sirajuddin Isa, as an Islamic "leader" during that time, aptly delivered the most important teachings of Islam, emphasizing the rejection of major shirk. All unseen entities, any creatures, or kings cannot be asked for help. Islamic doctrine clearly teaches that Allah is the sole entity to be worshipped and sought for help!

The shahada, which is the declaration of Allah's existence, begins with the rejection of other gods. This is the first Islamic Sharia law taught in Islam, and since this inscription is carved in Tuban, we see that the introduction to the existence of the Eternal Being, Allah, occurred at the gateway to Majapahit, which is Tuban.

Islamic Law: The Tradition of Visiting Graves and Praying for the Deceased

In Islamic teachings, visiting graves and praying for the deceased are practices with strong Sharia foundations. Islam strictly prohibits the worship and seeking of assistance from graves. However, the discourse on visiting graves is still quite engaging and has produced two main variations

that are extensively studied by researchers: first, the discourse on visiting graves as a tradition, phenomenon, and practice; and second, the discourse on visiting graves within the framework of normative text studies (Al-Ayyubi & Munif, 2021).

In the past, there were traditions where people might quickly believe and prioritize tangible mystical objects as places to turn to and seek refuge, rather than something abstract. Especially when these objects were believed to possess special qualities and powers, they eventually became revered (Subri, 2017). However, visiting graves is not prohibited in Islam. In fact, the Prophet Muhammad (peace be upon him) encouraged his followers to visit graves as a means to remind themselves of death and the hereafter. In a hadith narrated by Muslim, the Prophet (peace be upon him) said: "I had forbidden you to visit graves, but (now) you should visit them, for surely they will remind you of the Hereafter and will increase you in goodness. Whoever wishes to visit, let them do so, but do not say anything improper" (HR Muslim) (Destuliadi, 2023).

Visiting graves has evolved into a tradition that not only involves visiting the burial sites but also praying for the deceased (Mujib, 2016). This practice is performed to seek Allah's forgiveness and mercy for those who have passed away. In many Muslim communities, grave visiting has become an integral part of religious and cultural traditions, strengthening social bonds among community members.

On the tombstone of Sirajuddin Isa in Tuban, there is a prayer that reads:

"الرَّضْوَانِ وَ بِالرَّحْمَةِ اللّٰهِ تَعَمَّدُهُ"

Which means *"May Allah cover him with His mercy and pleasure."* This phrase reflects the hope that everyone who visits and reads the inscription will pray for the deceased to receive Allah's mercy and pleasure.

The practice of praying for the deceased has a clear Sharia foundation and is a form of social solidarity within the Muslim community. This prayer also reflects the belief in life after death and the importance of maintaining a spiritual connection with those who have passed away. Therefore, the implementation of Islamic law after refraining from asking from graves is to pray for those already in the grave.

Islamic Dating, or the Hijri Calendar in the Majapahit Kingdom System

With the epigraphy inscribed using the Hijri calendar on both tombs in King King, the use of the Hijri calendar in Tuban, Majapahit's main port, was clearly in place. Although the Islamic calendar is not directly a part of Sharia law, the Hijri calendar plays a crucial role in organizing various aspects of religious life for Muslims in carrying out daily laws and rituals, including in Tuban and the Majapahit Kingdom at that time.

One of the most important aspects of the Hijri calendar is its use in determining significant dates in Islam. Some aspects regulated by the Hijri calendar include (Isfihani, 2023):

- 1) Ramadan: The month of fasting, obligatory for every Muslim, observed in the ninth month of the Hijri calendar. Ramadan fasting is one of the five pillars of Islam and is mandatory for every Muslim who has reached puberty and is capable of observing it.
- 2) Eid al-Fitr and Eid al-Adha: These two significant Islamic holidays are determined based on the Hijri calendar. Eid al-Fitr is celebrated on the 1st of Shawwal, marking the end of Ramadan, while Eid al-Adha is celebrated on the 10th of Dhu al-Hijjah, coinciding with the Feast of Sacrifice.

- 3) Hajj: The pilgrimage is performed in the month of Dhu al-Hijjah, the 12th month in the Hijri calendar. Hajj is one of the five pillars of Islam and is obligatory for every Muslim who is able, at least once in their lifetime.
- 4) Time Calculation in Worship: The Hijri calendar is used to determine the start and end of months in various acts of worship, such as voluntary fasting and setting the dates for the beginning of months for prayer times.
- 5) Islamic Historical Events: The Hijri calendar marks important events in Islamic history, such as the Prophet Muhammad's migration from Mecca to Medina, which forms the basis of the Hijri calendar.

CONCLUSION

The discovery of Sirajuddin Isa's tombstone in King King Tuban establishes a new historiography that emphasizes the significance of this key figure in Islamic propagation during the Majapahit era. Known as the "Lamp of Religion," Sirajuddin Isa embodies purity and represents God, connecting Java with other Islamic regions such as Aceh and Malabar. The tombstone reveals two key Islamic laws from that era: the Oneness of God (Tawhid) and the Rejection of Shirk, along with the Tradition of Visiting Graves and Praying for the Deceased. While the Islamic calendar is not a formal law, it plays a vital role in regulating religious life. Future research could compare the epigraphic texts of Sirajuddin Isa with other significant Islamic figures to explore broader themes of Islamic propagation and cultural exchange in Southeast Asia, as well as examine the integration of Islamic beliefs into local practices and the role of the Islamic calendar in community life. An interdisciplinary approach could further enhance the understanding of Sirajuddin Isa's legacy and its influence on Islamic identity in Indonesia.

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