

The Influence of Hindu-Buddhist on Islamic Tombs in Palembang

Retno Purwanti

South Sumatera Archaeological Center

*Corresponding author. Email: purwantir244@gmail.com

ABSTRACT

Palembang is the oldest city in Indonesia with a long history. Archaeological evidence proves the history of Palembang has started since the Srivijaya Kingdom until the sultanate. From the time of Srivijaya until the pre-sultanate period, Palembang was influenced by Hindu-Buddhist religion. Archaeological evidence of Hindu-Buddhist influence is found at archaeological sites in Palembang, both from the Srivijaya era and the sultanate period. The tombs during the sultanate show Hindu-Buddhist elements in the courtyard pattern, courtyard division, building architecture and decoration. Based on these evidences, this study aims to determine the influence of Hindu-Buddhist on Islamic tombs in Palembang. The research method used is archaeological survey method. Data were collected through field surveys, archaeological research results and literature review. Data analysis was carried out by comparing historical sources about Palembang during the sultanate and compared with archaeological remains. By using a historical archeological approach, it can be seen that the Hindu-Buddhist influence on Islamic tombs from the Palembang sultanate period came from the Majapahit Kingdom.

Keywords: *Influence, Hindu-Buddhist, Islamic tombs, Palembang.*

1. INTRODUCTION

The Palembang city is one of the old cities and has become an important historical stage in Indonesia. The historical range of Palembang began with the construction of Wanua Sriwijaya by Dapunta Hyang Sriwijayanasa on June 16, 682, so that currently Palembang is 1439 years old (Boechari, 1993: 1). In a period of 1439 years, of course Palembang has displayed various historical events from the Srivijaya era, the period of Majapahit rule (Groeneveldt, 1960: 78; McRobert, 1986: 73-84; Djafar, 2012), pirates from China, the sultanate and colonial times. . Srivijaya and Majapahit are powers that are influenced by Hindu-Buddhist as evidenced by referring to the findings of statues and epigraphy. The influence of Hindu-Buddhist has been seen in the components of the city and its placement during the Islamic period in Palembang (Purwanti, 2019). In addition, sites from the Islamic period occupy sites from the Srivijaya era (multi component sites). These sites are religious sites, namely the former temple buildings which were later reused as tombs.

Based on this historical background, it can be estimated that Islamic tombs in Palembang are

influenced by Hindu-Buddhist elements, both in architectural forms and in decoration. In addition, research with the theme of Hindu-Buddhist influence on tombs has never been carried out by the Palembang Archaeological Center or other agencies. Previous research has focused more on the remains of the Srivijaya period. Research from the post-Srivijaya era is only on aspects of religion and settlements. This study focuses on research on community settlements across Ulu and Arab Malay communities in Palembang. As for research on the tombs of the Palembang rulers during the period of Islamic influence, there has never been research, especially those related to Hindu-Buddhist influences.

The history and research results give rise to problems the presence or absence of Hindu-Buddhist influences on Islamic tombs in Palembang. The research questions posed are:

1. What Hindu-Buddhist elements are found in Islamic tombs in Palembang?
2. What is the form of Hindu-Buddhist Hindu-Buddhist influence on Islamic tombs in Palembang?

3. Where are the Hindu-Buddhist elements placed in Islamic tombs in Palembang?

By referring to the results of previous research, it is not known that there are Hindu-Buddhist elements that affect Islamic tombs in Palembang, their shape and placement. Therefore, the results of this study will provide new information and can be used to identify Palembang culture which so far tends to be considered based on Malay culture, even though historically immigrants from Java have ruled in Palembang, from the Majapahit era to the Islamic era. This Malay identity is traced from manuscript sources. By knowing the Hindu-Buddhist elements in Islamic tombs, the results of this study will provide a new identity for the existence of foreign cultures other than Malay.

Palembang historical sources mention the existence of Islamic-style rule since 1549 (Wolders, 1975). Before that time, Palembang was influenced by Hindu-Buddhist religion. The period of Hindu-Buddhist influence lasted from the 7th-14th centuries under the rule of the Sriwijaya Kingdom (Purwanti and Eka Asih Putrina Taim, 1995: 95-99). After that, Palembang was under the influence of Majapahit rule until the 14th century (Groeneveldt, 1960: 78). Thus, Palembang for 9 centuries was under Hindu-Buddhist influence, as shown in the form of archaeological remains found in Palembang. The Hindu-Buddhist influence in the long term made it possible to continue during the Islamic period, because the Islamic-style kingdom in Palembang in various Palembang manuscripts and stories is always associated with the presence of Ki Gede Ing Suro from Java. Before that, Palembang was also under the rule of Majapahit. Evidence of Majapahit's power can be seen in the Batur tomb architecture at the Gedingsuro Site and the Majapahit-style Hindu statues.

Based on these historical and archaeological data, it is highly probable that Islamic tombs in Palembang show the Hindu-Buddhist influence that has developed since the Srivijaya era or brought by the rulers of Majapahit. Majapahit as the last Hindu-style country has given birth to a culture of cheering Islam in the form of tombs in Tralaya. The typology of the Tralaya tombstone is a cultural identity that distinguishes it from other cultures. On the other hand, the presence of Ki Gede Ing suro as the founder of the first Islamic-style kingdom in Palembang, of course, will also bring culture from his native region, namely Java. Ki Gede Ing Suro is a follower of Arya Penangsang who lost the war while fighting for the heir to the throne of the Kingdom of Demak. Therefore, this culture from the north coast of Java will certainly be brought to a new location, namely Palembang. Demak as the first Islamic-style kingdom in Java has given a new style in the form of the typology of headstone culture. The typology of the Demak-Tralaya tombstone as a cultural marker is common in Palembang.

2. DISCUSSION

The Hindu-Buddhist elements can be seen in the architecture of mosque buildings, towers, gates and tomb decorations, both on the jirat and headstones on the north coast of Java, from East Java to West Java. The example is the architecture of the towers of the Holy Mosque which resembles the architectural form of temples from the East Java period. The shape of the paduraksa gate at the Sendangduwur Tomb complex, in Lamongan, East Java. By analogy in the two areas, it is very likely that Hindu-Buddhist influences will also be found in the architectural forms of tomb buildings and the decoration of tombs in Palembang.

The study was conducted at 11 tomb complexes in Palembang, namely Gedingsuro, Panembahan, Sabokingking, Sideng Rajek, Cinde Walang, Sultan Mansyur, Sultan Agung, Tekurep Crater, Talangkerangga, Panembahan Hamim and Prince Syarif Ali.

Based on the shape, the jirats found in burial complexes in Palembang can be divided into 5 forms, namely:

1. Form the profile of the temple stone or yoni from unglan wood (pictures 2 and 3)
2. Punden made of bricks (figure 1)
3. Jirat on the punden
4. Punden terraces
5. The monolith is rectangular in shape with a hexagon hole at the top.

Tombstones in Palembang can be grouped into 3 types, namely:

1. Tralaya Type
2. Demak Type
3. Aceh type
4. Local Type

The analysis of the tombs in Palembang, it can be seen that there is a Hindu influence from the shape of the jirat, because the jirat profile is similar to the yoni profile. A shape resembling a yoni profile can also be seen at the foot of a tombstone in one of the tombs in Sabokingking (Figure 1).



Figure 1 The shape of a tomb that resembles a yoni.

The Hindu-Buddhist influence on the tombs in Palembang can be seen in the equation of the foundation profile of the tomb building in Talangkerangga with the temple foundations from the 9th-10th centuries AD in Central Java and the Special Region of Yogyakarta or

the foundation of Candi 1 Bumiayu, Pali Regency, South Sumatra (Figure 2).



Figure 2 The shape of the foundation profile of the Talangkerangga tomb (left) and Candi 1 Bumiayu.

The Hindu-Buddhist influence is also seen in the decorations found on the jirat and tombstones. The ornaments found on the jirat and tombs are:

1. Leaf tendrils
2. Paste paper
3. Pop the flowers
4. Inscription
5. Greek Cross
6. Surya Majapahit
7. String of flowers
8. Tongue of fire
9. Clouds/meanders
10. Medallion
11. Tumpal
12. Fauna
13. Simbar/antefix
14. Hiranyagarbha
15. Kala style
16. Lotus
17. Swastika

Many of the 17 decorations are found as decorative motifs on temples from the Central Java and East Java periods. The inscriptions and fauna (birds and butterflies), were not found in the temples in Central Java, East Java or the Bumiayu temple, in Pali Regency, South Sumatra Province. There are not all of these ornaments exist in every tomb studied. The Kawah Tekurep Tomb Complex has the most decorations, only Greek crosses, simbars, flames and fauna are not found. Meanwhile, the fewest decorations were found in the Gedingsuro burial complex, which was only the decoration of the Greek cross, medallion and sticky paper (Figure 3). However, the shape of the batur tombs and the cheeks of the steps of the tomb have similarities with the temples from the Majapahit period.



Figure 3 Ornaments on the foundation of the Gedingsuro tomb (left) and decorations on the temple (right).

The shape of the jirat profile, the decoration on the jirat also shows similarities with the various decorations on the temple building. The decorations are twisted or meander decoration, sticky paper and meander/swastika. The three decorations are included in the category of geometric ornaments. Another decoration that has similarities with the decoration on the temple is the leaf tendrils placed on the upper edge and the body of the jirat. Leaf tendrils ornamental motifs are found in temples from the Central Java period, which developed from the 8th-10th century AD and still persist in temples from the East Java period (11th-15th century AD). Meanwhile, gyre or meander motifs, sticky paper and cloud/meander sides are not found in temples from the Central Java period, but in temples in the East Java period, for example at Kidal temple, Sarwentar temple, Penataran temple and Jabung temple. One example of a sticky paper motif is found on the graves of Sabokingking and Tekurep Crater.

The medallion decorative motifs without carvings have been found at Lumbung Temple in Central Java. This motif continued during the East Java period, although it was only found in a few temples, namely Candi Kidal, Penataran, Jabung, Kesiman Tengah and Punden terraces Penanggungan (Munandar, 1999).

The decorative motifs that exist in temples from the Central Java period and also found in tombs in Palembang are hiranyagarbha, sticky paper, flower strands, clouds and pilasters. Hiranyagarbha decorative motifs and sticky notes are no longer found in temples from the East Java period (Munandar, 1999). Hiranyagarbha decorative motifs were only found in one tomb at the Tekurep Crater site and one tomb at Talangkerangga. This decorative motif is found in most of the temples of the Central Java period, but is not found in the temples in the Dieng Temple Complex and the Gedongsongo Temple Complex. The two temple complexes are the oldest temples found to date.

Decorative motifs of sticky paper were found on the jirat and foot of the tombstones in the tombs of Tekurep Crater, Sabokingking, Gedingsuro, Welan Temple, Talangkerangga and Prince Syarif Ali. In the temples of the Central Java period, these decorative motifs were found in the Dieng Temple Complex, Gedongsongo Temple Complex and Plaosan Temple.

The lotus decorative motif is found on Aceh-type tombstones in the tomb complex in Tekurep Crater and the tomb complex of Sultan Agung. The lotus in both complexes is depicted in bloom and has eight flowers (Figure 4a). In addition, in one of the tombs in Tekurep Crater, a lotus is also described as growing in a bud state and is equipped with four leaf stalks.

Motif hias teratai terdapat pada nisan tipe Aceh pada kompleks makam di Kawah Tekurep dan kompleks makam Sultan Agung. Teratai pada kedua kompleks tersebut digambarkan dalam keadaan mekar dan berjumlah delapan helai bunga (Gambar 4a). Selain itu, pada salah satu makam di Kawah Tekurep, teratai juga digambarkan tumbuh dalam keadaan sedang kuncup dan dilengkapi dengan empat tangkai daun.



Figure 4 The lotus on the gravestone.



Figure 5 Lotus as the base of the statue.

The lotus flower in Buddhism is a symbol of purity, enlightenment, self-regeneration and rebirth. The Buddha statue is sometimes depicted sitting on a lotus flower, symbolizing one who overcomes the pains of the material world and becomes enlightened, like a lotus flower that begins to grow in dirty and muddy water but manages to surpass the water and produce a perfect flower.

In Hinduism, the lotus flower is very important because it is associated with many gods, including Vishnu, Lakshmi, and Brahma. In many ancient works of art, the gods are depicted sitting or standing on lotus flowers as they symbolize holiness and divinity (Figure

4b). It is believed that the opening of the lotus petals represents progress made towards attaining a more spiritual state of mind. The open flower petals symbolize the developing human soul. The lotus is considered a part of everyone's soul and encourages people like instinct, to work towards spiritual enlightenment despite many challenges, and like a lotus flower that emerges in the muddy depths and blooms to its full potential.

The Hindu-Buddhist elements in the tombs were also found with swastika decorations. This swastika motif is found in one of the tombs in Tekurep Crater. The swastika is an ancient symbol that has been used by various cultures to symbolize life, the sun, power, strength and luck. Likewise, in the Buddhist tradition, the swastika symbolizes good and positive things.

3. SUMMARY

The acculturation in Palembang has been going on for hundreds of years. Evidence of acculturation can be seen in the architectural forms and decorations on Islamic tombs in Palembang. The decorative forms on the tombs show the Hindu-Buddhist influence. The Hindu-Buddhist decorations on the tombs are simbar (antefix), Greek cross, lotus, tongue of fire (agni), Majapahit sun, meander, swastika, stiliran kala, garland of flowers, ceplik flowers, and cloud sides have been found in temples. temples from the Central Java period (VIII-X centuries AD), temples from the East Java period (XI-XVI centuries AD) and temples in Bumiayu, South Sumatra (XI-XII centuries AD).

In addition to decoration, the Hindu-Buddhist influence on the tomb is also seen in the pilaster shape at the gate and entrance of the cupola tombs at the Tekurep and Talangkerangga Crater Tomb Complexes. The Hindu-Buddhist influence can also be seen in the similarity of the profile of the yoni-shaped tombs in the tombs at the Sabokingking Tomb Complex and the Sideng Rajek Tomb Complex, as well as the similarity of the profile of the cupola foot of the tomb in the Talangkerangga Tomb Complex with the profile of the foot of the temple in Java.

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