

THE VESTIGE OF ISLAM-INDIA ACCULTURATION IN THE CONTEMPORARY INDONESIAN SOCIO-CULTURAL LANDSCAPE: A HISTORICAL-CULTURAL PERSPECTIVE

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Islam in Indonesia has a different appearance than Islam in the Middle East. This is because Islam in Indonesia interacts acculturative with the formerly developed cultures, namely local culture in pre-history and Hindu-Buddhist period that is influenced by South Asia's culture. The intercultural interaction also has been affected by the influence of Islam in Southern India. Through this cultural approach, the development of Islam in Indonesia runs peacefully. The cultural acculturation is reflected both in physical and non-physical cultures. As a result, there are vestiges of Islam-India Acculturation in the contemporary Indonesian Socio-political landscapes, which is reflecting the dynamic interaction in the localization of Islam from Southern India.

Keywords: Islam, India, Indonesia, Acculturation

INTRODUCTION

Hitti and Kritzeck (1960) had separated significantly between the development of Islam in the eastern world and the western world. In the western world, Islam was spread by swords and wars, while in the eastern world, Islam sprouted peacefully through cultural approach. This argumentation was based on their historical data, comparing the development of Islam in south-west Europe that aroused a sufficiently strong political power, especially the Andalusia Kingdom that was quite frenetic, and Islamic kingdoms in Asia, which were not quite prominent but were numerous.

In the context of Indonesia, Islam sprouts peacefully through cultural approach. As a result, Islam develops and adapts with formerly developed cultures in Indonesia that are Hindu-Buddhist and the local culture. The religious practices of Islam Indonesia indicate a mingle process among pre-historic religious, Hindu-Buddha, local religions, and Islam. The mingle process depended on cultural values, which set in the areas where Islam was developed. For example, in Java, the appearance of acculturation with Indian cultures and pre-Hindu traditions seems to be more flexible, while in Sumatera or Sulawesi, it was not quite strong or puritan. (Azra, 2013).

RESEARCH METHOD

This article was written based on ethnographic research (Brewer, 2000) related to the "traditional ceremony in Temanggung Regency, Central Java Province,

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Indonesia". (Wasino, 2006). Additionally, this article was also written by enlarging its focus on the process of spreading Islam, particularly in Java and generally in Indonesia. Enlarging the topic of this research used secondary sources corresponding to it. The several sources of this research were gathered from the collections of History Department, Semarang State University, the National Library of Indonesia, and internet. Thus, based on those sources, the data could be arranged and analysed into the story of the relationship between local culture, Islamic culture and Indian culture. For the last research was used historical method following several steps: data collection, preparation and classification of data, data validation, data interpretation, and historiography. (Wasino, 2006; Wasino, 2007; Tosh, 1987).

THE EARLY DEVELOPMENT OF ISLAM IN INDONESIA

The above opinion began to be threatened by the latest inventions. Some historians mentioned that Islam came to Indonesia in the seventh century, no longer after Muhammad became a Prophet. There were shreds of evidence from travelogue written in 675 AD by Al Mas'udi, an envoy from Arab-Moslem King who visited a Javanese old kingdom, Kalingga. He noted that there had been an Arab-Moslem community on the eastern coast of Sumatera circa 648 AD. This historical information was strengthened by the China News from T'ang Dynasty, which mentioned that Tashe thwarted his attention to attack Kalingga because the queen of Kalingga was very firm and cruel. Tashe term was interpreted as Arabian. (Poesponegoro and Noto Soesanto, 2007). Perhaps, the term is relevant to one of Prophet's Hadith, which said "Seek knowledge up to China", certainly the area which had been commonly known by Arabian in the quite far areas.

Some of the historians also have same argumentations. Harry W. Hazard stated that Muslims came to Indonesia in seventh century due to economic activities of Moslem traders, who stopped in Sumatera on their way to China (Hazard, 1954). From Gerini in *Further India and Indo-Malay Archipelago*, explained that Muslims community had existed in India, Indonesia, and Malaya during 606-699 AD. Meanwhile, Sayed Naguib Al Attas stated that Moslem had existed in Malay-Indonesia archipelago in 672 AD. (Al Attas, 1969; Wasino, 2015:122-130).

Although the early arrival of Islam in Indonesia was initiated directly by the Arabs, however, its development is done by Gujarat traders from South India. This argumentation is reflected in the books of the historical development of Islam in Indonesia. Even history books used in schools, especially in Junior High Schools and Senior High Schools, are apprehending that the coming of Islam in Indonesia at thirteenth century by Gujarat traders. This perception based on the finding of Malik Al-Saleh's tombstone in Pasai, Aceh. The tombstone is predicted built in 1297 AD and it had Gujarat's characteristic in its calligraphy style and gravestone shape. By this evidence, people believed that Islam in Indonesia actually came from India, which was influenced by the past Indian's culture. Then, because of

that reason, people conclude that Islam, which sprouts in Indonesia, has not authentic from the beginning.

Even though Islam had come to Indonesia since the seventh century, nevertheless, the real progress of development gradually reached its peak in fifteenth to sixteenth century. The gradual development was related to the cultural strategy done by *Ulama* or Islamic priest. Thus, this strategy effectively avoided an open conflict between the followers of the previous religion, especially local authorities that generally were still Hindu-Buddhist, and Islam.

Islam initially developed in the trade cities of coastal areas, such as Malacca, Lasem, Tuban, and Demak. It entered into new areas in a flexible and acculturative way through trading and without having a conflict with the local authorities. Many Moslem, who came from foreign countries such as Arab, India, and China, dropped in and interacted with the Indonesian, even becoming inhabitant in Indonesia. In the eleventh century, there were graves of Moslem in Leran Manyar, Gresik, which popularly known as the graves of Fatimah Binti Maimoon. In those graves was scripted inscriptions using Arab *Riq'ah* letters aged 1082 AD.(Slamet, 1968).

In the thirteenth century, Islam had been absorbed deeply in Indonesia society. In this period, the influence of Islam Gujarat was sufficiently strong. It left heritages that reflected the influence of Southern India; the pieces of evidence of the existence of Indian-Islam in Indonesia. In 1292, Marcopolo informed the existence Islamic kingdom namely Ferlec or Peurlak in Aceh. This information confirms that cities or Islamic kingdom had sprouted in Indonesia.

In the next periods, particularly fifteenth and sixteenth century, Islam in Indonesia could be described as a sufficient developed religion, from secretly to openly propagation. Many authorities in Indonesia were Moslem, while Hindu and Buddhist authorities, such as Majapahit and Pajajaran, had been at the end of their era. At the same time, the Islamic authorities faced new competitors, the western traders that threatened the Islamising process in Indonesia through political way and wars.

The relationship between Islam and western people in Indonesia was still in equal stance until the seventeenth or eighteenth century. In some places, there were political conflicts among Islam authorities, in which the western took beneficiary from it. Meanwhile, in some cases, there were conflicts between Islam authorities and western. The result of those conflicts empowered Moslem by the western power. (Poesponegoro and Noto Soesanto b, 2007).

THE VESTIGES OF ISLAM-INDIA IN INDONESIA

Islamic culture in Indonesia was created by its followers in complex ways. The authors argue there is no genuine culture that purely dominating in Indonesian Islamic culture. The Islamic culture in Indonesia was constructed by the acculturation process between foreign culture and local cultures. Islamic culture

in Indonesia was easy to be identified from work of arts and traditions, the concept of power, and Islamic perception, either tangible or intangible culture.

Islamic arts and cultures could be seen from architectures, literary arts, tradition, and intellectual thought. Those cultural aspects stored until now as cultural heritage of Islam in Indonesia. The main architecture of Islam is a mosque. There were many kinds of mosques Indonesia, either the ancient or the new mosque. In the early period of Islam in Indonesia, mosques were quite influenced by Hindu architecture. However, during its development, there were many mosques influenced by the Middle East or Western architecture.

The most magnificent thing of the mosque is its domes, the top of mosque building, or known in the Javanese language as “*mustaka*” or head of mosque roofs. Most the mosques in Indonesia, especially in Java, were built in “overlap roof” type. The overlap roof is the legacy of Hindu philosophical thought and it is similar to the design of temples in Bali. The vestige of this form of acculturation can be found in *Sendang Duwur* Mosque in Tuban city, East Java, Indonesia. *Sendang Duwur* Mosque is the first mosque in Java, which had overlap roof. Even though the mosque had been renovated using new materials and storied architecture, its roof is retaining an overlap type. The main gate of the mosque is made of red stones and it is an adaptation of the *Bentar* Temple gate, which is the Hindu-Buddhist temple. Likewise, the legendary mosque in Java, Demak Mosque, also had overlap roof type; even the Dutch Colonial Government renovated the mosque in the 19th century. The authors interpret the overlap roof type is a part of Islam propagation, because Islam Indonesia, especially in Java, initially had been taught by people who have Hindu and Buddhist. The roof is easily recognizable from the outside, and it meant that building architectures, which were similar to temples, made no cultural shock for existing believes in society. (Wasino, 2006).

Outside of Java, the mosque architecture and its roof have their own type that represents localization of Islam. A number of the mosques outside of Java are closer to the Middle East architecture, for specifically the Persian. For instance, it could be seen in the architecture of Baiturachman mosque in Banda Aceh and some other mosques outside Java that directly receive Islam from the Middle East. Besides the local-Islam architectures, the Chinese architecture also mingles with Islam Indonesia. For example, Menyanan Mosque in Semarang, which is predicted as the influence of Chinese culture in Islam Indonesia. Besides that, turtle symbols in the bold pictures of Demak Mosque door are also interpreting in Chinese philosophical way a long live symbol.

Another important thing related to Islamic philosophy from the ancient mosques in Indonesia is their pillar. Pillar or in the Javanese language called as *saka*, is always connecting with the word *guru* (teacher). These two words are combining into one phrase “*saka guru*”. The meaningful part of Demak mosque precisely was its pillars. One of the pillars was made by wood-shavings in its tip. Similarly,

in Temanggung, the hinterland area of Central Java, there was Menggara Mosque, known having the sorcerer pillar. In fact, it was sacred, so whoever could embrace the pillar, they would obtain salvation. It can be interpreted as coming from Islam order for praying because praying was a saka guru or the pillar of Islam. The Islamic order is symbolized indirectly as the mosque pillars. The people want to come to the mosque in order to be close to the sacred pillar. (Wasino, 2006).

Literary arts dominated the development of Islam teaching in Indonesia history. Literary works based on Islam were made by Islam thinkers, philosophers, and scholars, who taught Islam through work of arts. It applied either at Java or at other islands in Indonesia. Java was well known in its Islamic literary works, for instance, *Suluk*. *Suluk* derived from Arab term refers to a living in Sufism way or the way to close the God by a simple person. *Suluk* was Islam-Java spiritual teaching written as a poem. If those teachings are realized in a prose, they are called wirid or serat wirid. *Suluk* develops in the Javanese palace tradition as the result of acculturation between Hindu and Islam. The purpose of *Suluk* literature is to open the denial acts of Javanese aristocrat, who previously believed in Hindu and Buddhist. The aristocrat, who commonly read the ancient literary works, finally interested and embraced Islam because of the teachings in is *Suluk* works effectively. Therefore, if we enter the libraries owned by the Javanese palace, there are some stored *Suluk* works, written in Javanese language and letters. The cultural strategy of the early development of Islam actually is similar to the cultural strategy of the modern state that entered in the epistemic community, such as in universities or colleges. In other words, *Suluk* was Islamic culture created to influence respectable people in Java.

Javanese aristocrat initially created *Suluk* in the early sixteenth century. They learned from *Ulama* as the religion teachers in Pesantren.¹ There were 41 *Suluk* manuscripts in two old kingdoms in Java, Cirebon, and Mataram. The production of *Suluk* manuscript proves that the Islamic scholars in Java had been preached through the literary works. *Suluk* is containing Islamic mysticism concerning in the experience of knowing God or makrifatullah. The knowledge is Sufism pantheism, which was initially developed by Al-Halaj and Ibnu Al-Arabi. (B.J.O., 2009).

The Javanese *Suluk* teaching that originated from Al-Halaj and Ibnu Al-Arabi actually also developed in Sumatera. Hamzah Fansuri and Syamsudin Assamatrani, Islamic scholars from Pasai Sultanate, developed Sufism pantheism idea in Malay literary works. This idea then was spread over Java through tarekat *Shattariyya*, for example under the students of Abdurrauf's Singkel from Aceh in the seventeenth century. In Cirebon, the *Ulama* developed *Suluk Cirebonan*, which became pantheistic teaching toward Javanese society.

There are also literary works, which reshape as a song. One of the famous songs is *Iilir-ilir* or smooth wind, predicted created by Sunan Kalijaga in the sixteenth

century when Islam Sultanate in Demak reached its glory. The song contains an indirect advice that when human is still young, physically still health, and still given chance of living by Allah SWT. In addition, someone who ran orders from especially *Shalat* or pray five times a day. The song literature apparently influenced Islam artists in Indonesia nowadays, such as Bimbo, Emha Ainun Najib with his Kyai Kanjeng, Ebiet G.A.D with his pantheistic poem. For specifically, Ebiet G.A.D. sing a song with tremendous lyrics “God is in here and inside my heart”.

Islamic cultural vestiges, which contained the India-Islam element, are still remaining at present day. One of the vestiges is in the form of living tradition. According to Redfield, a tradition in the society (Robert, 1961) is divided into two categories, the great tradition and little tradition. The great tradition developed in the palace and associated with the religion in the world, such as Islam. Meanwhile, the little tradition was developed in the local community or society and living in the common people.

The palace tradition was developed in order to increase the king or Sultan’s power, so he had a huge dignity in his people’s eyes. This is related to their functions as authorities who were identified themselves as the religion and world authorities. In Java, the title of the king is always followed by the word “*kalifatullah sayidina panata gama*”², beside the nickname of world authorities such as “*bau dhendha hanjakrawati*”³, pakubuwana⁴, hamangkubuwana⁵, mangkunegara⁶, etc. Kings in Java were a *kalifatullah* (the representation of Allah) and *sayid panatagama* (sayid the religion advisor). In their genealogy, those kings were not only identified as the descendant of Prophet Muhammad and other early prophets to Prophet Adam, but also the descendant of actors from *wayang* (shadow puppet), which were literary from pre-historic tradition. Therefore, although Sultans had Islam as their religion, they still continued a power concept “*Dewa Raja*” (King is God), that is the kings as the God representation in the world namely *Kalifatullah* (Moertono, 2011).

The vestige of Islamic tradition, developed in the palace, is “Garebeg Maulud”⁷ ceremony and “Suran”. The important moment in this ceremony is the commemoration of Prophet Muhammad’s birth on twelfth day of Rabiul Awal. Another name of *Garebeg Maulud* is “*Sekatenan*”⁸, it is derived from word “*syahadataen*” or *Shahadat*. The contained story is that the kings or sultans persuaded their people to embrace Islam in the past through reading *Shahadat*. The tradition held in palace yard or in the open space in front of a palace and during 12 days since 1st Maulud in Javanese year or Rabiul Awal in Islam. The main event is held in twelfth days of Maulud, which indicated by sharing food-shaped-two-mountains from the kings to their people. People felt in getting a blessing if they could get those foods from Garebeg Maulud ceremony. Meanwhile, Suran or Suronan is a tradition to commemorate the Javanese-Islam New Year. At that time, there were processions to surround the palace entrenchment and to parade the palace inheritance outside the palace as a sign of the greatness of Islam Kings.

Garebeg Maulud tradition held in Surakarta and Yogyakarta Palace. It could be seen that there is acculturation between Hindu, Islam, and local. The influence of Hindu could be seen in food, which were carried made as two mountains replica, namely male and female mountains. Crops produced by the farmers filled both that mountain replica. The concept of both mountains illustrated the influence of India in Hindu, which placed mountain as a place of worship. The male and female mountains also illustrated the Hindu symbol, Lingga and Joni. The influence of local culture could be seen in the presence of midget as the king's lover. This tradition had existed in the past time before the influence of India in Indonesia. (Denys, 2000 (II): 175).

The tradition of pilgrimage is an Islamic tradition developed since a long time ago. This tradition is predicted as the result of acculturation with Hindu and pre Hindu beliefs. The pilgrimage tradition particularly is held by the Moslem affiliate with *Nahdatul Ulama*⁹ group and Javanese Islam. In addition, the pilgrimage tradition appeared because there is a thought that the dead still communicates with alive people. Thus, the family members had to come to the grave in order to visit their family who was dead. This tradition was known as "Nyadran" or "Sadranan"¹⁰ in Javanese. In some graves of the Saints, especially the graves of *wali songo*¹¹, many visitors came there. The number of visitors increases when "Khol" or the day when the Saints were born.

The pilgrimage tradition actually is related to funerals tradition. In Indonesia, especially in Java, knew third-day ceremony, Seventh-day ceremony, Fortieth-days ceremony and so on, showing the inner connection between the alive and the dead. The family sent a prayer, so the dead could be accepted in heaven and be forgiven by God.

Another form of the vestige is "*halal-bi halal*"¹² as Islam Indonesia tradition. It is not clear when exactly the tradition began, but nowadays it becomes a regular activity in the Islamic community. This tradition occurred in post-Ramadhan or after Eid, Muslims asked to apologize for each other. In the past, this tradition occurred in the villages. Younger visited their parents to apologize. To welcome those guests, the parents prepared some typical food such as ketupat, apem, and small change is given to the children. The previous tradition, which is not so binding and informal, changed into the formal activity. The government offices held halal-bihalal activity with special committee and fund. Furthermore, there was also a change in the villages from paguyuban friendship into patembayan. Even some institutions used attendance list.

Outside of Java, the influence of India is less prominent, but the middle-eastern tradition is sufficiently strong. In Sumatera, there is a Tabut or Tabuik ceremony. This ceremony is held to commemorate the death of Hasan and Husein, the Prophet Muhammad's grandsons who died in Karballa field. The origin of the ceremony is predicted come from India, brought by Bengkulu scholars, that is Imam Senggolo

or Syeh Burhanuddin. Then, from this area, the tradition was spread by Muslim actor namely Kadar Ali to Pariaman. In some areas of Sumatera like Pidie, there is a similar ceremony even in the varied execution. The Tabut ceremony shows that the area has been developed Syiah teaching, which admitted Ali path as the pure path in the spread of Islam. (Ricklefs, 2012: 141-162).

CONCLUSION

Based on the explanation above, it can be seen that Islamic in Indonesia is spread by several actors from several regions, including South Asia. Islam Indonesia is influenced by South Asian Culture mixed with the local culture. Because of that, the performance of Islam Indonesia is the acculturation between them. The Islam Indonesia tends to regard pluralistic culture than Islam as origin place. Pluralism of Islam in Indonesia has created various Islam cultures. Those cultures are reflected in either material or immaterial cultures. The architecture of mosque and the tradition developed in each area and community shows the plurality of Islam.

Notes

1. Bonang or Sunan Bonang is one of the famous Muslim teachers in Java at the early of the spread of Islam. Islam spread in Java at the first time by nine teacher or *Wali Sanga*.
2. *Kalifatullah* mean representatives of God, it is same with representatives of Deva at the Hindhu time in Java. , *Sayidin panata gama* mean the leader of religious community.
3. *Bau dhendha hanjakrawati* mean the authority of universe.
4. *Pakubuwana* means the nail of universe.
5. Hamengubuwana means managing the universe.
6. Mangkunegara means managing the state.
7. Garebeg mean Crowded, and Maulud is the name of month of Islamic-Java Callender, callander mixed by Islam and Hindhu ism Callender.
8. Sekaten from the arabaic world "syahadad", introducing from the Islamic King to the common people
9. Nahdlatul Ulama is the biggest Moderate Islam in Indonesia based on Village peoples. Muhammadiyah is the second biggest Moslem in Indonesia based on western educated people, especially living in the cities.
10. Sadran is from the Sanskrit world 'crada', coming the tomb or graveyard to make contact to the spirits.
11. *Wali Sanga* means nine saints, the founder of Islam in Java Island.
12. *Halal bihalal* mean shake a hand of each other between two or more people after closing the Fasting Month and celebrating the *Iedul Fitri* holyday.

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