

Tujuh and Sembilan Sacred Tombs Sites in Ketapang, West Kalimantan: Historical-Archaeological Studies and Receptions

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Abstract

This study aims to expose the history of Islam in Ketapang by referring to *Tujuh* and *Sembilan* sacred tombs and narrating the reception (in the living al-Quran) of the community on the grave and its elements (part of the Quranic text, motifs, and others). This research is field research, using a narrative-analytic model, as well as using a historical approach and the living Quran theory (*on reception*). The results of this study are: 1) The history of *Tujuh* and *Sembilan* sacred tombs are the tombs of pious people who spread Islam in Ketapang around the 14th century A.D. Second, the typology of people's reception in the sentence *kullu nafsin dzaiqatul maut* is represented in three forms of reception, namely, hermeneutical or exegesis reception, aesthetic reception, and functional reception.

Keywords: Archaeological Sacred Tomb, Ketapang, West Kalimantan

Introduction

Early Islamization in the Archipelago could not be separated from the traders and preachers who arrived on these islands. A part from having an economic motive, they also have a *da'wah* mission to the areas they visit, including the Archipelago. In this effort, the Quran as a source of reference for Islam was introduced by preachers to local communities. One way to introduce the Quran to the public is to write calligraphy verses of the Quran in the places where it is needed. Society's response to the Quran can be manifested in various ways. In social phenomena, the Quran is always read, written, and interpreted through time (Anne K. Rasmussen, 2001: 30,

Mattson, 2013: 213 Muhammad Husein al-Dzahabi, 2005, Amin, 2020: 290). The scholars also included elements of writing and reading in the definition of the Quran (Subhi Salih in Amin, 2020: 290). The Quran also inspires a lot of various disciplines to the art of calligraphy. The Quran had a significant influence on art. The reception is a phenomenon that is quite interesting in the effort to interact between Muslims and the holy Quran (Ahmad Baidlowi in Agam Akbar, 2018: 2).

In the development of Islam history, writing on several objects shows that Islamic art has received not only discursive influence from the Quran but also the accuracy of the values of the Quran. Traditional figures call it wisdom or wisdom. Every calligraphic art that quotes from the Quran voices the contents of revelation (Agam Akbar P, 2018: 2). Arabic inscriptions on tombstones regarding prayers, names, remembrances, creeds, verses, and sufistic sentences have been found in Indonesia. Among them is Fatimah binti Maimun's headstone, which reads the creed (*syahadat*) and Q.S Ar-Rahman/55: 25-26, the grave of Sultan Malik as-Salih which reads Q.S Hasyr verses 22-24, also the tomb in Troloyo, East Java and others. The carving of verses also happened in the sacred tomb in Ketapang, where there is an inscription of the verse *Kullu Nafsin Zaiqatul Maut* (Q.S Ali-Imran/3: 185, Q.S Al-Anbiya/21: 35, Q.S Al-Ankabut/29: 57).

Several reasons encourage the writing of Arabic inscriptions or verses of the Quran on historical sites. First, as a marker, it is the tomb of a Muslim (Muslim) or the tomb of a significant figure who was influential in the spread of Islam at that time. Second, as motivation and a reminder for pilgrims, all humans will meet their end one day. Third, as a sign that Islam has spread to an area or area where the person lives (Tjandrasasmita, 2009: 250). Then, various perceptions and receptions were born from the Arabic inscriptions or the fragmentation of verses contained in these historical sites. The reception that becomes the community's belief, motivation, and enthusiasm for the tomb can contribute to the Living Quran, which has only revolved around and centered on text studies.

Based on the narratives above, this research focuses on two main aspects. They first exposed the historicity of Tujuh Sacred Tombs and Sembilan Sacred Tombs located in the Ketapang district, West Kalimantan. This discovery was essential to see and reveal the Islamic track record there. Second, to describe and map the reception of elite religious figures and the local community regarding the reality of the tombs, especially regarding the Arabic inscriptions written on the graves. Therefore, the community is seen as the subject (implied reader) who reads and interprets the text on the tombstone. With the two main focuses above, the author uses a historical approach and the Quran living approach to systematize and analyze this theme.

This type of research is field research with a narrative-analytical model. The data were collected by conducting direct interviews using a purposive sampling technique. Interview conducted toward several figures who considered as representative in providing information about the object under study (Ramdhan, 2021: 21). They were include the caretaker, a figure considered to have sufficient authority and knowledge about cemeteries and the community in Mulia Kerta Village and Negeri Baru Village, Ketapang Regency. In addition to using interview techniques, observation was also conducted. The author directly observed the location of the tombs and documented things considered important as primary and additional data. Furthermore, the author also conducted a literature study on relevant literature related to the phenomenon above.

Discussion

Socio-Historical of Tujuh and Sembilan Sacred Tombs

Its archaeological remains have proven evidence of Islam's arrival in Ketapang. The archaeological remains has proven that Islam came and developed in the 14th century by writing ancient Javanese inscriptions on one of the sacred tombstones. In one of the centers of Ketapang Regency once stood the oldest Islamic kingdom in West Kalimantan, namely the Kingdom of Matan Tanjungpura. Not far from the palace,

there is a complex of sacred cemeteries, which are named Tujuh and Sembilan Sacred Tombs, which are located in Ketapang Regency.



Picture 1: Sembilan Sacred Tombs

Tujuh Sacred Tombs are located in Mulia Kerta Village, Ketapang Regency. A pavilion covers these tombs with green and yellow colors that predominate. There are several historical information attached to several corners of the building. Most of the tombstones are covered with yellow cloth as a sign of their sacredness. The shape of the headstone at Tujuh Sacred Tombs is in the style of the East Java Troloyo tombstone, with a flat shape and the top forming a curve. These tombstones are decorated with Arabic letters, flowers, vine motifs, and carvings of the Saka year. Currently, Tujuh Sacred Tombs are guarded by the caretaker of the tomb, Uti Mahyus. Uti Mahyus is the ninth descendant of the discoverer of Tujuh Sacred Tombs, namely Uti Halil Shalihin, who had the title Prince Mangku Negara, the kingdom of Matan Tanjungpura.

Meanwhile, Sembilan Sacred Tombs are located in Negeri Baru Village, Ketapang Regency. The shape of the tombstone of Sembilan Sacred Tombs is the same as Tujuh Sacred Tombs, which is styled like the East Java Troloyo tombstone. These tombs also have decorative tendrils, flowers, inscriptions in Arabic letters, and carvings of the Saka year. At present, Sembilan Sacred Tombs is guarded by Utin Khairatul Aini, the son of the previous tomb caretaker. On the cultural heritage site, it is written that

Sembilan Sacred Tombs is a sign of the entry of the missionary to spread Islam in Ketapang.



Picture 2: Tombstones of Tujuh and Sembilan Sacred Tombs

The inscriptions on the tombstones of Tujuh and Sembilan Sacred Tombs contain fragments of the verses of *Kullu Nafsin Zaiqatul Maut* (Q.S Ali-Imran/3: 185, Q.S al-Anbiya/21: 35, Q.S Al-Ankabut/29: 57 and decorated tendril motifs, inscriptions in Arabic letters, lotus flowers, to carvings of the Saka year using ancient Javanese letters which are located on the front of the tombstone. Previously, Arabic letter inscriptions were an effective means and symbol during Islam's arrival in West Kalimantan as a medium for Islamic da'wah (Bambang Sakti, 2013).

The calligraphy on the tombstone also expresses an abstract understanding of divinity by emphasizing God's self-revelation through revelation. So calligraphy is represented to pour out the power of the revelation of the Quran. At the same time, the ornaments on tombstones are the development of a sense of beauty that is free from natural myths by developing abstract patterns taken from tendrils, flowers, and polygons (Marshal G. Hodson in Jinan, 2010: 145).

According to the Research Center for Archeology of Banjarmasin, the Saka year numbers on the tombstones of Tujuh and Sembilan Sacred Tombs—if converted to A.D., coincide with the years 1441 AD, 1428 AD, 1418 AD, 1423 AD. If it is assumed that the number of the year is the year of a person's death, then in the 15th century A.D., there were already followers of Islam in Ketapang. However, it is still influenced

by Hinduism because, looking at the typology of the tombstones, it is likely that it came from the Majapahit kingdom (Bambang Sakti W.A, 2013). The naming of Tujuh and Sembilan Sacred Tombs refers to the number of graves (Andry et al., 2021: 80). In the history and oral stories of the people, Tujuh and Sembilan Sacred Tombs are the tombs of those who converted to Islam, the rulers of the Majapahit era named Prince Iranata Dirilaga who were buried in Negeri Baru.

On four tombstones, two in Tujuh Sacred Tombs and two in Sembilan Sacred Tomb, there is an Arabic inscription with a snippet of the verse inscribed which reads:

كُلُّ نَفْسٍ ذَائِقَةُ الْمَوْتِ

Meaning: "every soul will surely meet death."

The inscription of the verse above is found in Tujuh and Sembilan Sacred Tombs. The same thing is also found in several old tombs in Indonesia, such as the Troloyo Tomb Complex, East Java, the Tomb of Fatimah binti Maimun Gresik, and the Tomb of the Samudra Pasai Sultanate and other places. It is known that on some of the tombstones of ancient tombs in the country, verses, remembrance, Sufistic sentences, and creeds are found. It can be understood that Islamic propagators use calligraphy to make the Quran better known and understood according to the conditions and situations of space and time (Ahmad Baidlowi in Agam Akbar P, 2018: 101).

Tujuh and Sembilan Sacred Tombs have a robust existence among the public. The people of Ketapang and its surroundings—even from outside the area—are enthusiastic about making pilgrimages or visiting these sacred tombs. According to the caretaker and people around the grave, many pilgrims from outside Kalimantan came for various purposes. Including the royal family, the government, and the youth community (Lawang Kekayun), until the community has a tradition of pilgrimage to the tomb, which is carried out every year. The voyage shows the Sense of Belonging to historical and cultural heritage that holds firmly in the hearts of the people of Ketapang. The phenomenon of public trust and enthusiasm for the tomb shows the strength of its existence of this tomb. Theoretically, this function turns into a reception;

it refers to the efforts of Muslims to receive, respond to, utilize, or use the Qur'an (Masrurin, 2018: 101).

The verse on the tombstones of Tujuh and Sembilan Sacred Tombs appear as symbols and valuable relics of the arrival of Islam in the land of Ketapang. The existence of enthusiasm and opinions from the community shows how the verse inscription on the tombstone becomes trust and confidence in the tomb. The spirit reveals that as a religious text, the Quran has dimensions of attachment to all Muslim activity (Wilfred Cantwell Smith in Masrurin, 2018: 101). Without the reader and interpreter of the Qur'an, the text will not be able to speak about itself, so it is like a mute text (Agam Akbar P, 2018: 1). This refers to the reception that expresses the process of receiving with the eyes and ears as well as the taste of an object or the appearance of the embodiment of the reception form which is only read to get information in it. But it also presents its divine side as a reading text believed to be of worship value, whether accompanied by understanding or not (Masrurin, 2018: 102).

From the socio-historical explanation above, theoretically, it can be concluded that the belief and enthusiasm of the community is the implementation of the reception of the verses of the Quran on the tombstones of Tujuh and Sembilan Sacred Tombs, which refer to responding, utilizing (motivation), or using The Quran either as a text containing a syntactic structure or as a written manuscript and has its meaning. A reception that expresses the process of receiving with the eyes and ears, the experience and taste of an object or appearance from the embodiment of the reception form, which is only read to get information in it but also presents its divine side as a reading text that is believed to be of worship value, either accompanied by understanding or no (Khalil Al-Qattan in Masrurin, 2018: 13).

Narrative of Indonesian Interpretation in Interpreting *Kullu Nafsin Zaiqatul Maut*

Before the writer discusses the public's reception of Arabic inscriptions on the tombstones of Tujuh and Sembilan Sacred Tombs, the author would like to include the interpretations of Hamka and M. Quraish Shihab, the typology of narrative

arrangements of the homeland is used as a comparison of narratives so that it can be seen how the distinction of interpretation in the textual space is a book) and interpretations in the oral area (oral), especially the verses on the tombstones of Tujuh and Sembilan Sacred Tombs. That interpretation means that the variations of Hamka and M. Quraish Shihab are only a reference for comparison from the oral interpretation narratives expressed by informants interviewed in the field. It is explained in the interpretation of Hamka and M. Quraish Shihab regarding the fragments of verses contained in Q.S Al-Imran/3: 185, Q.S Al-Anbiya`/21: 35, and Q.S Al-Ankabut/29: 57 namely:

كُلُّ نَفْسٍ ذَائِقَةُ الْمَوْتِ

Meaning: "Every soul will surely meet death."

The verse above explains that every soul will surely taste death. The word '*nafs*' in this verse means 'soul'. So everyone who breathes or is alive will taste death (Hamka, 1989: 1030). The word نَفْسٍ is generally used in the Quran to refer to humans. Because of this, many scholars limit the meaning of the *nafs* in this verse to only human beings, not animals or plants. Scholars emphasize that even though 'death' means absence, it does not mean there is no longer human existence and form after death or absence (Shihab, 2002: 451).

The verse above also uses the word ذَائِقَةُ for death which is translated as '*tasting or experiencing*'. If you taste something, then humans will know a little taste. The pain felt in death, or the pleasure, is part of the pain and pleasure that will be felt. This is shown for believers to die is a blessing because just before death, an angel shows the place of heaven (Shihab, 2002:185). This fragment of the verse explains that it is important for humans to realize and know that sooner or later all living things will surely die "*because every soul will taste death*" whether a believer, who does good deeds, is noble or despicable, even those who are just believers and disbelievers.

Society's Reception of Verses on Tujuh and Sembilan Sacred Tombs

Reception is not just a process of receiving and responding to something but a dynamic process of creating meaning between the reader's interaction with the text. The reception process is the result of intellectual awareness. This awareness arises from contemplation, interaction and the process of translation and understanding of the reader, is restructured and concretized in the mind. The constructed assumptions form a kind of capture space (*wahrnehmungsraum*) where the materials obtained earlier become a contour for the individual world. In other words, awareness as a framework and place of concretization forms a chain that can connect cognitive traces so that understanding and reception become possible (Jannah, 2017: 28)

The pious person referred to by the speakers or informants was a scholar devoted to and had a good influence on Islam at that time. This can be strengthened and supported by research data from the Banjarmasin Archeology Center regarding the Saka year. It is said that Tujuh and Sembilan Sacred Tombs are not the tombs of ordinary people. It is known that these tombs are as old as Troloyo's tomb. The year is also written during the Majapahit kingdom. Such a reception is the root and enthusiasm of the community for sacred graves (Uti Gusti Carma; Zakaria, June 23rd, 2021).

Second, saying that the verse *Kullu nafsin zaiqatul maut* indicates a symbol of the existence of Muslim immigrants in Ketapang who converted Prince Iranata. He was the ruler during the Majapahit kingdom. On the other hand, it was also said that the writing of the verse was a means of preaching to the spreaders of Islam in Ketapang where the reception of calligraphy was a concern and became an indication of an effort to interact and introduce Hindus as well as animism and the dynamism of the people in Kalimantan at that time, especially in Ketapang area and its surroundings (Andak; Rudi, 23 June 2021).

Third, interviews conducted with the community around the tombs and around the palace said that the sentence *Kullu nafsin zaiqatul maut* are interpreted more literally-textually, that is every soul will surely meet its death where this indicates that

the verse is a reminder and warning to humans. The Quran carved on the tombstone aims to remind those who read it, motivating them to be active in worship and remember death.

Fourth, it is said that *Kullu nafsin zaiqatul maut* is a sign of the omnipotence and oneness of Allah, that every living creature that has animate will surely die. In this case, only Allah can make life and death of every soul when a person dies. This indicates that the writing of verses on tombstones is a symbol or sign of the oneness of God (Uti Gusti Carma; Uti Syahrudin, 23 June 2022).

Fifth, said that the verse *Kullu nafsin zaiqatul maut* is understood as a symbol of the spread of Islam in Ketapang. This indicates that the verse's writing symbolizes settlements or the spread of Islam in West Kalimantan during the time. So on this fifth point, the verse on the tombstone eventually becomes a rite and a historical site among the people. Writing the Qur'an on the tombstone proves that, at that time, Islam had traced the land of Ketapang (Andak; Zakaria, 23 June 2021).

Sixth, it is said that the calligraphy on the piece of verse *Kullu nafsin zaiqatul maut* is a characteristic of Muslims in Indonesia or the Archipelago. Writing Arabic diction or fragments of verses from the Qur'an is considered a form of social custom, as is found in several tombs outside Kalimantan where the year numbers are not much different. Such as the tomb of Fatimah binti Maimun, the tombs in Troloyo, and Samudera Pasai. In fact, until now the tradition of writing Arabic texts or fragments of the Quran verses is still often found in the reality of cemeteries or gravestones (Uti Gusti Carma; Uti Syahrudin; Zakaria, 23 June 2021).

Mapping of Symbolic Interpretation on Tujuh and Sembilan Sacred Tombs Perspective of Reception Theory

As Nur Kholis said, the reception of the text, in this case, the Quran, is a dynamic process of meaning reproduction between the listener or reader and the text (Nur Kholis in Rohman, 2017: 121). Based on this narrative, the author will map the community's interpretation of the elements in the tombs and the general interpretation

found in Tujuh and Sembilan Sacred Tombs. Ahmad Rafiq, in his discussion of atomistic reading, said that there are other aspects of the interaction of Muslims with the Quran. However, they lack or do not understand its contents, are often found that Muslims are more effective in interacting atomistically with the Quran in some circumstances, for example solving life problems, using suggestion tools, and also preaching that is short (Farida, 2016: 17).

Rafiq divides the reception of the Quran into three parts, namely First, the reception of exegesis or hermeneutics. The reception of exegesis manifests itself in the form of the practice of interpreting the Quran in terms of text, language, and meaning. Usually, this pattern is played out in the space of oral (oral) interpretation (A. Rafiq in Fuady, 2021: 6). The embodiment of the reception of exegesis or hermeneutics found in the surrounding communities of Tujuh Sacred Tombs and Sembilan Sacred Tombs related to the verses of *Kullu nafsini zaiqatul maut* - is a reminder and admonition for Muslims. The fragments of verses found on the tombstone are analyzed from interpretation of meaning, or the literal meaning of the verse, according to the reasoning and understanding by the local community or the people who live around the cemetery. The conclusion from the knowledge in the reception of exegesis states that the Quran reminds humans that every soul will surely meet its end. Apart from that, this verse also appears as a sign of Allah's greatness, power, and oneness. The people around the cemetery or informants interpret this verse as a sign of Allah's greatness in turning on and off his creatures (Uti Syahrudin, June 23, 2021).

Second, aesthetic reception is the text of the Quran, or it could be fragments of verses or letters. It could even be certain letters of the Qur'an, which have aesthetic value, for example, poetic, melodic, calligraphic, and other aesthetic aspects (A. Rafiq in Fuady, 2021: 7). Regarding the definition of the aesthetic reception, the sacred graves of Tujuh and Sembilan Sacred Tombs can be symbolized by the elements contained in these tombs, those are:

- 1) *The Quran calligraphy*, in simple terms calligraphy, can be interpreted as beautiful and charming writing or strokes in a text as an object (in this case, it can be the

Quran, hadith, or even other texts other than the Quran which are compiled and aesthetically assembled (Abdul Hakim, 2021; Rispul, 2012). In Indonesia, the development of the Quran calligraphy on tombs has been found for a long time, including, for example, those found in the Troloyo tomb complex, East Java, the Tomb of Fatimah bint Maimun Gresik, and the Tomb of Sultanate of Samudra Pasai and others (Laaily Fitriani, 2014). So, the calligraphy of the Quran is also written on Tujuh Sacred Tombs, and Sembilan Sacred Tombs, the type of sentence or piece of text written in calligraphy is sentence *Lā ilāha illallāh* (sentence *tauhidiyyah*) and pieces of verses or sentences *kullu nafsin dzāiqat al-maut* (every living person will surely die/death).

2) *The type of Khat* (writing) on the tombstones of Tujuh and Sembilan Sacred Tombs, there is the inscription *Lā ilāha illallāh* and a piece of verse *kullu nafsin dzāiqat al-maut*. From the aspect of the type and aesthetics (beauty) of writing (*khat*), the type of *khat* used in sentence *tauhiddiyah* writing and fragments of verses of the Quran on Tujuh and Sembilan Sacred Tombs seem to use the *tsulus* type of *khat*. *Khat tsulus*, according to Didin Sirajuddin is a very ornamental type of *khat*, because there are many additional ornaments to fill in the empty spaces in the writing so that it is easier to shape according to the pattern (design). In general, there are two types or typologies of the writer's *khat tsulus*, namely, written with a curve model, or it can be a continuous model with a distinctive and robust integration between letters (Didin Sirojuddin, 1993). Then in its development, this *tsulus khat* is displayed with various models, styles, and writing purposes. For example, a sitting tasyahud style model is formed, a bird model is developed, and so on.

Likewise, in Tujuh and Sembilan Sacred Tombs, the sentence *Lā ilāha illallāh* is written in a round style *tsulus* (in a circle or space). So, the *tsulus khat* is formed according to the round framework provided or made, and the *tsulus khat* type in a circle model is generally written in the *tsulus jali* style. As for the pieces of verse *kullu nafsin dzāiqah al-maut*, the type of *tsulus* writing used is the continuous *tsulus* type, as is often found in the decoration of mosque walls (Didin Sirojuddin, 1993). Thus, the

report on Tujuh and Sembilan Sacred Tombs accommodates an aesthetic reception in terms of writing, namely with the type of *khat tsulus*, one of these many types of *khat* that are widely used in the writing of the Quran calligraphy art even today *Khat Tsulus* not only appears and is used in local and national calligraphy art events (such as MTQ in the MKQ branch), but also the world (international) calligraphy art competitions (Widarto et al., 2012, p: 131).

In addition to calligraphic writing, these tombs also show local symbols. This calligraphy is an aesthetic effort to improve the beauty of the tomb, or as an addition to beautifying the *Quran khat* on the tomb so that some ornaments are added. There are various types of ornaments in writing, which can be seen, for example, on the cover of the Quran, or the ornaments on Surah *al-Fātiḥah* and the beginning of surah *al-Baqarah*, usually these ornaments or motifs are made to beautify their appearance. However, not all motifs or ornaments are only a form of beauty, but sometimes some motifs or ornaments characterize specific meanings in their use.

Including the ornaments or motifs found on Tujuh Sacred Tombs and Sembilan Sacred Tombs, namely by using tendrils or tendril ornaments, which according to Oetomo contain the meaning of eternity representing the divine nature (*baqa`* - eternal) and this decorative motif is widely used in works traditional arts (Oetomo, 2019: 34). In the views and teachings of Islam, there is the concept of returning to life after death, so the use of the symbol of a knot (*sulur*) is also known as the term "endless knot" - it can be considered relevant and supported by the existence of verses about death which means that death is one dimension of life next and will take place after the first life process, and life in the next world (the hereafter) based on information from the Quran is *abadan* (eternal) (Oetomo, 2019: 34-35).

In addition to the art form of calligraphy and tendril motifs, Tujuh and Sembilan Sacred Tombs also have a lotus flower motif. According to Ashari, the symbolization of the lotus flower illustrates the meaning of purity, beauty, cleanliness, and coolness (Ashari, 2016: 444). The existence of lotus flowers as part of the ornaments or motifs on the tombs indicates a philosophical meaning: 1) that the person buried in that place is

a pious person or someone who is quite influential in Islam in his area. Because a pious person is a person who has cleanliness of heart, the beauty of speech, language, and behavior so that it is soothing to anyone who hears his words or looks at his character and conduct. 2) as an effort to suggest to the community that it makes them amazed and motivated by the deeds and righteousness of the buried person, and the hope is to inspire the hearts of visitors to increase their good deeds.

Third, functional reception, where the text of the Qur'an is used for specific purposes, which are divided into normative and practical purposes (Fuady, 2021: 12). Functional receptions are related to the sociocultural phenomenon of community Quranization so that traditions are created in a society where the symbol of the tomb is the basis of people's belief and enthusiasm for Islam. Traditions carried out by the community towards Tujuh and Sembilan Sacred Tombs, such as pilgrimages carried out on the anniversary of the city of Ketapang, are intended for paying intentions (*nazar*), to pilgrimages carried out by the local community and community groups and even from outside the city of Ketapang, are receptions that manifest as beliefs and community enthusiasm. Then the symbol of the *Kullu nafsin dzāiqah al-maut* on the tombstones of Tujuh and Sembilan Sacred Tombs can also be a functional or functionalized reception where this verse can be a reminder and warning to the reader that this verse is aware of the existence of death in life. As a result, it has the function of remembering the greatness of Allah, the One who gives life and death to his creatures.

To make readers easier to map the typology of community receptions concerning Tujuh and Sembilan Sacred Tombs, consider the following table.

| Type of Reception | Symbol ¹ | Value of Reception | Implication |
|---------------------------|----------------------------------------------------------------|---------------------------------------------------------|--------------------------------------------------|
| Exegesis/ Hermeneutics | Pieces of Verse on the tombstones of Tujuh and Sembilan Sacred | The meaning of the verse in the exegesis reception room | Become the meaning and meaning of death in life. |

¹The author means as a symbol is verses and the illuminations found in Tujuh Sacred Graves and Sembilan Sacred Graves.

| | | | |
|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| | Tombs: (كُلُّ أَبَقَةِ الْمَوْتِ) can be found in: Q.S al-Imran/3: 185, Q.S al-Anbiya`/21: 35, and Q.S al-Ankabut/29: 57. | (oral/verbal), namely representing: 1) <i>Signs of God's greatness</i> ; and 2) <i>Reminders and alerts</i> . | |
| Aesthetics | Calligraphy of the Quran, <i>Khat Tsulus</i> , tendrils motifs, and lotus flower motifs. | Beauty (<i>aesthetic</i>) and contains the meaning: 1) <i>immortality (tendrils)</i> and 2) <i>the nature of one's righteousness (lotus flower)</i> | As a symbol of the arrival of Islam in Ketapang, as well as an aesthetic symbol of Islamic and local art. |
| Functional | Piece of Verse on the tombstones of Tujuh and Sembilan Sacred Tombs (كُلُّ أَبَقَةِ الْمَوْتِ) found in: Q.S al-Imran/3: 185, Q.S al-Anbiya`/21: 35, and Q.S al-Ankabut/29: 57. | Motivation and stimulation, tradition, enthusiasm, and belief. | Pilgrimage, <i>Reminder</i> , and <i>Warning</i> became one of the sacred places for the local community. |

So, based on the table above, it can be revealed that the fragments of the Qur'anic verses on Tujuh and Sembilan Sacred Tombs accommodate three forms of reception, i.e. exegesis, aesthetic and functional. The thing that the author needs to clarify here is that the aesthetic reception in the analysis on the tomb is not only looking at the aesthetics from the calligraphic aspects of the Qur'an and its khat, but other things, such as the symbol of the tendril motif and lotus flower as well as the author input as a form of aesthetic reception on the tomb, because the ornaments and motifs also still symbolize the form of art embodied in the Tujuh and Sembilan Sacred Tombs.

Conclusions

Islam has spread in Ketapang since the 14th century A.D. The inscriptions have proved the spread of Islam on ancient Javanese inscriptions on the tombstones of sacred tombs in this region. In Ketapang, two sacred tombs are enough to attract the attention of local and national communities for pilgrimages, namely Tujuh Sacred Tombs in Mulia Kerta Village and Sembilan Sacred Tombs in Negeri Baru Village. The shape of the tombstones in the two tombs is stylized as the Troloyo tombstones of East Java, with a flat shape and the top forming a curl. These tombstones are decorated with Arabic letters, flowers, tendrils motifs, and carvings of the Saka year. According to testimonies and caretakers, these tombs are the tombs of pious people in the past who were instrumental in spreading Islam to Ketapang and converting Prince Iranata Dirilaga, a king in the Ketapang Kingdom, until finally, the kingdom became the first and oldest Islamic kingdom in West Kalimantan. This kingdom is called the Kingdom of Matan (Ketapang).

There are three reality receptions for the Seven Sacred Tomb and the Nine Sacred Tomb. *First*, the exegesis reception in the *kullu nafsin dzāiqah al-maut* text is interpreted as a reminder and warning for all humans that they will die and must prepare provisions for death. *Second*, the Aesthetic Reception is embodied in the calligraphy symbols of the Quran by using *khat tsulus* as well as tendrils and lotus motifs found in the tomb. *Third*, the functional aspect, is the use of tombs containing piece of verse *kullu nafsin dzāiqah al-mautas* individual and communal motivation, so that it generates the enthusiasm of local and national communities to visit these tombs for mere Islamic pilgrimages to remember the previous *da'i* or pious people or with certain goals.

As a recommendation, archaeological and historical sites spread in various regions in Indonesia deserve more attention. This reality is undoubtedly an opportunity and a challenge for future researchers to develop this study further by involving various perspectives. It is hoped that the existing studies are not only theoretical

developments but also give birth to new theories in the treasures of the Quran studies in Indonesia.

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