

The Continuity of Islamization of Space and Architecture in Javanese Tomb and Masjid Makam

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ABSTRACT

Research on the Islamization of mosques at tomb complexes (*masjid makam*) has not been found much. The aim is to examine the new meaning of Islam to differentiate it from Hindu-Buddha in mosque architecture in Sunan Drajat's tomb and masjid makam. This research used a semiotic analysis of the Islamization on architectural aspects. The conclusion is the continuity of Islamization in rituals is more dominant in the tomb of Sunan Drajat than in the masjid makam. Barokah has a connotative meaning as a source of blessings and sustenance. Mustaka has the connotative meaning of a symbolization of one God. The seven terraces symbolize the seven tanazul, or the creation of humans to a perfect level. The existence of the Sunan Drajat's tomb and masjid makam impacted the settlement's growth and created a city image that Paciran Lamongan is a *pondok pesantren* city.

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Keywords: semiotic, heritage, conservation, Walisongo

1. Introduction

According to the Indonesian Central Statistics Agency, the total population of Indonesia in 2020 is 270 million and more than 85% of Indonesia's population is Muslim (Indonesian Central Statistics Agency, 2022). The majority of Indonesia's population is Muslim, in fact it cannot be separated from the history of the past and islamization. Islamization is usually defined as a process to Islamize in term of faith, belief or worldview and thus it is applied to human beings (Hashim, 2005). More clearly, Islamization is the process of converting people or society to thoughts, knowledge, and matters relating to aspects of life such as behaviour and values of Islam. And also, the long history of the process of entering Islam into Indonesia is inseparable from the theories of the spread of Indonesian Islam that have developed in Indonesia and the existence of previous religions and beliefs, namely Hinduism, Buddhism, Animism and Dynamism. The process of Islamization in Indonesia is inseparable from four theories that have developed, namely Indian Theory, Arab Theory, Persian Theory, and Chinese Theory.

For example, from the Arab Theory, Arab traders have come to Indonesia since the time of the Sriwijaya kingdom (7th century AD) which controlled trade shipping lanes in western Indonesia including the Malacca Strait at that time. The relationship between Arab traders and the Sriwijaya kingdom was proven by the existence of Arab traders for the Sriwijaya kingdom as Zabak, Zabai or Sribusa (Asfiati, 2014). The theory of the entry of Islam in Indonesia is closely related to the existence of trade relations and shipping lanes between Arabia and East Asia. Like some theories that reveal that the beginning of Islam entered Indonesia through the island of Sumatra. Because geographically the island of Sumatra is on the silk route, since the beginning of the first century AD, the island of Sumatra has become a strategic and main route for international trade (Edyar, 2009). The success of the Islamization process in Indonesia has forced Islam as immigrants to acquire cultural symbols that are in line with the ability to capture and understand the people they will enter in the recognition of the Islamic world. This step is one of the pluralistic character of Islam that has been owned since the beginning of its birth (Sugiri, 1996).

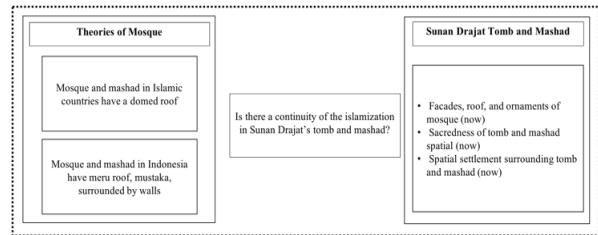
Islamization in Indonesia believed to have originated from India, Arabia, China, and Persia, has resulted in the formation of intangible and tangible elements. Intangible elements are the formation of Islamic values, faith, Islamic views of life, and procedures for living for the Indonesian people, and even Islamization forms a new understanding for the community, especially the use of people's names, poetry, and literature that contain Islamic elements and principles. Islamization also forms tangible elements such as building art and architecture, dance, fine arts, and others. Islamization that creates actual architectural elements and building arts in Indonesia is tombs and mosque buildings. Before Islamization in Indonesia, graves in Indonesia, especially their shape and motifs, were strongly influenced by animism, dynamism, Hinduism, and Buddhism. After the entry of Islam in Indonesia, the tomb has a different characteristic, namely the presence of a mosque as a complement to the grave around the tomb. The mosque as a complement to this tomb is called tomb mosque (masjid makam). The masjid makam is a mosque that serves as a place of prostration (worship). The meaning of the masjid makam rests on the mosque building located in the tomb complex or near the tomb (Legawa, 1995). Based on the shape and characteristics that appear in a mosque, masjid makam and mosques that are not part of the tomb are different. Masjid makam in Indonesia are generally ancient mosques. Masjid makam was influenced by the existence of Walisongo as a figure of Islamization in Java.

The characteristics of the masjid makam are that the roof is in the form of a meru (multi-tiered) and usually has an odd number, the top of the roof uses mustaka, is surrounded by walls or forts, there are still remnants of the former pool near the mosque (Legawa, 1995). The shape of the masjid makam building is very different from mosques in Islamic countries, which generally have a domed roof. The background that there are differences between the masjid makam and the mosque that are not close to the tomb has encouraged the emergence of studies on the continuity of Islamization in the tombs of Sunan Drajat and in the masjid makam of Sunan Drajat from the aspect of space and architecture.

The research question is "How is a continuity of Islamization in Sunan Drajat's tomb and Sunan Drajat's masjid makam? From this question, an urgency for research is created by referring to the theory of mosques and masjid makam in Indonesia.

This research hypothesizes that the architecture and space in the Sunan Drajat's Tomb and Masjid makam are not Hindu-Buddhist

acculturation and syncretism but have used Islamic concepts from Islam from the beginning and continue to this day.



Source: (Author, 2023)

Figure 1. Research Urgency

This research aims to examine the new meaning of Islam to differentiate from Hindu-Buddha in mosque architecture in Sunan Drajat's tomb and Sunan Drajat's masjid makam from the aspects of form namely facades, roof, and ornaments of mosque. Then, the second aim is to examine the new meaning of Islam to differentiate from Hindu-Buddha in tomb space and masjid makam space in Java from the aspects of sacredness of spatial. The third aim is to examine the new meaning of Islam to differentiate it from Hindu-Buddha in spatial settlement in Java.

2. Material and Methods

Types of this research are comparative descriptive research and historical descriptive research. This research uses a comparative descriptive study to compare two aspects: architecture aspects (forms: façade, roof, and ornament) and space aspects (spatial organization of mosque and spatial organization of settlement). This research uses historical descriptive research because it reconstructs Indonesian Architecture in the pre-Islamization era, Indonesian architecture in the post-Islamization era, and Sunan Drajat's tomb and masjid makam.

The analysis method in this study is a semiotic analysis from Roland Barthes. Semiotics is an analytical method used to study signs. Semiotics investigates all forms of communication that occur using symbols based on the sign system (Barthes, 2012).

Signifier	Signified
Denotative sign (I)	
Connotative signifier	Connotative signified
Connotative sign (II)	

Source: (Barthes, 2012)
 Figure 2: Roland Barthes Sign Map

In Barthes' semiotics, denotation is the first level of significance system, while connotation is the second level. Signs are more open to multiple interpretations in the form of connotation than denotation (Barthes, 2012).

Semiotic analyzes in this study are about the denotation and connotation meaning of Islamization on architecture aspects (forms: roof and ornament) and spatial organization in the Sunan Drajat's tomb and Sunan Drajat's masjid makam. The semiotic method was chosen to find out the new meaning of Islam to differentiate from Hindu-Buddha in mosque architecture and space.

3. Results and Discussions

3.1. Indonesian Architecture in Pre-Islamization Era

Architecture in Indonesia in pre-Islamic was undoubtedly strongly influenced by animist dynamism, Hindu and Buddhist architecture, and Indonesian local architecture.

Temple is the main work in Indonesian-Hindu Buddhist architecture, a center for building arts activities, sculpture, and decorative arts. In general, the structure of the temple consists of the foot of the temple, the body of the temple, and the roof of the temple. The system is divided according to the symbol of the temple as a mountain (*Meru*) where the gods live or symbolize in the Cosmic mind, namely the underworld, the middle world, and the upper world.

The temple plan follows the temple structure (square, rectangle, and hexagon). There are three types of temple decoration: field decoration (two-dimensional) with relief sculptures, structural decoration (decoration that determines the temple structure), and sculpture decoration on the temple exterior. The

decorative varieties of Hindu-Buddhist temples are first motifs of God with their symbols, second motifs of flora and fauna with their symbols, and third motifs of Hindu and Buddhist stories and history Mythological and legend motifs. The flora and fauna motif and Hindu Buddhist Story motif can be seen in Figure 3 below:



Source: (Author, 2023)
 Figure 3: Flora and Fauna Motifs in left and Hindu-Buddhist Story Motifs in right
 On the pillars of ancient Javanese mosques, padma motifs are often found (Figure 4).



Source: (Author, 2023)
 Figure 4: Padma Ornaments

3.2. Indonesia Architecture in Post-Islamization Era

The buildings of ancient mosques in Indonesia have the following characteristics: the roof is in the form of overlapping or stacked. Pyramid shape, the number of overlaps is always odd three or five. Such a roof is called a *meru*. The roof of the mosque is usually still given a peak called *mustaka*. There is no minaret that serves as a place to call the call to prayer, unlike mosques outside Indonesia. To mark the time of prayer, it is done by hitting a drum. There are also mosques that are considered sacred which are built on hills or near tombs. Examples of mosques during the Wali Songo era were built near the tomb. Islamic tombs are located on the plains near the grand mosque, the former city center of the sultanate (Putri, 2020).

3.3. Islamization in Sunan Drajat's Tomb and Masjid Makam Complex

The Sunan Drajat's tomb and the Sunan Drajat's masjid makam are located in an area

around the hills located in Lamongan, East Java. Some parts of the tomb and masjid makam have been revitalized by the government. The following is an example of access to the tomb and masjid makam of Sunan Drajat in Figure 5 below.



Source: (Author, 2023)

Figure 5: Main access to Sunan Drajat's Masjid makam

Before entering this complex, pilgrims usually perform ablution to purify the body. This is a pilgrim belief that entering the tomb and masjid makam complex must be purified because it will enter the sacred area.

3.3.1. Islamization in Ritual in Sunan Drajat's Tomb and Masjid makam

Islamization in rituals occurred in ancient times until today. The rituals at Sunan Drajat's tomb are dhikr, haul of Sunan Drajat, and 1 muharram ceremony and so on. The continuity of Islamization in rituals in Sunan Drajat's masjid makam and tomb area, more dominated in the tomb of Sunan Drajat than in masjid makam of Sunan Drajat. On weekdays, more rituals are performed at Sunan Drajat's tomb than at Sunan Drajat's masjid makam. The form of Islamization in rituals at Sunan Drajat tomb can be seen in Figure 6, Figure 7, and Figure 8 below:



Source: (Author, 2023)

Figure 6: Islamization in Ritual in Sunan Drajat's Tomb

In morning, afternoon, evening Sunan Drajat's tomb is always crowded with pilgrims. They do dhikr and pray inside the cungkup of the tomb and outside the cungkup of the tomb.



Source: (Author, 2023)

Figure 7: Praying "Dhikr" as a Ritual inside Sunan Drajat's Cungkup

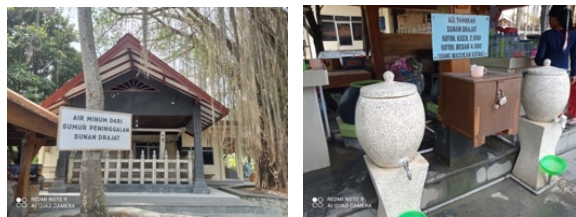


Source: (Author, 2023)

Figure 8: Praying "Dhikr" in yard of Sunan Drajat's Cungkup

3.3.2. Islamization in Myth in Sunan Drajat's Tomb and Masjid makam

Pilgrims trust by drinking the Barokah well. The meaning of the word Barokah is blessing. The Barokah well is believed to bring sustenance for pilgrims by drinking Barokah well water. This belief has become a myth and even a belief where every pilgrim is obliged to drink Barokah water when visiting the tomb of Sunan Drajat. Therefore, the connotative meanings of Barokah well are source of blessings and source of sustenance.



Source: (Author, 2023)

Figure 9: Barokah Well in Sunan Drajat's Tomb and Masjid Makam

3.3.3. Islamization in Architecture in Sunan Drajat's Tomb and Masjid makam

The facade of Sunan Drajat's tomb is made of stone (Figure 10), while the facade of Sunan Drajat's Masjid makam is made of wood (Figure 11). Masjid makam of Sunan Drajat

was once burned down, so the current masjid makam building is the result of revitalization.



Source: (Author, 2023)
Figure 10: Facade of Sunan Drajat's Tomb



Source: (Author, 2023)
Figure 11: Facade of Sunan Drajat's Masjid Makam

The denotative meaning of Sunan Drajat's tomb and Sunan Drajat's masjid makam is even roof. The connotative meaning of the even roof of Sunan Drajat's tomb and Sunan Drajat's masjid makam symbolizes meru. Meru is a symbolization of the micro and macro cosmos or described as the world and afterlife.

In contrast to the Hindu-Buddhist roof theory presented by Putri (2020) that the roof of the Hindu-Buddhist building has an odd number of Meru roofs, the top of Sunan Drajat's tomb and Masjid makam has an even number of Meru roofs (two levels). But in line with the theory from Putri (2020) about the mosque's roof, it is usually still given a peak called mustaka. There is a mustaka in the roof. Mustaka, both in Sunan Drajat's Cungkup and Sunan Drajat's Masjid Makam, has a connotative meaning: one god. Roof and mustaka of Sunan Drajat's Tomb and Sunan Drajat's masjid makam can be seen in Figure 12 and Figure 13.



Source: (Author, 2023)
Figure 12: Roof of Sunan Drajat's Cungkup



Source: (Author, 2023)
Figure 13: Roof of Sunan Drajat's Masjid Makam

Islamic buildings have distinctive decorations (ornaments, motifs, patterns) and building colors (Kamarudin, 2020). In line with that theory, Sunan Drajat's tomb and Sunan Drajat's masjid makam have unique decorations. Islamic buildings also have the characteristics of external and internal decoration. The external decoration can be seen on the domes, gates, and arches. There are three different components of Islamic design (King, 2007). These three components include calligraphy that comes with different scripts, organic or floral patterns that come into vegetal abstract patterns, and geometric design in an angular and linear form for repeated patterns (Moser, 2013).

In line with the theory of Islamic decorations, the component of decorations at the main gate of complex has a floral pattern which can be seen in Figure 14. While in line with theory of Islamic decoration, the cungkup of Sunan Drajat is geometric pattern which can be seen in Figure 15. The geometric patterns and the floral patterns are identical to the patterns used in Islamic building ornaments.











Source: (Author, 2023)
Figure 14: Floral Pattern of Main Gate in Sunan Drajat's Tomb and Masjid Makam



Source: (Author, 2023)
 Figure 15: Geometric Patterns of Cungkup in Sunan Drajat's Tomb

Abdullahi (2013) provides a theory that the Islamic geometric pattern has evolved. There are 3 kinds of points namely 6 point, 8 point, and 10 point. The 6 points are hexagon, 6 point star. The 8 points are octagon, 8 point star, and 8 fold rosette. The 10 points are decagon, 10 point star, and 10 fold rosette. The following is the varieties of Islamic geometric patterns in Figure 16.

6-point Geometrical pattern	8-point Geometrical pattern	10-point Geometrical pattern
 Hexagon	 Octagon	 Decagon
 6-point Star	 8-point Star	 10-point Star
—	 8-fold Rosette	 10-fold Rosette

Source: (Abdullahi, 2013)
 Figure 16: The Varieties of Islamic Geometric Patterns

By comparing Islamic geometric patterns according to Abdullahi's theory (Figure 15) with the existing pattern of Sunan Drajat's cungkup, it can be analyzed that the geometric pattern of Sunan Drajat's tomb is not a hexagon pattern, octagon pattern, or decagon pattern, but a square pattern (Figure 16). Therefore, the geometric pattern of Sunan Drajat's cungkup is different from the theory that Abdullahi has conveyed because the geometric pattern of Sunan Drajat's cungkup has 4 points and is a square. This is what makes Sunan Drajat's tomb pattern unique.

In Islamic buildings in Java, especially mosques, many square pattern ornaments are found, known as the ketupat (traditional Javanese food served during Eid al-Fitr). The connotative meaning of ketupat is forgiveness..

3.3.4. Islamization in Space in Sunan Drajat's Tomb and Masjid Makam

3.3.4.1. Micro Spatial Organization of Tomb and Masjid Makam

The Sunan Drajat Tomb Complex (tomb and masque) is located on a hill in Drajat Village, Paciran District, Lamongan Regency, East Java Province. The tomb complex is made of seven terraces behind the back, which is getting higher and higher back.

The denotational meaning of terrace is the terrace at the outermost level starting at the main door/gate, and the deepest level, namely the Sunan Drajat's cungkup.

The connotational meaning of these seven terraces symbolize the seven tanazul or the creation of humans to a perfect level. The Sunan Drajat's complex has a Sufism concept. Where god is described in seven attributes or seven dignity (Indonesian Ministry of Education and Culture 2022). Those seven levels are:

- Ahadiya (Level 7 as highest level)
- Wahda-Wahdiya (Level 6)
- A'yam Kharija (Level 5)
- Spirit Realm (Level 4)
- Mitsal Realm (Level 3)
- Ajsam Realm (Level 2)
- Human Realm (Level 1 as lowest level)

As a whole the tomb complex faces south with the entrance (gate) on the first terrace, which is the lowest terrace. This gate is in a straight line with the gate on the other terrace, and is connected by a straight corridor and steps. Between one terrace with another terrace is always limited by a fence around, either of wood or brick. On each terrace (except the first terrace) there are tombs of descendants of Sunan Drajat. On the seventh terrace which is the top terrace, there is the tomb of Sunan Drajat and his wife, Retno Ayu Condro Sekar. In addition, there is also the tomb of Sunan Drajat's daughter and son-in-law. The tombs are in one cungkup, which is the main cungkup of Sunan Drajat's tomb. Based on Indonesian Ministry of Education and Culture (2022), the seven levels are:

- Level I (symbolize as human realm) is the front or bottom terrace. On the first terrace there is a Kori Agung or Regol gate made of wood using 2 pillars, this gate has a jurai roof shape and the roof covering is made of shingle material. The gate with a width of 1.25 meters and a height of 3.29 meters is equipped with two openwork-shaped doors with a floral patterned panel in the middle. On either side of the gate there is a wooden fence, which is a barrier between the first page and the village road in front of the tomb

complex of Sunan Drajat. The wooden fence is in the form of a lattice with a cuban decoration (peak) on the top, while the foundation of the fence is made of river stone. On the fence walls on the right and left of the gate there are five pillars each.

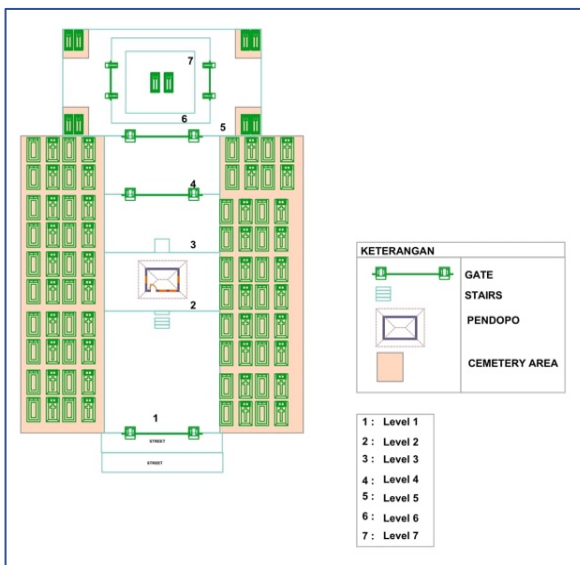
- Level II or a second terrace (symbolize as Ajsam Realm) of this tomb is also equipped with a kori agung made of wood with two openwork doors decorated with floral motifs in the middle. On the right and left of the gate there is a wooden fence that serves as a barrier between terrace I and terrace II. A lattice-shaped fence with a peak at the top, the bottom of the fence is a foundation of river stone. This fence is equipped with pilasters on the west and east ends, the pilasters are made of stone masonry. The second terrace is 31 m long and 30 m wide. On this second terrace there are tombs of descendants of Sunan Drajat, totaling \pm 250 tombs, but many have been damaged because they are not maintained. In the middle of the second terrace, there is a new building in the form of a pavilion, made of cast concrete and a roof made of shingle.
- Level III or third terrace (symbolize as Mitsal Realm). On third terrace there is no gate, but on the south side (front) there is a staircase trap, as many as four steps made of white stone. On the right and left of the stairs there is a fence made of white stone as high as 54 cm above ground level. Plain shape like foundation. The third terrace is 11 m long and 30 m wide. On this terrace, there are about 130 tombs of the descendants of Sunan Drajat. These tombs have a very simple jirat without decoration and not stacked.
- Level IV or fourth terrace (symbolize as Spirit Realm). On the fourth terrace, there is a guardrail (with the third terrace) made of white stone which is arranged by rubbing without using cement species. This fence is equipped with a bentar gate and a ladder trap to get to the fourth terrace. On the right and left of the stairs there are stairs decorated with tumpal on the front. Just like the fences on the other terraces, the fourth terrace fence is also decorated with pilasters or miniature buildings, which look like temple buildings with a height of 2.75 m. These pilasters are not only located at the corner between the cheek of the stairs and the railing, they are also located in the middle of the fence with a distance of 3.5 m from each pilaster. In addition to pilasters, the decoration on the fourth terrace fence is in the form of geometric decorative motifs, in the form of an upright rectangle with small triangular edges. The decorations lined up along the fourth terrace fence. The fourth terrace

measures 29.3 meters long and 13.1 meters wide. On this terrace there are tombs of descendants of Sunan Drajat, totaling approximately 100 tombs, of which there are 20 tombs with jagged edges and at the bottom of the tombstone there is an ornament of flower in five layers. In addition to the tomb of the descendants of Sunan Drajat, on the fourth terrace there is also a building called Bale Rante, which is located to the east of the gate. The Bale Rante building is made of wooden construction in the form of a stage without walls, with 6 pillars all decorated with chain motif carvings combined with tendrils. The roof of the building is shaped like a jug and is made of shingles. Bale Rante is 3.82 m long and 1.37 m wide.

- Level V or fifth terrace (symbolize as A'yam Kharija). On the front (south side) there is an ascending staircase which is equipped with a bentar-shaped gate decorated with a gunung motif. This gate is made of a pair of white stones that are installed without any specifics with a rubbing system with a rock inserted in the middle of the foot of the gate. This gate is separated from the fence, located outside the stair trap. The fifth terrace measuring 29.10 meters long and 8.3 meters wide, has a plaster (cement) floor. On this terrace there are tombs of descendants of Sunan Drajat \pm 60 tombs with different tombstones decorated with crescent moons, three angle lines with a higher diameter and curly curls. The tomb on the fifth terrace has a larger size than the tomb on the previous terrace.
- Level VI or sixth terrace (symbolize as Wahda-Wahdiya). At level VI, there is a fence equipped with eight pilasters, which besides being located at the end of the fence, there are also fence walls with a distance of 4.85 m each pilaster. The top of the pilaster is decorated with miniature buildings resembling temples. In the middle of the fence there is a ladder trap equipped with a tumpal-decorated ladder cheek (tumpal) on the front.
- Level VIII or seventh terrace (symbolize as Ahadiya). The seventh terrace, is now surrounded by a large enough that houses the sixth and seventh terraces at once. On this seventh terrace there is the main cungkup of Sunan Drajat's tomb, in the form of a closed cungkup with two overlapping roofs. The main cungkup measuring 8.64 m x 8.62 m, has white stone masonry walls on the west, north and east sides, while on the front or south side it has wooden walls) decorated with carvings with floral motifs. Room 1 (south side), inside there is a cungkup, in this room there are 6 tombs of Sunan Drajat's children. The entrance to room 1 is small,

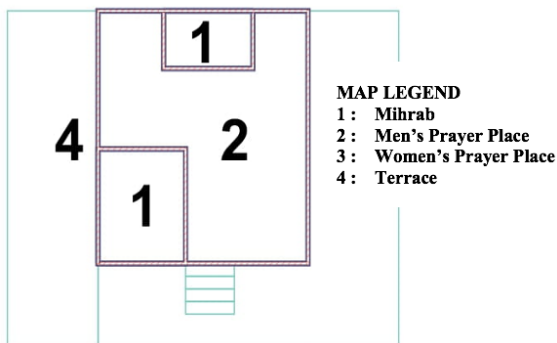
full of lotus flower motifs, as well as the cungkup wall, full of lotus flower reliefs. Room 2 is located to the north of room 1, the floor is higher than room 1. Inside room 2 there are 2 tombs, namely the tomb of Sunan Drajat in the west and the tomb of his wife Retno Ayu Condro Sekar in the east.

The level of sacredness in the Sunan Drajat's masjid makam is located in the mihrab room (room 1), men's prayer room (room 2), and women's prayer room (room 3). Masjid makam of Sunan Drajat is surrounded by porch which is located in front and side (seen in the floorplan in Figure 18).



Source: (Author, 2023)
 Figure 16: Level of Sacredness in Siteplan of Sunan Drajat's Tomb

From the seven levels (Figure 16), it also affects the level of sacredness. Level 7 is the level that has the highest level of sacredness because it is a place for dhikr and prayer. The level of sacredness starts at level 1 because starting at the main gate, visitors are already in a state of purity or ablution. A place for ablution is available in front of the main gate, which is facilitated at the houses of residents around the Tomb of Sunan Drajat.



Source: (Author, 2023)
 Figure 17: Micro Spatial Organization of Masjid Makam

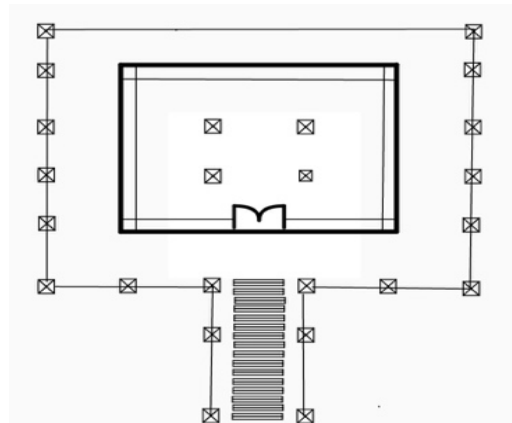
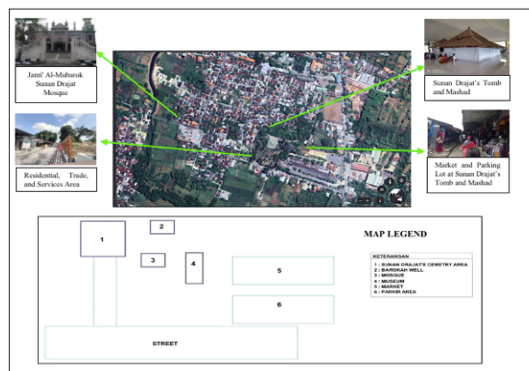


Figure 18: Floor Plan of Sunan Drajat's Masjid Makam

3.3.4.2. Macro Spatial Organization of Tomb and Masjid makam (Settlements around the Complex)

The existence of the tombs of Sunan Drajat and masjid makam of Sunan Drajat affects the surrounding settlements. Around this complex which is a settlement, it is used as a place for ablution. The houses in front of this complex provide a place for ablution by paying a fee of Rp 2,000. In addition, the government is also structuring the area by providing facilities in the form of a market that sells souvenirs and typical Lamongan food. The government strives with the existence of this souvenir market, the economy of the community around the complex will also improve. Therefore, in addition to the continuity and sustainability of Islamization in this complex, there is also economic and social sustainability.



Source: (Author, 2023)
 Figure 19: The Influence of Sunan Drajat's Tomb and Masjid Makam in Existing Surrounding Situations

The process of Islamization is still ongoing and has an impact on the community such as the existence of praying activities during Sunan Drajat's haul, prayer and dhikr together on Friday nights and so on. The existence of the tomb and masjid makam of Sunan Drajat and its activities had an impact on the growth of settlements around the tomb and masjid makam of Sunan Drajat. The existence of strong Islamic activities in the masjid makam and the tomb of Sunan Drajat also creates an image of the city that Paciran Lamongan is a Pondok Pesantren (Islamic boarding school) city and a santri (student) city. The existence of the Sunan Drajat's tomb and masjid makam has an impact on the modern Islamization process, where based on the data of Lamongan Government (2022), there are 20 Pondok Pesantrens in Lamongan Regency. Examples of Pondok Pesantren in Lamongan can be seen in Figure 20 and Figure 21.



Source: (Lamongan Government, 2022)
Figure 20: Sunan Drajat Pondok Pesantren which was built in 1977



Source: (Pondok Pesantren Al-Fattah, 2022)
Figure 21: Al-Fattah Pondok Pesantren which was built in 1942

4. Conclusion

The conclusions of this study are explained in 6 aspects. First conclusion, Islamization in Sunan Drajat's tomb and masjid makam complex can be seen in the activity of purification (wudhu)

when worshipers or pilgrims enter the tomb complex and masjid makam.

Then the second conclusion of the sustainability of Islamization in rituals in the tomb and masjid makam of Sunan Drajat is the rituals at Sunan Drajat's tomb are dhikr, haul of Sunan Drajat, and 1 muharram ceremony. The continuity of Islamization in rituals is more dominated in the tomb of Sunan Drajat than in masjid makam of Sunan Drajat.

The third conclusion from the aspect of Islamization in myths in the tomb and masjid makam of Sunan Drajat is pilgrims trust by drinking the Barokah well. Barokah well has connotative meanings that as a source of blessings and a source of sustenance.

The fourth conclusion of Islamization in architecture in Sunan Drajat's tomb and masjid makam is facades, ornaments and roofs of tombs and masjid makams in some parts of the ornament contain Hindu-Buddhist elements such as the lotus flower motif, but some parts contain Islamic values such as floral shapes and geometry (square). The connotative meaning of the even roof of Sunan Drajat's tomb and Sunan Drajat's masjid makam is symbolization of meru and describe as micro cosmos and macro cosmos or describe as world and afterlife. Mustaka both in Sunan Drajat's Cungkup and Sunan Drajat's Masjid makam has the connotative meaning, namely one god.

The fifth conclusion of Islamization in spatial organization in Sunan Drajat's tomb and masjid makam complex is the Sunan Drajat's tomb and masjid makam complex has seven terraces. The terraces has connotational meaning. These seven terraces symbolize the seven tanazul or the creation of humans to a perfect level. The Sunan Drajat's complex has a Sufism concept. From the level of sacredness, Sunan Drajat's tomb is more sacred than masjid makam. The level of sacredness in the tomb of Sunan Drajat is at level 7 which symbolizes Ahadiyah according to Sufism teachings.

The last conclusion of this research, the process of Islamization in the tomb and masjid makam of Sunan Drajat is still ongoing, whether it is Islamization related to the community or the city, especially related to the area around the tomb and masjid makam of Sunan Drajat. The process of Islamization is still ongoing and has an impact on the community such as the existence of joint prayer activities during Sunan Drajat's haul, prayer and dhikr together on Friday nights. The existence of Islamic activities in the masjid makam and the tomb of Sunan Drajat also creates an image of the city that Lamongan is a *Pondok Pesantren* city.

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