



MUHAMAD TISNA NUGRAHA

## Inscription of Surau Baitannur in Pontianak, West Kalimantan, Indonesia

**ABSTRACT:** *Surau Baitannur inscription is a written charter or inscription from a place of worship, called "surau/langar" (small mosque), the oldest ever built in the Pontianak Sultanate. This inscription is insofar as the literature review has never been studied scientifically, and has not received particular attention to become one of the objects of cultural heritage that must be preserved and protected. For this reason, the study of Surau Baitannur inscription was then selected using historical research methods to test and analyze and answer the six basic questions of historical research related to the substance and information contained in the Surau Baitannur Inscription, namely what, when, where, who, why, and how. The results of a review of the Surau Baitannur inscription revealed information that Surau Baitannur inscription is a legacy from the Pontianak Sultanate during the first Sultan's reign, namely Sultan Syarif Abdurrahman Alkadrie. The Surau Baitannur inscription was established on Sunday, 29 November 1801 AD (Anno Domini). The Surau Baitannur building is the oldest place of worship, even when compared to the construction of the Sultan Syarif Abdurrahman Alkadrie's mosque. The ornament and substance contained in the surrender of Baitannur are full of Islamic values and local wisdom. The use of colours characterized it as Malay heritage, and the dedication substances in the form of treatises or advice as characteristic of the teachings of Islam.*

**KEY WORDS:** *Inscription; Surau Baitannur; Pontianak; West Kalimantan.*

### INTRODUCTION

Pontianak City is currently the capital of the Province of West Kalimantan, Indonesia. This region in the past was the centre of civilization and the development of the Malay-Arabic kingdom or better known as the Sultanate of Pontianak. The Sultanate was initially pioneered and established on Wednesday, 14 *Rajab* 1185 AH (*Anno Hijriah*), or coincides

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with Wednesday, 23 October 1771 AD (*Anno Domini*), by Abdurahman Alkadrie bin Syarif Husin Alkadrie, first Sultan of Pontianak. The strategic area is at the intersection of three rivers, namely the Kapuas river, the Kapuas Kecil river, and the Landak river. Making Pontianak, which at first was the only land covered with wood trees and several wild forest plants, in a short time grew into a busy trading city visited by merchants and migrants, who came from within and outside the country (Chambert-Loir, 1994; Ja'Acmad & Muhad, 2000; Akymbek & Baibugunov, 2014).

As the capital of the kingdom that breathes on Islamic teachings and law, Pontianak City certainly does not only dedicate itself to the physical or worldly aspects, but also on issues *bathiniah* (inner) or *ukhrawi* (afterlife), as has been passed down by the kingdom and sultanate of Malay Islam before. For this reason, it is not surprising that Pontianak in terms of historical development and *tamadun* (civilization) of Islam has several relics, such as mosque, palace, manuscript, culture, customs, products of oral traditions, *petuah* (religious advice), and others that can be studied to date (cf Li *et al.*, 2011; Suprayitno, 2011; Ahmad, Rashid & Naz, 2018).

*Petuah* and relics of Islamic civilization in the City of Pontianak, of course, are not only limited to historical heritage that is worth remembering by the next generation, but also contains several important information related to *ihwal* (matters) historical events in the past, which should be used as a guide as well as learning so that the next generation can prepare a better future. For this reason, it is appropriate that all relics of Islamic civilization, in particular, *tamadun* of the Malays in Pontianak enter the portion of the nation's wealth that needs to be preserved (Akymbek & Baibugunov, 2014; Loo & Gan, 2014; Ibrahim, 2018).

Of the many historical relics in the City of Pontianak, the touch of Islamic carving art typical of the Malay Archipelago – as a result of the acculturation of Arabic civilization and local wisdom – seemed to be an ornamental variety of high value and exciting to be studied by researchers. Not just decoration to beautify the room, building or a particular area of space, however, some carvings found in the researchers' initial observations turned out to be inscriptions or historical relics in the form of writing/hand engraving that can provide valuable information about an event in the past (Ja'Acmad & Muhad, 2000; Abdullahi & Embi, 2013; Ibrahim, 2018).

From several inscriptions that have been found by researcher in Pontianak City, the researcher then chose to study more deeply an inscription contained in a house of worship in the form of a small mosque or *langgar* located on Jalan Tritura, Kelurahan Tanjung Hilir, East

Pontianak District, known and identified by the name *Surau Baitannur* (cf Wahyuningsih & Rivai, 1986; Darsani, 2016; Putra, 2018).

The existence of this inscription is essential, because as far as observers and literature studies on *Surau Baitannur* inscriptions, researchers have not yet found a piece of paper that details and discusses this inscription in more depth. If seen historically, it has been more than 2 centuries, or 200 years this article is in *Surau Baitannur*, which is also the oldest mosque in Pontianak and is believed to have existed since the reign of the first Pontianak Sultan (Listiana, 2009; Darsani, 2016; Putra, 2018).

Furthermore, the existence of *Surau Baitannur* inscription is supposed to be a valuable asset. It is determined as an object of cultural heritage that should be managed, protected, and well preserved. Unlike what existed at the time of this study, where this inscription was left on site as it is without special treatment and vulnerable to various forms of destruction and disappearance. Yet as mandated in Law of the Republic of Indonesia Number 11 the Year 2010 Concerning Cultural Heritage, Article 1, which reads:

*Cultural Heritage is material cultural heritage in the form of Cultural Heritage Objects, Cultural Heritage Buildings, Cultural Heritage Structures, Cultural Heritage Sites, and Cultural Heritage Areas on land and in water that need to be preserved because they have essential values for history, science, education, religion and culture through the process of determination (Setneg RI, 2010).*

Of the mandate contained in the law, the *Surau Baitannur* inscription is appropriate to immediately conduct an assessment and explore the potential, in the form of information, information and values contained therein through scientific and systematic methods. Thus, the development of culture and knowledge related to inscriptions can be maintained and preserved.

The use of scientific and systematic methods in the form of research conducted on *Surau Baitannur* inscriptions is essential to uncover historical facts and promote the cultural heritage of the Malay Archipelago in Indonesia, especially those in Pontianak City, West Kalimantan. Besides this research becomes very important, because it can change people's understanding of the history of Pontianak City. Considering, in the current digital era, writing that develops about the history of Pontianak City, among them was not based and relied on historical facts and also could not be justified scientifically (cf Pazos & Espinosa, 2018; Darsani, 2016; Putra, 2018).

## METHOD

The study of temple or *surau* (small mosque) inscriptions was carried out using historical research methods or historiography. The historical

approach is the process of critically testing and analyzing records and relics of the past. Meanwhile, according to [Wahyu Iryana \(2014\)](#) and other scholars, the historical method is a set of principles and rules that are systematical, designed to assist in gathering historical sources, as well as making critical evaluations and presenting a synthetic, which is usually in written form from the results obtained. So, from the two opinions in principle the study, in this study must be able to answer six questions, namely 5 W and 1 H, as the essential elements of history writing: *What, When, Where, Who, Why, and How* ([Daulay & Pasa, 2013](#); [Iryana, 2014](#); [Madjid & Wahyudhi, 2014](#); [Madjid, 2021](#)).

The data source in this study was divided into two, namely the form data and the origin data. Form data obtained by researcher obtained from the source of objects, in the form of oral sources and written sources. Furthermore, data sources based on the origin of the source are divided by researchers into primary, secondary, and tertiary data sources. The instrument of data collection is through literature study, observation, interview, and documentation. The data obtained were then analyzed by morphological and epigraphic analysis. Next to the stages of writing starting from the steps: (1) heuristics or looking for sources; (2) criticism or verification of references; (3) interpretation; and (4) historiography as the final stage in the form of historical writing (*cf* [Sjamsuddin, 2007](#); [Madjid & Wahyudhi, 2014](#); [Madjid, 2021](#)).

## FINDINGS AND DISCUSSION

***Inscription of Surau Baitannur.*** [Mikke Susanto \(2007\)](#) argued that legends are writings carved into the field of stones or medals. Meanwhile, according to [Dede Burhanuddin \(2016\)](#), inscriptions are interpreted as writings contained in artefacts, features, and ecofacts. Also, legends can be deciphered as writing arranged on hard or durable materials or material using classical techniques, such as scratches, chisels, carvings, and pry. Usually, inscriptions such as *prasasati* are documents written to hard or durable media as signs or symbols that narrate or capture an event that is considered necessary about past events experienced by a state or kingdom. From this opinion, it can be concluded by researchers that Inscription is the handwriting of an important document or document written on hard or durable materials ([Susanto, 2007](#); [Burhanuddin, 2016](#); [Griffiths, 2018](#)).

As for what is meant by *surau* in this study, it refers to the opinion of [Arief Subhan \(2012\)](#), which is interpreted as a mosque or a smaller-sized place of worship, as *langgar (mushalla)* which is known in the Java area. Similarly, as stated by [Azyumardi Azra \(2017\)](#), which says that *surau* is

a small building as a place of worship, which is also a symbol of nobility and height. The earliest *surau* is usually erected in the highest position, or at least, taller than other buildings (Subhan, 2012; Azra, 2017; Kamil, & Darajat, 2019).

Another opinion was also expressed by Mas'ued Abidin (2016), who mentioned that:

*Surau* is the necessary primary foundation in applying *adat besandi syarak, syarak besandi kitabullah*. Community support and agreement *tungku tigo sajarangan, bundo kandung*, and *rang mudo* became the prime mover in realizing the system order in the *Nagari*. The concept grows from the roots of the *Nagari* itself (Abidin, 2016).

From some of the expert opinions above, the mosque can be interpreted as a place of worship for Muslims with a smaller building size, when compared to the mosque building in general and has a characteristic in the form of local wisdom attached to on the art of architectural building of *surau* and ornaments contained therein, following the customs that apply to the community or region or where the *surau* was established.

Furthermore, what is meant by the *Surau Baittanur* inscription is an inscription located in the main room of *Surau Baittanur* situated on Jalan Tritura, Kelurahan Tanjung Hilir, East Pontianak District, with coordinates based on the Google Earth application is 0o01'31 "S 109o21'02" E. If drawn from the coordinates of the Pontianak Kadriah Palace, which is about 410 meters. *Surau Baittanur* is a historic building, because it is the oldest mosque that was built in the early period of Pontianak sultanate government. This mosque also had become a place of education and the spread of Islam, in addition to what was done even at the Sultan Syarif Abdurahman al-Kadrie Mosque. See picture 1.

The *Surau Baittanannur* inscription was first discovered and identified as an inscription from the Pontianak Sultanate era, on Sunday, 28<sup>th</sup> October 2018, at 11.04 WIB (*Waktu Indonesia Barat* or Indonesia Western Time Zone) by Muhammad Redha *et al.* (2018). Previously, the team was indeed researching "Pontianak Malay House in Historical Study of Islamic Civilization" (*cf* Listiana, 2009; Redha *et al.*, 2018; Nugraha, 2019a and 2019b).

Through direct visual observation and initial discussion of the wood carvings found on *Mihrab* or part of a house of worship building in the form of a mosque, *surau* or *mushalla* which is usually explicitly used by the *imam* to lead the congregational prayer, the researcher then concludes that the carving is an inscription that needs to be further studied in a separate study.



**Picture 1:**  
*Surau Baitannur*  
(Source: Private Research Documentation, 28/10/2018)

*Surau Baitannur* is based on the primary sources of written information and sources of oral details that are not contemporary (oral tradition), founded by Nakhoda Ahmad (word *Nakhoda* means the leader of the ship/sailor or captain of the ship) in 1802 AD (*Anno Domini*) in the calendar. This is as seen on the signpost or signboard *Surau Baitannur* that was made without a year by the Office of Culture and Tourism of Pontianak City. See picture 2.

From the signpost also obtained preliminary information that reads that *Surau Baitannur* is categorized in the type of building/house of worship, in the period or the year 1802 AD (*Anno Domini*) / 1216 AH (*Anno Hijriah*), which was established by a person named Nachoda Ahmad and located at Jalan Tritura, Pontianak City. In the sign also written sentence:

*Based on the Law of the Republic of Indonesia Number 5 of 1992 Concerning Cultural Property Objects Article 26 Anyone who intentionally damages cultural heritage objects and sites and their environment or carries, moves, picks up, changes, shapes and colours, restore or separate objects or cultural reserves without permission from the government as referred to in article 15 paragraph (1) and paragraph (2) in a criminal sentence with a maximum imprisonment of 10 (ten) years or a maximum fine of Rp. 100,000,000 - (One Hundred Million Rupiah). "Signed" Pontianak City Culture and Tourism Office.*





Picture 2:

Signpost of *Surau Baitannur*

(Source: Private Research Documentation, 28/10/2018)

***Analysis of Surau Baitannur Inscription.*** This study will analysis about three matters: (1) Morphological Analysis; (2) Epigraphical Analysis; and (3) Data Analysis from Inscription Substance.

First, *Morphological Analysis*. Morphology is one of the many branches of science that studies the shape of objects. If entered in the realm of language, the morphology, as referred to by [Zaenal Arifin & Junaiyah \(2009\)](#), is the science of the form of words and is part of linguistics. Whereas if it is included in the biological realm, as stated by [Hamka \(2014\)](#) and other scholars, it is the adjustment of the body shape and organisms of the organism to the environment. If it enters the geographical sphere of morphology, it is defined as the shape of the ground surface. However, in the context of historical research conducted by researchers, morphology is a visual form that appears on the object of historical study that the researcher has examined. In this case, the purpose of the morphology is the *Surau Baitannur* inscription ([Bauer, 2003](#); [Arifin & Junaiyah, 2009](#); [Hamka, 2014](#)).

Morphological analysis (form) on the *Surau Baitannur* inscription began on Friday, 15<sup>th</sup> March 2019. At that time, the Pontianak Islamic Education History Research Expedition Team consisted of the principal researcher, Muhamad Tisna Nugraha, and the research assistant in the



**Picture 3:**  
Baitannur Inscription  
(Source: Private Research Documentation, 28/10/2018)

field, Sy. Muhammad Redha, to then begin further studies to explore relevant information about *Surau Baitannur* inscriptions. From the research location, the researchers documented *Surau Baitannur*'s inscription using a VIVO 1714 brand/model mobile camera. See picture 3.

After the documentation process, the researcher also interviewed the mosque officials/administrators, who were at the location to perform the midday prayer. From the information obtained from the results of the interview, it is known that the inscriptions in *mihrab* of *Surau Baitannur* has been around for a long time and is even believed to be as old or as old as the building of the surau.<sup>1</sup>

Next, the researcher then conducted a morphological analysis of the *Surau Baitannur* inscription and estimated that the dedication was made or made of ironwood (*belian*). Estimates made by the researcher occurred, because researcher did not have access or permission to reduce inscriptions from above *mihrab* of *surau* to be studied further about what type of wood is used in its manufacture.

From the results of studies and preliminary studies of *Surau Baitannur* inscriptions, it can be seen and explained that this inscription is a hand made inscription with the base colour of the paint being a dark green colour as seen at the time of this research. Also, this inscription reads calligraphy letters *Jawi*. The difference with Arabic *Pegon* is a matter of transliteration of the writing. Alphabet *Jawi* is the Malay language written in Arabic script, whereas *Pegon* is Javanese or Sundanese has written in Arabic script (Guillot & Kalus, 2008; Sudaryat, 2014; Ahmad, Rashid & Naz, 2018; Siswanto, 2018).

The results of this study also revealed that type *khat* or the handwriting used in writing this inscription is of type *Khat Farisi*, which is then based on the colour in silver-white paint and carved in an embossed or flat style (*haut relief*) through traditional or hand-made techniques (hand made).

<sup>1</sup>See, for example, [Interview with Respondent A, one of the mosque officials/administrators of Surau Baitannur, in Pontianak City, West Kalimantan, Indonesia: 28 October 2018.](#)



Based on the division of fields or parts of space, the writing on this inscription is then divided by researcher into two parts. The central element is written in two lines of the book, where the paper in the first line relates to the event of the emigration of the Prophet Muhammad SAW (*Shalallahu Alaihi Wassalam* or Peace be Upon Him) and the date of the founding of the mosque. Whereas in the second line talks about the subject who became the founder of the mosque, as well as advice sourced from the *Al-Qur'an* and *Al-Hadith* relating to prayer and worship.

The second part of the *Surau Baitannur* inscription is the right and left sides, which are made to decorate the inscriptions with a decorative ornament shaped *Pucuk Rebung* (Bamboo Shoots) and *Bunga Manggis* (Flower with Four Petals). This flower is unique, because it is surrounded by writing in a square shape, which if you read each phrase in sequence: *يامنا* (*Yaa Manan*), *ياديا* (*Yaa Dayan*), *يابرها* (*Yaa Burhan*), *يا حنا* (*Yaa Hannan*).

The conditions at the *Surau Baitannur* inscription when the research team discovered were in a condition-dependent above *mihrab*, which also faces the main prayer hall from the inside of the *Surau Baitannur* building. The morphological data analysis that can be displayed is as shown in table 1.

Based on the morphological analysis above, it can be ascertained that the wood carving findings contained in *mihrab* of *Surau Baitannur* are not carved calligraphy of the verses of *Al-Qur'an* or *Al-Hadith*, but an inscription writing that marries about important information relating to important events or events in the past that have previously occurred.

Second, *Epigraphical Analysis*. According to M. Dien Madjid & Johan Wahyudhi (2014), and other scholars, epigraphy is one branch of archaeology that studies written objects in the past. Analysis of epigraphy of *Surau Baitannur* inscriptions has its difficulties; and this is in addition to the use of *Jawi* letters (Arabic *Pegon*) with the *Farisi* script, which was written, was also caused by technical obstacles in the form of difficulties in carving, gouging and carving on hard wood-based materials. The impact of functional constraints is referred to can be seen in the writing letters *Jawi* on the right and left the side of the flower manggis, which is square (Abdurrahman, 2008; Li et al., 2011; Madjid & Wahyudhi, 2014; Madjid, 2021).

On the right, the inscription writer writes the word *با حاي* (*Baa Haa Ya*), while on the left side the flower writes the name *يا حنا* (*Yaa Hannan*). This inconsistency occurs due to loss of lines or letters *alif* (ا) in the letters *Ya* (ي) and a dot missing one letter from the letter *Ya* on the right side of the flower manggis, so the message looks like the

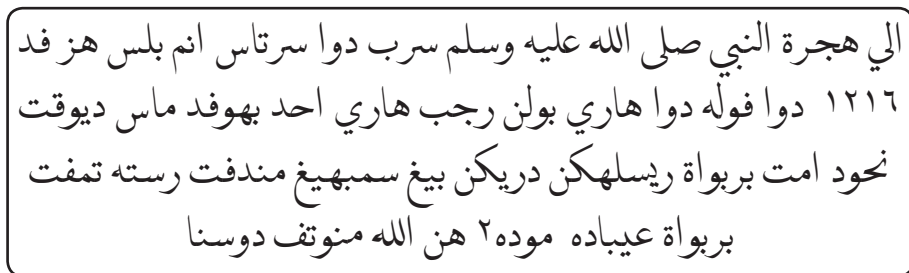
**Table 1:**  
Morphological Data of Surau Baitannur Inscription

No	Category	Information
1.	Location	: Pontianak
2.	Type	: Inscription
3.	Material/Media	: Belian Wood/Ulin/Language Latin: <i>Eusideroxylon Zwageri</i>
4.	Work Process/Making	: Hand-Made (Scratch, Carved, Gouged, and Chisel)
5.	Writing Form	: Malay Arabic writing ( <i>Jawi</i> ) with typeface <i>Khat Farisi</i>
6.	Size Shape	: Board, rectangle
7.	Weight (kg)	: Unknown
8.	Ornament	: - <i>Pucuk Rebung</i> (Bamboo Shoots) - <i>Bunga Manggis</i> (Flower of Petals Four)
9.	Laboratory Test/Carbon Test	: There is no
10.	Period/Era	: Pontianak Sultanate, first Sultan, Sultan Syarif Abdurrahman Alkadrie
11.	Author	: Unknown
12.	Sign of Endorsement	: There is no
13.	Subject / substance	: Establishment of <i>Surau Baitannur</i> and Minutes (Advice)

Source: Researcher Documentation in 2019.

letter *Ba* (ب), when it should be *Yaa* (يا) as found on the left side of the writing. Also, in the central part of the sentence in the fourth-word order, i.e. *shalallahu'alaihu* (صلى الله). Inscription writers like it are challenging to write words *mim* (ما) and *shad* (ص), so writing letters *shad* precisely the same as letters *mim*.

Although it takes about two weeks, but from the results of a review of the research team, the Arabic text *Jawi* derived from the *Surau Baitannur* inscription, the calligraphy was then successfully deciphered by a coding technique in the form of the separation of the written words, which then produced the text of Arabic letters freely. The words in this loose Arabic form are then reconstructed into sentence text. The book which has been concatenated in whole sentences, with the following results:



In the next phase, the researcher then interprets and transliterates in the form of transcribing Arabic text inscriptions in the form of conversion

of Arabic letters to Latin to produce a complete Indonesian sentence as follows:

*Ilaa Hijrah an-Nabiy Shalallahu 'Alaihi Wasallam, Seribu Dua Seratus Anam Belas Haza (Hijriah) pada 1216, dua puluh dua, hari bulan Rajab, hari Ahad. Bahwa pada masa diwaktu Nahoda Amat berbuat risalahkan dirikan banyak sembahyang mendapat restu tempat berbuat ibadah, mudah-mudahan Allah menutup dosannya.*

From the text of the inscription sentence, which has been explained into Indonesian, it can be seen that the *Surau Baitannur* inscription is a charter, medal or written historical evidence to provide information relating to the establishment of *Surau Baitannur*.

Third, *Data Analysis from Inscription Substance*. After analyzing the morphology and epigraphy of the inscription, the researcher then starts the process of historic on analysing from inscription, or writing history, by dividing the writing based on its contents into three structured sentences, namely parts of *mukadimah* (opening), information on time, subjects, and minutes. The explanation of the three arrangements of the meaning of the penalty referred to is as following here:

*Sentence of Mukadimah*. The preamble sentence is an introductory sentence, which is also known as an introduction. This sentence can also be referred to as an opening sentence, preface, *pra-wacana*, *skip pinang* or *sekapur sirih*. As for the sentence *mukadimah*, the *Surau Baitannur* inscription is as following here:

إلى هجرة النبي صلى الله عليه وسلم  
*Ilaa Hijrah an-Nabiy Shalallahu 'Alaihi Wasallam*

In the preamble sentence in the *Surau Baitannur* inscription, there is an emphasis on the event of the migration of *Rasulullah Shalallahu 'Alaihi Wassalam* (Messenger Peace be Upon Him) from the city of Mecca to Yastrib (Medina). This event historically occurred in 622 AD (*Anno Domini*). It became a critical moment for Muslims, because it does not only contain wisdom in the form of a physical *hijrah* journey (*maka'ni*), but also moved inward (*ma'nawi*). This is as stated by [Azhami Sami'un Jazuli \(2006\)](#), and other scholars, which said that the basic understanding of *hijrah* was to abandon all deeds or words that were not good ([Jazuli, 2006](#); [Mubasyaroh, 2014](#); [Nugraha, 2019a and 2019b](#)).

In the sentence of *mukadimah*, researcher has interpreted the form of a hypothesis against the *Surau Baitannur* inscription. That sentence of *mukadimah* only wants to emphasize the great event of the emigration of the

Messenger of Allah *Salallahu 'Alaihi Wassalam* from Mecca to Medina as well as a form of an effort to emulate the values contained in the event of *Hijrah*.

*Sentence of Statement.* The next part contained in the *Surau Baitannur* inscription is an adverb written in two ways, using sentence text and using numeric version. This sentence is a statement of time that shows that *Surau Baitannur* was established on Sunday, the 22<sup>nd</sup> *Rajab* Year 1216 *Hijri* in the Islamic calendar or based on the conversion of a date count from *Hijri* to AD (*Anno Domini*) carried out by Islamic astronomy experts, K.H. (*Kyai Haji*) Slamet Hambali coincides with Sunday *Kliwon*, 29<sup>th</sup> November 1801 AD in the calendar of *Miladiyah*. The text is as following here:

سرب دوا سرتاس انم بلس هنز فد ١٢١٦ دوا فوله دوا هاري بولن  
رجب هاري

*Seribu Dua Seratus Anam Belas Haza (Hijriah) pada 1216, Dua Puluh Dua Hari, Bulan Rajab Hari.*

There is another exciting thing in this inscription, where the word *Ahad* (Sunday) is actually in the second line of the engraving, while the word “day” is left in the first inscription. The beheading seems to be due to the limitations of the field of space that is in the inscription material, so the word put Sunday is placed on the second line. This form of beheading is an unusual thing, because usually in a date in an inscription or inscription that mentions the day and time of an important event counted or made in a whole line or not cut/decapitated.

*Subject.* The subject referred to in inscriptions are actors or humans, who act as essential people or figures in an event. The items contained in this paper refer to the words “*Nahkoda Amat*” as follows:

نحوذ امت

*Nahoda Amat*

The term “*Nahoda Amat*” is a word that contradicts the source of oral and written regulations. Because all this time, many people consider the name of its founder to be “*Nahkoda Ahmad*”. But the reality of Arabic writing on the subject refers to the word *Amat* (امت) not *Ahmad* (احمد). . Apart from the naming dilemma in the name of the founder of *Surau Baitannur*, the researcher can confirm and explain that the name of the captain in question is a character who played a role in Syarif Abdurahman Alkadrie’s journey, 1742-1808 AD (*Anno Domini*) in opening and establishing the City of Pontianak.

*Risalah/Advice.* At the end of the *Surau Baitannur* inscription, there is a treatise in the form of information, as follows:

بربوة ريسلهكن دريكن بيغ سمبهغ مندفت رسته تمفت بربوة  
عيباده موده ٢ هن الله منوتف دوسنا

*Berbuat risalahkan dirikan banyak sembahyang mendapat restu tempat berbuat ibadah, mudah-mudahan Allah menutup dosannya.*

There is an essential piece of opinion contained in the dedication of the *Baitannur* surrender which, if the researcher is interpreting, that is a suggestion for many to establish many *sembahyang* (prayer) at a place of worship (*surau*). It is an act that gets the blessing (permission) of the person, who made the place (*surau*) with hope and purpose so that the sins that have been made can be covered (erased) by God.

*Ornamentation.* The *Surau Baitannur* inscription has two primary colours, namely green and white. Green is a primary colour, which is also a symbol of the colour of the clothes of the people of heaven as can be seen in the *Al-Qur'an*, *Al-Insan* Verse (76):21, which means: "They wear soft green silk and thick silk clothing and wear them silver bracelets, and God gives them clean drinks" (Depag RI, 1983/1984). White is the best colour, and it is a symbol of cleanliness that can be seen in the following *Al-Hadith*, according to H.R. Tirmidhi, that meaning: "Wear white clothes, because they are cleaner and the best. Also, cover the one who dies among you with a white cloth" (Nazri et al., 2015).

Based on this explanation, the two colours contained in the *Surau Baitannur* inscription are colours that are indeed distributed and are in Islamic teaching, both in the *Al-Qur'an* and also in *Al-Hadith*.

Furthermore, the decorative motifs contained in the inscription consist of two types, viz *Pucuk Rebung* and flower *Manggis*. Wahyuningsih & Abu Rivai (1986) mentioned that the symbolic meaning of *pucuk rebung* is a symbol of fertility and happiness in life, whereas interest *Manggis* is a symbol of grandeur (Wahyuningsih & Rivai, 1986).

Furthermore, another exciting thing from *Surau Baitannur* inscription, is located on the right and left side of this flower, are on the edge of it, there is also writing in letters *Jawi* in a square shape with words that read: يامننا (Yaa Manan), ياديا (Yaa Dayan), يابرها (Yaa Burhan), يا حنا (Yaa Hannan). These words are not ordinary, and they are amulets or protectors that can be taken from us – classic books such as the book of *Mujarobat*.<sup>2</sup>

<sup>2</sup>The book of *Mujarobat* (practices of *Manjur*) is a book written by Sheikh Ahmad Dairabi around the 17<sup>th</sup> Century AD (*Anno Domini*). This book is quoted from the experiences of previous scholars, as well as from the

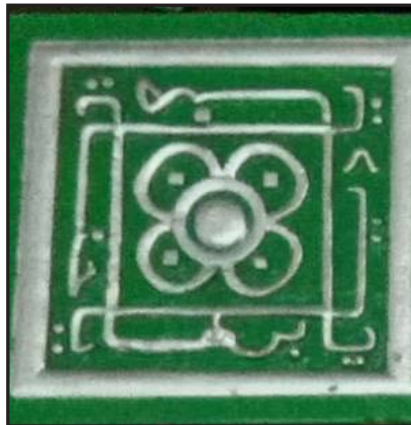




**Picture 4:**  
*Pucuk Rebung/Bamboo Shoots*  
(Source: Private Research Documentation, 28/10/2018)











**Picture 5:**  
*Bunga Manggis/ Petals Four Flower*  
(Source: Private Research Documentation, 28/10/2018)



**Picture 6:**  
*Kata (Word) يا حنا (Yaa Hanan), يا برها (Yaa Burhan), يا ديا (Yaa Dayan), يا مانا (Yaa Manan). Surrounding Flowers of Manggis/Petals Four Flower*  
(Source: Private Research Documentation, 28/10/2018)

**Table 2:**  
Picture, Standards, Types, and Character of Lines

Line Type	Character
	Horizontal symbolizes calm, peaceful, and passive.
	Vertical symbolizes not moving, stable (stability), majestic, reliable, and static.
	Diagonal symbolizes movement, dynamic, unbalanced, nimble, agile, running movements.
 <p data-bbox="210 700 517 728">Dome of the dome (buoyancy)</p>	
 <p data-bbox="210 809 517 837">Dome of the dome (buoyancy)</p>	The arch symbolizes the nature of the float, light, dynamic, healthy, and straight.
 <p data-bbox="222 955 499 982">Floating arches (buoyancy)</p>	
	Scurve symbolizes graceful movements (grace), dynamic, flexible, "line of beauty".
	Zig-zag symbolizes passion and passion (exited), dangerous, terrible, and nervous.

Source: Muhamad Tisna Nugraha & Kartini (2018).

The meaning of these words if translated freely is the word *Ya Manan* can be interpreted as "O most generous"; *Ya Dayan* understood as "O Almighty"; *Ya Burhan* as "O the Most Certain"; and *Ya Hannan* as "O Most

expertise of Sheikh Ahmad Dairabi himself in medicine and spiritual experiences. Studies on the *Mujarobat* book, see for example, Endang Rochmiatun (2013); Syekh Ahmad Dairobi Al-Kabir (2018).

Merciful". In the *dhikr* (recite) and prayer among Muslims, some use the term, even though these names are not in the *Asmaul Husna* (99 Proper Names) that are owned by Allah SWT (*Subhanahu Wa-Ta'ala* or Almighty). But these words are often used in remembrance and prayer by some among Muslims. Among them are prayers to invite blessings, which read: *Allahumma inni as'aluka bismika, ya hannan (u), ya mannan (u), ya dayyan (u), ya burhan (u), ya sulthan (u)*.

The pictures of the ornaments referred to are as shown in pictures 4, 5, and 6.

The last thing that was, then, analyzed by researcher was related to the use of thick lines visually visible on the *Surau Baitannur* inscription. In the inscription, there are three types of lines used, namely: horizontal, vertical, and zig zag. Although there is no credible historical source to be able to explain the meaning of the use of these types of lines, researcher tried to compare them through literature study, with the following results as shown in table 2.

From the explanation above, it can be concluded that the horizontal line can be interpreted as a symbol of calm, peaceful, and passive. While the vertical line symbolizes not moving, stable (stability), majestic, active, and static. For curved lines, zig-zag expresses enthusiasm and passion (exited), danger, terrible, and nervous.

Apart from the correct meaning of the line as expressed by researcher. These lines have not been identified, because it could be that the line is only used by artists (craftsmen) or *Surau Baitannur* inscriptions as a barrier between fields, decoration, or as a line to facilitate the work of the work he made.

## CONCLUSION

Based on the results of data exposure, analysis, and discussion of the *Surau Baitannur* inscription, the following conclusions can be concluded:

*Surau Baitannur* inscription is a written wooden charter or inscription found on hard-based material or considered durable in the form of ironwood related to the time of founding *Surau Baitannur*, the name of the founder, and advice in the way of information about religion.

This inscription is in *mihrab* of *Surau Baitannur*, which is located on Jalan Tritura, Kelurahan Tanjung Hilir, East Pontianak District, with coordinates based on the Google Earth application is 0o01'31 "S 109o21'02" E.

From the information contained in the inscription writing, it can be seen that *Surau Baitannur* was founded on Sunday *Kliwon*, 22<sup>nd</sup> *Rajab* Year 1216 AH (*Anno Hijriah*), or coincides with Sunday, 29<sup>th</sup> November 1801 AD (*Anno Domini*).

In addition to containing about the information on the time of the establishment of the mosque, this inscription also blamed on the importance of prayer and worship in daily life.

The *Baitannur Surau* inscription was built by a person *Nahkoda* or the Captain of the Ship, who lived in the days of Sultan Syarif Abdurahman Alkadrie bin Syarif Husin Alkadrie, named *Nahkoda Amat*.

The ornaments found in the *Surau Baitannur* inscription contain the acculturation of local wisdom values in the Pontianak Malay community and Islamic culture originating from Arabic.<sup>3</sup>

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<sup>3</sup>**Statement:** I, the undersigned, declare that this article is my academic work; it is not the result of plagiarism, because the sources I cite and refer to are listed in full in the References or Bibliography. I am ready to accept academic sanctions, if what I say is not true and is not in accordance with applicable academic norms.

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### ***Surau Baitannur* Inscriptions in Pontianak City**

(Source: <https://www.google.com/Surau+Baitannur+Inscriptions>, 02/03/2022)

The existence of this inscription is essential, because as far as observers and literature studies on *Surau Baitannur* inscriptions, researchers have not yet found a piece of paper that details and discusses this inscription in more depth. If seen historically, it has been more than 2 centuries, or 200 years this article is in *Surau Baitannur*, which is also the oldest mosque in Pontianak and is believed to have existed since the reign of the first Pontianak Sultan.