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The Philosophical Meaning of Sundanese, Javanese and Colonial Architectural Elements in the Manonjaya Grand Mosque

Shella Agustina^{1*}, Sri Handayani²

¹Balai Pelestasian Kebudayaan Wilayah 9, Jawa Barat, Indonesia

²Universitas Pendidikan Indonesia

*Correspondence: E-mail: shellaagustina484@gmail.com

ABSTRACT

This study explores the cultural acculturation in the architecture of the Great Mosque of Manonjaya in Tasikmalaya Regency, Indonesia, which reflects a blend of local traditions, Hindu-Buddhist influences, and Islam. With over 245 million Muslim populations, Indonesia has a rich cultural heritage reflected in its diverse mosque buildings. The Great Mosque of Manonjaya, built in 1832, is a legacy of the Sukapura Kingdom and is now protected as a Cultural Heritage. This study uses a qualitative descriptive method through observation, interviews, and literature review. The results show several key architectural elements that represent acculturation, such as the three-tiered roof inspired by the concept of punden berundak, a symbol of human life, and Hindu-Buddhist influences from the Mataram Kingdom. The Soko Guru pillar structure and mustaka (memolo) show the adaptation of sacred Hindu-Buddhist elements. The neoclassical colonial-style mosque porch, with Doric columns, pediment and entablature, integrates colonial influences with Sundanese and Javanese culture, creating a majestic impression while reflecting the local culture's openness to external influences. Thus, the Great Mosque of Manonjaya becomes an important symbol of unique cultural acculturation and Islam in Indonesia.

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1. INTRODUCTION

The latest data from the Central Statistics Agency (BPS) shows that Islam is the most dominant religion in Indonesia, with approximately 87.2% of the population adhering to it. With over 207 million Muslims, Indonesia has the largest Muslim population in the world, a fact that demonstrates the strong influence of Islam on Indonesian society. The fusion of local culture and Islamic teachings in Indonesia has created a unique cultural richness. This acculturation is reflected not only in art and customs, but also in the physical form of places of worship such as mosques, whose architecture and philosophy are influenced by the surrounding region.

As icons of the Islamic community, mosques are inseparable from the influence of local culture, which is reflected in their architecture and ornamentation. Furthermore, mosques in Indonesia often exhibit diverse architectural characteristics, influenced by local social and cultural contexts. (Satria, 2022). Ethnic diversity and the availability of raw materials also contribute to the diversity of mosque forms in Indonesia. Further research highlights that mosques, in addition to being places of worship, also serve as centers for social, educational, and cultural activities. This demonstrates the complexity of the relationship between religion and culture in a multicultural society, where mosques serve as meeting points for diverse interests and values. (Pradesyah et al., 2021). Therefore, mosques are important symbols that reflect the cultural dynamics and identity of the surrounding community. The Manonjaya Grand Mosque in Tasikmalaya, for example, demonstrates how these factors can shape unique architecture.

Manonjaya Grand Mosque, as one of Indonesia's historic mosques, reflects a blend of Islamic architecture and local culture. The history of the mosque's construction demonstrates the mosque's importance in the lives of the local community, where the mosque has a dual role: as a place of worship and as a center for various social and cultural activities that enrich the lives of the surrounding community. Research on mosques in Indonesia shows that many mosques, including Manonjaya Grand Mosque, adopt architectural elements influenced by local traditions, creating a unique identity that reflects cultural diversity (Hilmy & Respati, 2024a). Furthermore, this mosque serves as a symbol of multiculturalism, where the interaction between various cultures can be seen in the mosque's design and function. Thus, the Manonjaya Grand Mosque plays a role not only in spiritual aspects but also in strengthening social ties between different communities, making it an important landmark in cultural and historical contexts (Abdillah, 2020).

As a legacy of the Sukapura Kingdom, the Manonjaya Grand Mosque holds significant historical value. The Manonjaya Grand Mosque has been granted Cultural Heritage status, thus its existence and authenticity are protected by law. The history of the Manonjaya Grand Mosque shows that this building contains rich architectural elements, reflecting the acculturation between local culture and Islamic values. This is in line with research that states that mosques in Indonesia often adopt architectural elements influenced by local traditions, thus creating a unique identity (Arif et al., 2021; Izzati et al., 2021).

This mosque stands as a silent witness to the historical journey of the arrival and development of Islam in East Priangan, West Java, particularly in the context of the preaching carried out by the regents to their people. As a historical relic, this mosque was once the central government mosque of Sukapura Regency, located in Harjawinangun, now known as Manonjaya (Zainuddin, 2014). Since Manonjaya was designated the administrative center of Sukapura Regency, trade in the region has experienced significant growth. Its strategic location connecting Central Java and West Java has made Manonjaya a major trading center

in East Priangan. The Manonjaya Grand Mosque, a transit point for traders from various regions, played a key role in this trade. The intense interaction between traders from West Java, Central Java, and East Java around the mosque inevitably influenced the building's architecture and function.

Previous research on the Manonjaya Grand Mosque has made significant contributions to uncovering its history, role in the spread of Islam, and the building's physical characteristics. However, this study will delve deeper into an understudied aspect: the philosophical meanings hidden behind the architecture and elements of the Manonjaya Grand Mosque. In other words, while previous research focused primarily on the historical and physical aspects, this study will uncover the spiritual and philosophical dimensions inherent within the building.

This research aims to identify or find out what forms of cultural acculturation are found in the architectural elements of the Manonjaya Grand Mosque.

2. RESEARCH METHODS

This research adopted a qualitative descriptive method combining primary and secondary data. Primary data were collected through direct observation at the research location, in-depth interviews with informants, and documentation. Meanwhile, secondary data were obtained from a literature review, including scientific journals, books, government regulations, and regional regulations relevant to the research object.



Figure 1: Location Map
(Source: personal data, 2024)



Figure 2: Facade of the Manonjaya Grand Mosque
(Source: Personal Data, 2024)

The Manonjaya Grand Mosque, located on Jalan RTA. Prawira Adiningrat, Manonjaya District, Tasikmalaya Regency, served as the research location. The mosque is surrounded by a fairly busy neighborhood, with busy roads to the north and south. To the east, the mosque is adjacent to an elementary school and a town square, creating a lively and dynamic atmosphere.

3. RESULTS AND DISCUSSION

The majestic Manonjaya Grand Mosque in Manonjaya District has a history closely tied to the history of Sukapura Regency, which later changed its name to Tasikmalaya Regency. Built in 1832 AD during the reign of Regent Wiradadaha VIII, the mosque witnessed the transition of the center of government from Pasir Panjang to Harjawinangun, now known as Manonjaya. The mosque's completion in 1834 marked the beginning of a new chapter for Sukapura Regency, with its new center of government (Zainuddin, 2014).

Raden Wirawangsa, the first regent of Sukapura, not only brought the royal blood of the Mataram and Demak Sultanates, but also a profound religious heritage. Educated from childhood at the Pamijahan Islamic Boarding School under the guidance of Sheikh Abdul Muhyi, Wirawangsa instilled Islamic values in himself. This tradition was then carried on by his descendants, the subsequent regents of Sukapura, who also received their education at the same Islamic boarding school. With such a strong religious background, it is not surprising that Wirawangsa led Sukapura with Islamic principles. This legacy can still be seen today through the existence of the Manonjaya Grand Mosque and the Pamijahan Islamic Boarding School.

3.1 Triple Gable Roof



Figure 3: Manonjaya Grand Mosque in 1832
(Source: Personal Data, 2024)

Punden terraces have deep historical roots, originating from Megalithic culture and continuing to be used until the Hindu-Buddhist and Islamic periods. This structure functions as a place of worship and glorification of ancestral spirits, reflecting the religious practices of prehistoric peoples who associated high places with closeness to the gods (Saraswati, 2019; Wardani et al., 2019). Stepped punden, such as those found on Mount Padang, show that people at that time built these structures as spiritual symbols connecting the human world with the divine world (Metrahultikultura & Gunartati, 2023; Wardani et al., 2019). Over time, terraced punden have been preserved in religious traditions, including in Hindu-Buddhist and Islamic contexts. For example, the terraced punden form is often adopted in temple and mosque architecture, demonstrating the cultural acculturation and spiritual adaptation that have taken place in the Indonesian archipelago (Suranto, 2022; Utami et al., 2021).

A terraced shrine is a sacred structure consisting of several levels, each leading to a central point. This structure serves as a place to worship and honor ancestral spirits, as well as a place to place offerings. A terraced shrine typically has three levels, each with a philosophy that symbolizes the stages of life:

- First level: Symbolizes fetal life.
- Level/second: Represents human existence in the mortal world.
- Level/third: Represents the afterlife, often associated with religious concepts of heaven, hell, or reincarnation.



Figure 4: Manonjaya Grand Mosque in 2024
(Source: personal document, 2024)

Javanese mosque roofs typically consist of several tapering levels, known as tumpang roofs. This roof shape, while often associated with mosque architecture, has no direct connection to Islamic principles. Rather, its design reflects local architectural traditions that date back to prehistoric times and have continued to evolve with the influx of Hindu-Buddhist influences (Supriatna & Handayani, 2021).

The multi-tiered roof, as seen at the Manonjaya Grand Mosque, resembles a terraced punden, with its roof having three distinct levels. This connection can be attributed to Raden Wirawangsa, the first Regent of Sukapura, who has a lineage with the Mataram Sultanate. It is important to emphasize that before the arrival of Islam, the Mataram Kingdom had strong Hindu-Buddhist cultural roots. From the 8th to 11th centuries AD, the Mataram Kingdom had characteristics strongly influenced by Hindu and Buddhist teachings. It was only in the 16th to 18th centuries AD that Mataram underwent a transformation into a center for the spread of Islam on the island of Java, while still upholding Javanese cultural heritage (Laili et al., 2021).

3.2 Quadrilateral Plan and Structural Principles/Pillars/Teachers

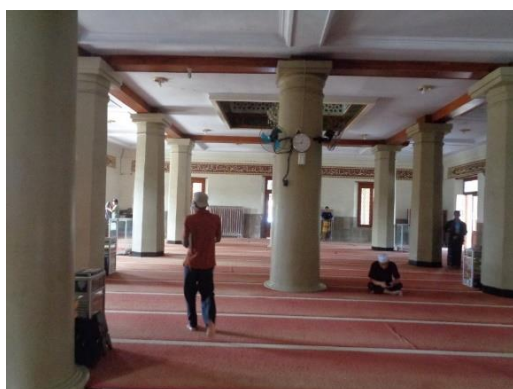


Figure 5: Supporting Pillars
(Source: personal document, 2024)

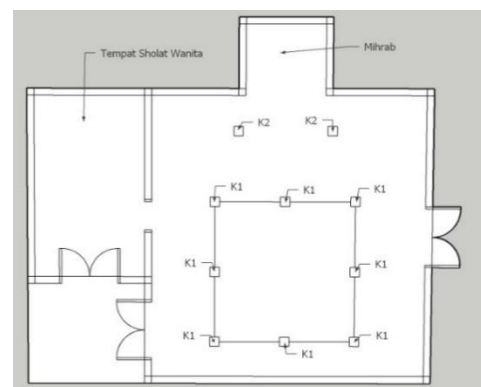


Figure 6: Supporting Column Layout
(Source: personal document, 2024)

The function of the pillar in mosque architecture is not only limited to the structural aspect as a building support, but also as a representation of the identity and cultural values of the community (Ulfa et al., 2024). The main hall of the mosque is supported by 10 sturdy pillars. Eight of these, octagonal in shape, serve as the main pillars, forming the backbone of the

building. The other four pillars support the roof between the pillars. There are also two additional pillars in front of the mihrab. All these pillars have the same dimensions: 4 meters high and 1 meter in diameter.

The architecture of the Manonjaya Grand Mosque, with its square floor plan and central pillar, reflects local wisdom values passed down through generations and the adaptation of pre-Islamic Hindu culture in Java. This concept was pioneered by the Walisongo (Nahdli Walisongo) and marked the beginning of the development of Islam in Indonesia. The pillar structure, consisting of sturdy supporting pillars, reflects local architectural traditions that predate the arrival of Islam and serves to support the mosque's tiered roof (At-toyibi & Widyastuti, 2021). The use of a rectangular floor plan in this mosque also reflects the influence of Hindu architecture which emphasizes symmetry and balance, which are important characteristics in the design of religious buildings in Java (Utami et al., 2021). This is closely linked to the Demak Sultanate, as Raden Wirawangsa, who later served as the first Regent of Sukapura, had a lineage that could be traced back to the Mataram and Demak Sultanates. Furthermore, this is reinforced by the Demak Mosque's four supporting pillars in its roof structure.

3.3 Momole



Figure 7 Momole
(Source: personal document, 2024)



Figure 8: Momole on a multi-pitched roof
(Source: personal document, 2024)

When Islam arrived in the Indonesian archipelago, the Walisongo (nine saints) employed acculturation strategies to spread the religion. One way they did this was by adopting elements of local culture, including architecture. By using momole, mosque architects seemingly wanted to demonstrate that Islam does not conflict with local culture, but rather can coexist and complement each other.

A momole is the uppermost part of a building, often serving as a decorative and symbolic element. In the context of mosque architecture, momole can be found on roof structures, where their tapering shape is often adorned with ornaments or decorations reflecting cultural and spiritual values (Kusuma & Kurniawan, 2023).

The use of momole in mosques shows how elements of Hindu architecture, such as in temples, have been integrated into the design of mosques, creating a symbol that combines the spiritual values of both traditions (Savitri & Sumardiyanto, 2021). In the context of mosque architecture, momole often have a tapered shape and are decorated with rich ornamentation, reflecting the influence of local cultures that existed long before the arrival of Islam (Hilmy & Respati, 2024). This finding is in accordance with research which states that mosque architecture in Java often reflects the acculturation between Islamic culture and local culture, including elements from Hindu-Buddhist traditions (Muftiyah & Sudihartinih, 2024). Thus, momole not only functions as a structural element, but also as a representation of the

interaction between local culture and Islamic teachings that has been going on for centuries (Hildayanti & Wasilah, 2023).

The three-tiered roof design of the Manonjaya Grand Mosque, with its conical peak adorned with bronze momole, is a beautiful fusion of Islamic and Hindu architecture. As a meaningful decorative element, the momole not only enhances the mosque's appearance but also reflects the region's long history of cultural integration. This gift from Sheikh Abdul Muhyi further solidifies the momole's position as a significant symbol in the architecture of the Manonjaya Grand Mosque.

The use of momole as a decorative element on the roof of the Manonjaya Grand Mosque can be traced back to the Demak Grand Mosque. The stupa symbolism inherent in the roof's shape reflects the complex process of acculturation between Islamic traditions and Java's Hindu-Buddhist cultural heritage. The historical connection between the two mosques, strengthened by the kinship ties between their founders, further strengthens the argument that the architecture of the Manonjaya Grand Mosque is the result of a fusion of various cultural influences.

3.4 Mosque's Terrace and Pillar



Figure 9: Front porch

(Source: personal document, 2024)

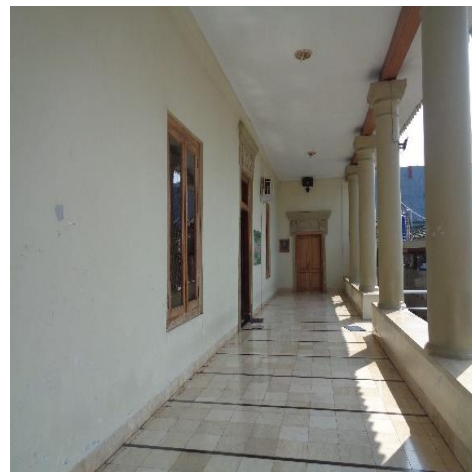


Figure 10: Side veranda

(Source: personal document, 2024)

The Manonjaya Grand Mosque was designed with a blend of European Dutch Neoclassical architecture with Sundanese and Javanese traditions. This reflects the openness and synergy between local culture and external influences, creating a unique and diverse architectural identity. The use of numerous supporting pillars in the mosque's porch is an adaptation of European Neoclassical architectural elements.

The neoclassical architectural style greatly influenced the face of urban areas in Indonesia during the Dutch colonial period (Sekundiana et al., 2023). This style is inspired by classical Greek and Roman architecture, but with adaptations to the tropical climate and local culture. Neoclassical architectural style began to become popular in Indonesia in the 19th century, although its influence has been felt since the late 18th century. The Manonjaya Grand Mosque, built in 1832 under the leadership of the Regent of Sukapura, Kangjeng Dalem Wiradadaha VIII, is a clear example of a building with neoclassical architectural style in Indonesia. This shows that this architectural style was quite common at that time, so it is not surprising to find neoclassical characteristics in the Manonjaya Grand Mosque, one example is the supporting pillars or columns in the mosque's porch.



Figure 11. Columns of the Manonjaya Grand Mosque, which resemble Doric columns.
(Source: Personal Data, 2024)

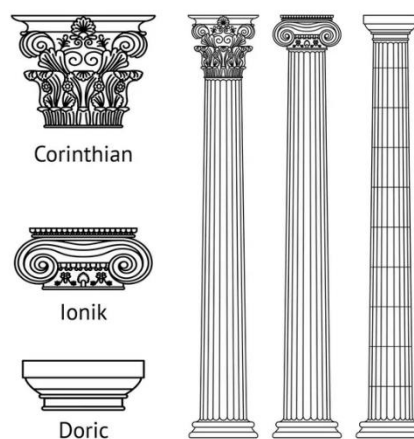


Figure 12: Corinthian, Ionic, and Doric Columns
(Source: www.alamy.com, 2024)

In the neoclassical colonial architectural style, columns usually have elegant shapes, such as Doric, Ionic, or Corinthian, and are often used to support roofs or as decorative elements on building facades (Tamimi et al., 2020). We can see this in the columns in the porch of the Manonjaya Grand Mosque which are shaped like Doric columns.



Figure 13: Dimensions and entablature of the Grand Mosque
(Source: Personal Data, 2024)

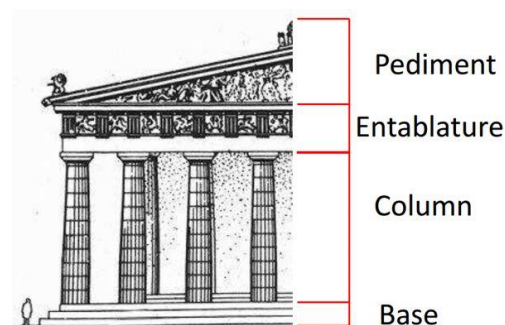


Figure 14: Pediment & Entablature
(Source: lynn-byrne.com, 2024)

A pediment is a triangular architectural element, generally located above an entrance or window, and an entablature is an important element in classical and neoclassical architecture, which functions as a horizontal structure located above the columns and below the roof. In an architectural context, an entablature consists of three main parts. Each part has a different function and aesthetic characteristics, which contribute to the overall design of the building (Apostolopoulou et al., 2019).

The entablature consists of several main parts, namely:

- *Architrave*: The lowest part of the entablature, in the form of a horizontal beam that supports the upper part of the building.
- *Frieze*: The central part of the entablature, often decorated with relief or ornamentation.
- *Cornice*: The topmost part of the entablature, in the form of a kind of small roof that protects the part of the building below it.

Simply put, an entablature can be likened to a hat or crown that adorns the top of a column. This element gives a solid and majestic impression to classical buildings. Overall, the entablature plays a crucial role in neoclassical architecture by providing structure, beauty, and symbolic meaning. These elements not only function structurally but also as a medium for expressing the aesthetic and cultural values underlying architectural design at that time. Thus, the entablature is one of the characteristics that distinguishes neoclassical architecture from other styles, and remains relevant in architectural studies today (Adebusuyi & Oyeniyi, 2022; Apostolopoulou et al., 2019).

4. CONCLUSION

The Manonjaya Grand Mosque boasts several unique and historic architectural features, including a three-tiered tumpeng roof, a rectangular floor plan with soko guru (pillars), a Mustaka (pillars) or "molo" (pillars), and a veranda with neoclassical columns.

The design of the Manonjaya Grand Mosque is a unique blend of various cultural influences. Its tiered roof, similar to a stepped punden (pillar), and the use of stupas as decoration demonstrate its strong historical roots in Hindu-Buddhist traditions. Furthermore, the rectangular floor plan and structure of the Soko Guru reflect local Javanese wisdom. Meanwhile, Neoclassical architectural influences are evident in the veranda with its Doric columns, pediment, and entablature, creating a harmony between European and local styles.

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