

## Cultural Acculturation on the Mosque Architecture of the Yoni Al-Mubarak Nganjuk

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### **Abstract**

*This study aimed to know the culture acculturation phenomenon on the Yoni Al-Mubarak Mosque architecture in Nganjuk, East Java. This study used a qualitative approach in its analysis. This mosque was one of the oldest mosques in Nganjuk, which had an interesting and unique history. This mosque was born as part of Afdeeling Berbek's existence under the rule of Sosrokusumo I, also known as Kanjeng Jimat. The mosque as a place of worship for Muslims did not have standard rules in its architecture. Hence, the peculiarities of the mosque's architectural form emerged according to the surrounding cultures. Therefore, it was not surprising that the Yoni Al-Mubarak Mosque was closely related to Hindu and Chinese cultures. It caused the Al-Mubarak Mosque to had different architectural characteristics from other mosques in the Nganjuk region.*

**Keywords:** *Architecture, Yoni Al-Mubarak Mosque, Nganjuk*

### **INTRODUCTION**

The mosque is a religious building for the Muslim community, as a place to worship Allah. Besides, mosques are also used to carry out other religious activities, such as learning to read and write the Koran, *shalawatan*, and learning Islamic religion in general. According to Zein (1999: 289), the mosque is the center of the activities of the Muslims in relation to Allah vertically and also with society. In Islam, *Syiar* is defined as glory and greatness, which is marked by signs, symbols, or Islamic slogans that appear from the worship of Muslims.

*Syiar* Islam cannot be separated from the role of the mosque as the center of Islamic activities. For example, when the Prophet Muhammad SAW arrived in Medina, the first thing he built was the Prophet's Mosque. Likewise, in the preach of Islam in Java by Wali Songo, the

mosque was an important thing that should not be ignored (Zein, 1999: 289). Thus, the mosque had become an important part of the life of the Indonesian people, the majority of whom were Muslims.

Historically, mosques in Indonesia had high essential values. Various groups of the Muslim community used it as a place to preach Islam. Therefore, they used pre-Islamic cultures in broadcasting Islamic teachings.

The acceptance of Islam by the local community encouraged the absorption of Islamic art forms and styles. However, the Islamization that took place at that time did not change the identity of the local pre-Islamic cultural traditions. Islamic religious leaders realized how important it was to keep using pre-Islamic cultures. They were a powerful way to gain public sympathy (Waluyo, 2013: 17). For example, as seen in the structure of the building, especially the roof shape of the *Penataran* temple. Later, in the Islamic era were used as models of mosques in Islamic antiquity. Among the mosques that adopted the building structure were mosques in Banten, archaeological Sunan Giri, Sunan Drajat, Sunan Bonang, and Sunan Kudus (Wiandik and Kasdi, 2014: 76).

For example, the acculturation of pre-Islamic culture at the Kudus Mosque can be seen in the carvings of monkeys on the wood, which was drawn in the form of tendrils. Another example is the tower of the Kudus Mosque which is similar to a temple. Several pre-Islamic era decorations are still used in mosques, such as Surya Majapahit in Demak Mosque.

The acculturation was not only between Islamic and Hindu-Buddhist cultures. There was a more tendency that some mosque architecture in Indonesia was influenced by Chinese cultures. One such acculturation was at the Demak Mosque. Along with the construction of the Demak mosque, Gang Si Cang, a captain from China submitted a request to the Regent of Kin San, known as Raden Kusen in Semarang, to participate in completing the Demak great mosque. As a result, Chinese carpenters at the Semarang Shipyard volunteered to help in the completion of the Great Mosque, even though they were not Muslims (Waluyo, 2003: 23).

China has indeed had a long relationship with Indonesia. Chinese figures, such as I-Tshing and Fa-Hsaien in the past entered several regions of Indonesia. Thus, the interrelation has emerged and has brought a unique and mutually influencing relationship.

Explicitly, the explanation of the two cultural acculturations above underlies this paper. Yoni Al-Mubarak Mosque in Nganjuk, was a form of acculturation in the field of Islamic architecture that was striking about past cultures. Not only between Islam and Hinduism or Chinese, but this mosque also contained cultural elements from Hindu, Javanese, Chinese, and Islamic cultures.

The Yoni Al-Mubarak Mosque was located in Berbek District, Nganjuk Regency, East Java Province. Looking at the name of the mosque, it was a stark contrast, which was to correlate between Hindu and Islamic cultures. Yoni was a form of belief in Hinduism which symbolized fertility. This was also known as the manifestation of the genitals of the goddess Durga who was paired with Lingga, the sex of Lord Shiva. Meanwhile, Al-Mubarak was very visible with Islamic elements that had often been heard by Muslims. Al-Mubarak meant harmony or peace or a blessed place. At the same time, Chinese cultures can be seen from the color of some building elements, from the main building to the furniture (Sunandir, et al, 2007: 20).

The construction of this mosque was inseparable from the intervention of Sosrokusumo I or better known as Kanjeng Jimat. He was the first regent (*Afdeeling*) of Berbek. Its construction was related to the development of Berbek as an *Afdeeling*. This can be seen from the location of the mosque, which was to the west of the old *Afdeeling* Berbek square while the district office was in the north.

This research was conducted in Ngrawan Village, Berbek District, Nganjuk Regency, East Java, which is the location of the Yoni Al-Mubaroq Mosque. Based on the research problem, the research used is a qualitative method. The object of this research is the Yoni Al-Mubarak Mosque and all its aspects, such as architecture, ornamentation, and iconography. Data collection was carried out by literature study and observation.

### **Construction of the mosque during the *Afdeeling* Berbek Under Sosrokusumo I**

The forerunner to the birth of the Nganjuk Regency was inseparable from *Afdeeling* Berbek. On 31 August 1830, two months after the Sepreh Agreement, the Dutch East Indies government made arrangements for the districts (*Afdeeling*) under its control. The existence of this agreement was due to the impact of the Diponegoro War which involved various forces in the distribution of power.

Regent officials from the three districts, namely Kediri, Nganjuk, and Berbek were as follows: (1) R.T. Sosrokusumo as Regent of Berbek; (2) R.T. Brotodikoro as Regent of Nganjuk; and (3) Sumodipuro as Regent of Kertosono. Then, it was also explained that the leader of the Berbek region as part of the Kediri Residency was Sosrokusumo I or also known as *Kanjeng Jimat*. Figure 1 below shows a photo of *Kanjeng Jimat*.



**Figure 1.** Kanjeng Jimat

*Kanjeng Jimat* was the son-in-law of Sultan Hemengku Buwono I who was married to his daughter from Garwo Ampeyan Mas Ayu Cindoko. Then, he was buried in Kedhaton Kaswargan. His second wife was R. Ngt. Sosrowigeno (Damari and Samsul Hadi, 2013: 30). This showed that the election of the Regent of Berbek was based on Mataram descent, or in Javanese, it was called *trah*.

At the end of 1827 or early 1828, *Kanjeng Jimat* was suspected by the Dutch government of violating regulations, which resulted in him being detained, while his family was evacuated to Prince Sosrodilogo. However, he was released because the Dutch could not find solid evidence of his involvement in breaking the rules. (Damari and Samsul Hadi, 2013: 56).

Kanjeng Jimat's dedication to the Berbek government can be seen from some of the developments carried out during his reign. Starting from the square, district office, to the Yoni Al-Mubarak Mosque in Berbek. Some evidence of his existence was engraved in the *candrasangkala* (trumpets) in the mosque. On the east side of the mosque, there was a *sengkalan Ratu Nitih Boto Murti*, which was translated from 1758 or around 1830 AD. After the appointment of *Kanjeng Jimat* as Regent of Berbek, the Yoni Al-Mubarak Mosque was built and was expected to be completed a year later.

Damadri, et al (2014: 31) reported that Sosrokusumo I died in 1838 AD according to the *candrasangkala Lelo Sarosa Pendita Iku* (1760). After all, 1762 S means 1838 AD. Furthermore, *Suzereinitas* in Berbek was followed by Kanjeng Tumenggung Sosrodirjo, the younger brother of Sosrokusumo I.

## RESULT AND DISCUSSION

### The History of the Development of the Yoni Al-Mubarak Mosque

Rudi Handoko, a local historian in Nganjuk, called the Yoni Al-Mubarak Nganjuk Mosque a Monument to the Regent of Sosrokusumo I. This was related to the extraordinary role of Kanjeng Jimat in the construction of this mosque building. Muslim (2004: 107) argued that the Yoni Al-Mubarak Mosque can be called the *Jami* mosque of the Berbek region. The name of Al-Mubarak means peace or blessedness. The location of the Yoni Al-Mubarak Mosque was in Kacangan Village, Berbek District, Nganjuk Regency (Handoko, 2013: 19). It was built by the government of Sosrokusumo I in 1836. However, according to Damari and Samsul Hadi (2013: 57), this mosque was built in 1831. During the reign of Sosrokusumo I, apart from worshipping, this mosque was also used to preach Islam peacefully.

The Yoni Al-Mubarak Mosque appeared to be the soul of the struggle of Sosrokusumo I, the pioneer, with ornaments of bracelets and *tumpal* while the red color means courage and happiness. The composition of colors and ornaments reminded us of the influence of Chinese cultures in the construction of the mosque. So, the question has arisen about who was the architect of this mosque? was he a Chinese Muslim in Berbek? This is still a big question that must be answered precisely.

During its development, Sosrokusumo I equipped this mosque with several devices and ornaments, namely (1) the pulpit was made of teak wood, where the inscription of the *Masjid ing Negari Toya Mirah* was written, equipped with *candrasangkala*, using Arabic letters in Javanese; (2) *bedug*; (3) the pulpit roof; (4) *bedug* planks or *bedug* hangers; (5) the roof of the mosque, which was originally made of palm fiber (*jjuk*), was replaced by *sirap* (Harimintadji, et al, 2003: 110). These various tools were made to make it easier for the Nganjuk community to worship Allah at that time.

Limited construction technology at that time made some parts of the mosque built from simple materials. In 1950, KH. Dahlan, the leader of the Nganjuk Regency, made repairs to the mosque. The original mosque building was then plastered, the floor was sealed, and the roof, which originally used *sirap*, was replaced by roof tiles. In the same year, starting in August at the initiative of LB. Moerdani, the mosque which was a legacy of his ancestors was carried out renovations and added several buildings. This restoration was completed on February 5, 1986. Then, in 1986 it was formalized by LB. Moerdani who was accompanied by H. Munawir Sadjani and Harmoko, which were the Minister of Religion the Minister of Information at that time, respectively (Harimintadji, et al, 2003: 110-111).

## Architecture, Iconography, and Ornamentation: Acculturation at the Yoni Al-Mubarak Mosque

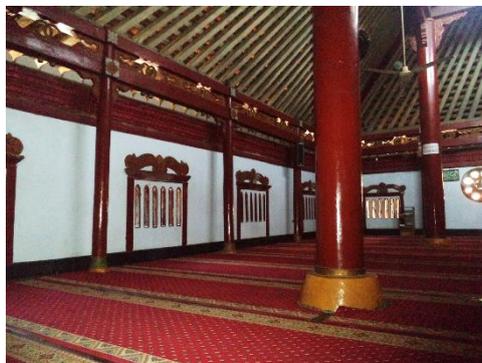
Damari and Hadi (2013: 52) reported that the location of the Yoni Al-Mubarak Mosque was approximately 100 meters to the south of the old mosque built by Prince Singosari. The construction of the Yoni Al-Mubarak Mosque did not dismantle the old mosque. It was because the Muslim community needed the mosque to be used to worship Allah due to the construction of the new mosque was not finished.

At first, the main hall at the Al-Mubarak Mosque was only 14X14 m in size. After the renovations, which were initiated by LB. Moerdani, then the building area were expanded to 14x13.5 m, where there were two porches. The size of the first porch was 14x9.5 m, while the second foyer was 14x5 m. The renovation of the new building included a 10x3 m high call to prayer tower and a 35 m long front fence (Harimintadji et al, 2003: 110). These changes have made the appearance of this mosque looked better and also wider. Figure 2 showed the front of the Yoni Al-Mubarak Mosque.



**Figure 2.** The Yoni Al-Mubarak Mosque

The Yoni Al-Mubarak Mosque was built using old methods and materials. The mosque was supported by 22 teak wood which was dark brown. Likewise, the *mibrab*, which was a place for the Imam to lead congregational prayers in a mosque as seen in Figure 3 and Figure 4.



**Figure 3.** Teak Wood



**Figure 4.** *Mibrab*

Another uniqueness of this mosque was also found in the three-layered *sirab* of the mosque, which reminded observers of Hindu-Buddhist buildings in Indonesia as seen in figure 5.



**Figure 5.** *Sirab*

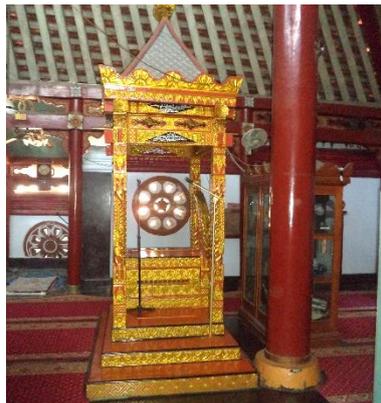
In front of the mosque building, there was a very strong Hindu iconography, namely Yoni (Novaria and Yohanes Hanan Pamungkas, 2014: 435). This was believed to have existed since the Al-Mubarak Mosque was founded. Now, the yoni is used as a clock to indicate prayer times.

In this modern era, there was a mosque widening so that Yoni's position was under the new mosque building. However, the yoni function was no longer a natural clock indicator for prayer times. Its existence was still maintained by the mosque management, this can be seen from the iron bars that surrounded Yoni as a reminder of this historic object. Figure 6 shows the form of Yoni at the mosque.



**Figure 6.** The Yoni

Furthermore, exquisite iconography and ornamentation were found on the Mosque's pulpit. The shape has reminded researchers of Middle Eastern-style furniture with a little Chinese tint. The pulpit of this mosque had three steps and had calligraphic style ornamentation and tendrils. There were also many carvings with plant or animal elements. Figure 7 and figure 8 showed the pulpit of the mosque, which had three *candrasangkala*.



**Figure 7.** Pulpit

Uniqueness was also appearing in the pulpit of the mosque. The pulpit of the Yoni Al-Mubarak Mosque had three *candrasangkalas*.



**Figure 8.** The eastern front

Figure 8 had the meaning of *Ratu Nitih Buto Murti*. An analysis from Damari and Samsul Hadi (2013: 62) reported that the *candrasangkala* implied the year 1758 or the same as 1836 AD.

The written year was considered to indicate the year of construction of the Yoni Al-Mubarak Mosque. Meanwhile, the second *candrasangkala* pulpit can be seen in Figure 9.



**Figure 9.** Southside on the right

Figure 9 had the meaning of *Ratu Pandito Toto Gapuro*, which implied 1759 AD or 1837 AD. Then, the last *candrasangkala* in the pulpit was as shown in Figure 10.



**Figure 10.** Westside in the Back

*Ratu Pandito Toto Terus*, *candrasangkala* implied the year of 1759 or 1837 AD. The first and second *candrasangkalas* had the same meaning in the number of years. In 1836 it was estimated that this building had reached the completion stage of construction.

In the *Mibrab*, there was an inscription that said *Punika Mustoko Masjid Ing Kuto Toyo Mirab Dinten Rebo Kliwon Taun 1246 H Nabi Muhammad SAW* (Damari dan Samsul Hadi, 2013: 64). Besides, there were also inscriptions on the walls of the mosque, located on the right and left of the *mibrab*. They were written in Arabic script in the Javanese language, which read *Puniko Masjide Zaman Kanjeng Rabadian Tumenggung Sosrokusumo Sinengkalan Lena Rasa Pandito Iku*. This means the mosque of the Kanjeng Raden Tumenggung Sosrokusumo era with the year 1760 presumably the unit of the year is S (*saka*) (Damari dan Samsul Hadi, 2013: 64). 1760 S equaled to 1838 AD. Figure 11 and Figure 12 showed the inscriptions to the north and south of the *mibrab*, respectively.



**Figure 11.** The Inscription To The North of The Mihrab



**Figure 12.** The Inscription To The South of The Mihrab

Another form of ornamentation that is characteristic of the Yoni Al-Mubarak Mosque is the *Bedug*. This was located on the porch of the mosque. The material was made of teak wood, both the pillars and its body. The skin was slightly yellowish. Regarding its function, it was not much different from other *bedug*, namely for communication or signs of community activities, ranging from worship, danger signs, to signs of a community gathering. Figure 13 showed the *bedug* in the Yoni Al-Mubarak Mosque.



**Figure 13.** Bedug

On the *bedug* pillar, there was a *candrasangkala* that sounded *Puniko Pelajer Ing Toyo Mirah Sinengkalan Ratu Pandito Roso Tunggal* which indicated 1761 S. In addition, in the *bedug* itself there

was also *candrasangkala* in Arabic, namely *Ghain* = 1000, *Dzal* = 700, and *Nun* = 50. And, if accumulated, the number 1750 was compiled as shown in Figure 15 (Handoko, 2013: 23).



**Figure 14.** Candrasangkala Bedug

To the west of the Yoni Al-Mubarak Mosque, there were also hundreds of tombs of the Berbek ancestors. Among them was the tomb of Sosrokusumo I or Kanjeng Jimat which was located in the cupola on the north side of the mosque. Besides, in the cupola, there were also the tombs of Sastrodipuro, the former Regent of Trenggalek with his wife, the tomb of *Patih*, and the assistant of Wedana Grogol.

## CONCLUSION

The Yoni Al-Mubarak Mosque was a mosque built by Sosrokusumo I in 1836 when Berbek became a *Kadipaten*. This mosque had 3 cultural elements, namely, Middle Eastern style which was shown in some of its ornaments; Chinese style was shown in the main colors, such as red; while Hindu elements were attached thickly to Yoni which was located in front of the mosque. On the inside of the mosque, there were several *candrasangkala* that showed the year of the existence of this mosque in the past. The Yoni Al-Mubarak Mosque was also known as a monument to the struggle of Sosrokusumo I.

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