

The Influence of Traditional Javanese Culture on the Ornamental Application in Sunan Giri Mosque, East Java

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The Influence of Traditional Javanese Culture on the Ornamental Application in Sunan Giri Mosque, East Java

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Abstract - Sunan Giri Mosque established in 1399 on the hill of Kedaton Sidomukti was moved to Bukit Giri, Gresik East Java in 1544. The Mosque has its historic struggle of Sunan Giri, one of Wali Songo (the nine Islamic Saints), in spreading the values of Islam in Java in the form of a special building and ornaments.

Ornaments in Java grew and developed very well at that time and was mostly influenced by Javanese traditions and cultures holding the religious and mystical philosophy of life. The forms of religious, symbolic performance of Javanese people were greatly based on : first, the influence of the myth era which was also called the era of the original Javanese culture; second, the influence of the era of the Hindu-Javanese culture; and the third, the influence of the myth culture in the era of Hindu-Java and Java-Islam.

The three influences above are difficult to separate in the life of Javanese people because they are performed successively and have been fused in the forms of Javanese traditions and cultures. The way of life is always connected with God or mystical and magical things with special honor to the spirit of the ancestors and the invisible power and that is why the symbols of unity, power and sublimity are strongly implemented in traditions of Javanese people. The results of the study indicated that the application of certain ornaments in the interior of the old Sunan Giri mosque in Gresik, East Java, was greatly influenced by the symbolic and religious performance of Javanese people in the era of Hindu-Java – the era of pre Islam. The application of the ornaments in the interior elements of the mosque was closely related with the symbolic meaning of the kind of the ornaments.

Keywords: *Javanese Culture, Javanese ornaments of the mosque.*

Introduction

According to Tjandrasmita (2000) the existence of mosques in Indonesia started when Islam was introduced and taught widely by Moslem merchants from Arab, Persia, and India through the sailing route of trading along Malacca strait in the 7th and 8th centuries. The development of the trading activities became more and more crowded and it resulted in the closer and stronger

relation of the people and the traders and the establishment of Moslem villages in the area of Samudra Pasai (now known as Aceh), about 15 km away from Lhokseumawe. Beside that it was also found the tombstone of Sultan Malik as-Salih who was dead in 1297. Based on the findings above it could be concluded that at that time the form of Islamic government had been conducted.

The spread of Islam also reached the north coastal area of East Java. The Moslem traders from Persia, India, China and other countries were highly involved in the spread of Islam in this area where the emergence of Wali Songo (the nine Islamic Saints) was recognized. They spread the values of Islam through Java and Madura and also central and east part of Indonesia.

³ Wali Songo (the nine Islamic Saints) is the name of propagation or the council of Moslem preachers. Wali Songo (the nine Islamic Saints) came to Indonesia during the reign of a Turkish King, Sultan Muhammad I who paid high attention to the development of Islam. He was informed by an Indian trader (Rahimsyah, 1995) that there were two big, strong, Hindu kingdoms in Java called the kingdoms of Majapahit and Pajajaran. Islam was only held by limited people who were usually descendants of the cross-marriage families - Indian traders getting married with the local people who usually lived in the cities of ports.

Then Sultan Muhammad I asked the Islam leaders in North Africa and Middle East to sent their Moslem preachers to Java. In 1404 the first period of Wali Songo (the nine Islamic Saints) was sent to Java. Sunan Giri was one of ² Wali Songo (the nine Islamic Saints) in the fifth period. His original name was Raden Paku or Syekh Maulana Ainul Yagin. He was born in Blambangan, East Java and the son of Syekh Maulana Ishak and Dewi Sekardadu, a princess of Blambangan kingdom. Raden Paku replaced the position of his father who had already been back to Pasai.

Sunan Giri mosque in Gresik is a prayer place built by Sunan Giri. It had a special relation with the struggle of Sunan Giri in spreading Islam. The mosque has its historical values in the form of the building of the mosque itself and the decorations which were expressed by decorative ornaments of Islam Architecture. The influence of Hindu in the architecture of the mosque was very dominant. The entrance gates in the forms of Kori Agung and Meru ceilings with the stratification 2,3,5, and its interior were influenced by the Javanese Traditional home (Pijper, 1947). The Joglo roof is traditionally associated with the residences of nobles families. It exhibits a number of distinctive features. The main roof is much steeper and the roof ridge greatly reduced in length. The four main house posts support a roof which is surmounted by a unique sturdure consisting of layered beams referred to as the *tumpang sari*. The material of columns used teak wood, because it was the strongest material. Distilled floral motives mostly dominated to filled the parts of constructions, walls, columns, logs or frame of the plane.

The mosque used a lot of decorations usually found in Hindu temples. It was in line with the opinion of Yudoseputro (1986) who said that Javanese people since the period of Islam Mataram were greatly influenced by the values of Hindu. The buildings of temples were fully decorated by distilled flora and fauna

ornaments. The distilled flora and fauna ornaments had a good chance to grow under the influence of Islam culture because in Islam culture it was strictly prohibited to have the drawings of living things in the sacred places like in a mosque.

In the beginning of the development of mosques in Indonesia, the old elements in the architecture of the temples were adopted and adjusted based on the functional needs of Islam. It could be stated that the basic foundation in the development of Islam in Indonesia was the old culture having been Islamized. The physical performance of the building of the mosques depended on the typical characteristics of the regions themselves. The regions with lack of Hindu influence usually showed their stronger characters than of those without Hindu influence.

The purpose of the study was to get to know the background of the culture in the application of some ornaments in the interior of the historical Sunan Giri mosque and to get a better understanding the symbolic meaning of those interior ornaments, especially the one used in the prayer room. The room had a very special value because it was built by Sunan Giri himself. The other rooms of the mosque were built according to the needs.

Javanese Culture

The Way of life of Javanese People

The basic elements of Javanese culture is the way of life of the people. They have the basic thinking to arrange the interior design of a room since they think that every form has its specific meaning. Mulder in his book, *Kepribadian Jawa dan Pembangunan Nasional* stated that the the way of thinking of Javanese people was divided into three groups. The first, the form was more important than the contents, while contents and forms could not be separated. Javanese people thought that physical forms have the supranatural meaning. The Javanese life was a kind of an organized, ceremonial activity which was real and formal and symbolized by stamps, signatures, and the other symbols. The second, the perfect form has been existed already and it has to be obeyed and filled. To fill the form, people have to wait "the good time", while time is not used to form the perfection. Javanese people were consistent with the truth of perfection but they honor the existing form. The third, time was not significant to the way of thinking of Javanese people. Time is not considered as an independent variable. The form itself was the most significant product of culture and time was one of it.

The result of the three of Javanese way of thinking were the products of Javanese culture beginning from the life of Javanese people that symbolized their activities. Basically the building of mosques in Java was greatly influenced by Javanese culture which had been mixed with Hindu culture. It happened before Islam culture came.

Javanese Traditional Interior Design

The traditional building was meant as forms of building, structure, function, ornaments and the way to build it which was inherited from generations to generations and it could be used to perform the daily activities of their lives (Dakung, 1982). The existing pattern was applied as the guidelines in the interior

design of a Javanese building like some elements to form the room, floor, wall and ceiling. The original floor of a traditional Javanese house was elevated ground. A wall separating inside and outside space was made from braided bamboo and wood called *gebyok*. Nowadays the walls are made from bricks with windows and doors. Tjahjono in his book *Pertumbuhan dan Perkembangan Kota-Kota Muslim di Indonesia dari Abad XIII sampai XVIII Masehi* explained that the ceiling of Javanese traditional building was exposed to show the structure of supporting roof. The higher the roof toward the point of imaginary line, the more clearly it can be seen directly. All linear elements of the construction frame were composed toward to a centre of spot so that the people under the joglo roof felt the radial pattern like the sun ray pattern. The shape has a symbolic meaning to vertically connected with God.

Among the elements of space, color is one of the most important element in interior design. Colors in Javanese culture have their specific meanings. Yellow symbolizes God. Red symbolizes bravery. White symbolizes purity. Purple symbolizes mourn. Green symbolizes friendliness and peaceful. And the color of black symbolizes eternity.

Review on Javanese ornament

The forms of ornaments of a building have their own meaning in placement. Javanese ornaments were divided into two groups and they were in the forms of floral and fauna ornaments. The flora ornaments were often used because they were believed to create happiness, smoothness, and beauty. The main material used was wood as Javanese people had their competence in woodcarving. Ismunandar in *Joglo: Arsitektur Rumah Tradisional Jawa* stated some types of ornaments such as *gunungan, tlacapan, ayam jago, ular naga, banyu tetes, banasapati*, etc .

Javanese buildings usually used ornaments giving the senses of beauty, peace and calm feeling to the people around. Javanese people thought that peace could only occur in heaven so that they used some ornaments picturing the ones in heaven. The types and symbols of Javanese ornaments are:

1. Floral ornaments are *lung-lungan, saton, wajikan, nanasan, tlacapan, kebenan, patran, padma*. The main function of lung-lungan ornament is to give a sense of beauty in the building, because beauty could give peaceful. *Tlacapan* ornaments picturing the sun shine symbolizes the elegance or enlightenment. *Padma*/Water lilies ornaments is in the position of the bottom part of the column and its function is to give a sense of beauty and a symbol of purity. Purity is identical with power.
2. Fauna ornaments are *kemamang, garuda* (eagle), rooster, and *mirong*.
3. Nature ornaments includes *gunungan, makutha, praba, kepetan, panahan, mega mendung, banyu tetes*. *Banyu tetes*/water droplet symbolizes that no life without water. *Gunungan* or *kekayon* is a symbol of the nature with its highest peak meaning the grandeur and the only one. While *kayon* or *tree* symbolizes a place to protect to reach peacefulness and safety under the protection of God. It is also meant as *kalpataru* or the tree of life.

The beginning of the influence of Islam in Java gave a special type of ornaments in the form of Arabic letters and calligraphy. There were a lot of verses of the Holy Koran carved and painted on top part of the walls, doors, columns and

ceilings. For Javanese people its main functions were to spread Islam and to protect from the bad spirits.

The Influence of Islam, Javanese Culture, and Hindu towards the Interior Ornaments of the Javanese Traditional Mosque

The most prominent character in the life of Indonesian culture at that time was the pattern of the life of the local ethnic traditions which was expressed in forms of the architecture, art and other works which were strongly related and influenced by the environment. Every region has its own typical, ethnical elements. When Islam came, the traditional patterns of the region had been mixed with the elements of Hindu and they became the foundation for the development of the influence of Islam. Later the development of the influence of the elements of Islam to the mixed patterns could not be avoided. Basically the new traditions were the old traditions which were improved due to their functions.

The ornaments used at the beginning of the development of mosques originally came from the tradition of the region. They were the materials used to be applied in the tradition of the people. Actually the application of the ornaments in the building of the mosque was not prominent due to the understanding of the Indonesian Moslem society towards the Islam regulations at that time that a mosque had to built as simply as possible and the ornaments were limitedly applied in certain parts like in the pulpits and verandas of the mosques. The ornament pattern which was progressively developed was the art of wooden carving. The Arabic letters in the forms of the Holy Koran verses were beautifully decorated the mosques. Those verses had their functions to remind the Moslems to always remember the Mighty God, Allah SWT and His messenger the prophet Muhammad SAW.

The interior of traditional mosques in Java was influenced not only by Islam culture but also Javanese and Hindus cultures. Zarkasi (1977) said that there were 3 factors in Islam culture:

1. Islam is a cultural religion which has a very strong penetration, faster diffuse power compared to other religions.
2. Islam is a simple, flexible, interesting religion which is easy to understand and can be accepted by anyone with various background of intelligence.
3. Islam is practical, dynamic and adaptable with any kinds of situation.

Islam developed in Java had two main differences. The first one was Javanese Islam with syncretism which combined some elements of pre Hindu, Hindu and Islam, and the second one was puritan Islam, the one which adhered to strict moral, religious principles. The form of Islam of Javanese people was called kejawen. It was a combination of belief and concepts of Hindu-Budha which had a tendency in mystical things. The religion was not really free from some elements of animism and Hindu-Budha and closer to Islamic dogmatic values (Koentjaraningrat, 1979).

Javanese people always held two things in their tradition and deeds. The first, the way and the philosophy of life were religious and mystical. The second, the

ethics and the degrees of the moral values were highly respected. Everything was always related with the God, spiritual and magical belief, respect with the spirit of the ancestors, and the invisible power and the use of symbols of power and sublimity.....(Herusatoto, 1985).

Ornament was a part of art developed in various ways according to the time and culture of the people (Sumalyo, 2000). The ornaments of mosques was closely attached with the Islamic principles stated in the Holy Koran and Al-Hadist, especially related with the art. Art was directly related with beauty. Imam Al-Ghazali wrote that Allah loved beauty. If art gave positive sides to people, it would be permitted . It devoted to the values of sublimity and developed senses of beauty in human soul. It was also supported by the sunnah of the prophet Muhammad SAW.

The Islamic interior of the mosque was the realization or transformation of Moslem society interests. The culture was collectively expressed in the spiritual and religious understanding. The performance of the beautiful interior of the mosque symbolized the pride of Islam people. Later, the mosque was considered as a sacred, grand place with typical characteristics of noble to unite all aspects. Abdul Rochym (1983) stated that the first impression to see the object was an unforgettable experience and it could arouse the admiration in the details of the building of the mosque. People felt and understand the function of a mosque with its completeness and ornaments through some steps.

The function of ornaments in a building is to give the sense of beauty. The beauty of the building is expected to give peaceful and calm feeling for people who live in. Since eternal peace and calmness could only occur in the heaven, people decorated the building with some ornaments picturing the ones in heaven or something which is unusual in the real life. Those ornaments are usually fantasy or the distilled, beautified things. The direction of heaven ornaments according to Dakung (1982) was the ornament or adornment found in temples where the statues of gods are usually placed.

The beauty of the mosque interior reflected the religious symbols. Religious people did not focus on themselves anymore, they tended more to the God. They had their personal contact with the God. There was a relation of Ich Du which meant personal to personal and could give a kind of allurement. In the relation people gave up themselves totally.

Human could only symbolize the existence of God with certain symbols which were different from physical symbols like statues or paintings. The understanding of the existence of God itself was also a kind of symbol. The relationship of the symbol and the symbolized was that the symbolized was caught with a symbol while the symbol was never sufficiently represented (Driyakarsa, 1980). The function of the beauty for people was to give deeper religious feeling to reach the God.

The ornaments in Javanese traditional mosques are applied outside and inside of the building. Indonesians have had their artistic talents in the art of decorating buildings including the works of Islamic decorative art. The decorative art in the ornaments strongly influenced by Hindu played an important role in the new

development of Islamic art in Indonesia. This kind of art was applied only in palaces. On the other hand, typical decorative ornaments of Hindu time were still found in tombstones and mosques.

Step by step the development of mosque decorative art lessened the Hindu influence and adopted more the traditions of the regions and Islam. The local original ornaments were a mixture of Hindu and local elements with animism features like bodhi trees, kala makara, water lilies, and eagles. The influence of Hindu in Java gave more symbols in the religious deeds of Javanese. The homage and worship to the gods were originally the style of Javanese and they were assimilated the animism and values of Hindu.

The ornaments grown and developed in Java are mostly influenced by the Javanese traditions and deeds which strictly adhere to the way and philosophy of the mystical, religious life. Herusatoto (1985) wrote in his book, *Simbolisme Dalam Budaya Jawa*, that symbolic, religious deeds of Javanese people were divided into three groups. They were:

1. Symbolism religious deeds which were formed due to the influence of the myth age and it was also called the age of Javanese original culture.
2. Symbolism religious deeds which were formed due to the influence of the Hindu-Javanese culture.
3. Symbolism religious deeds which were formed due to the influence of the ages of myth, of Hindu-Javanese culture and of Javanese Islam.

It was difficult to separate those three groups above with the life of Javanese people since they were performed successively and already united in the Javanese traditions and culture. The way of life of Javanese people was always connected with God and it resulted in the motives of the decorations which were full of the pictures of the traditions and deeds. Van der Hoop (1949) said that cultural acculturation of various Hindu culture in the motives of the decorations was easily accepted by Indonesian people because they had already known and been familiar with them and they were older than their own traditions.

The typical characteristic of the tradition in the region was used in the Islamic ornaments of the mosques and it became a strong foundation in the development of art of ornament in the age of post Islam. This traditional art could not develop very well so that the form of the art was mixed with the art of pre Islam.

The History of Sunan Giri Mosque

Sunan Giri mosque was built on the hill of Kedaton Sidomukti, where Sunan Giri lived and led an Islamic learning center called Giri Kedaton, by Raden Paku or Muhammad Ainul Yaqin or Sunan Giri in 1399. At the beginning the building was small and called surau or langgar or a prayer place and later in 1407 it was enlarged and built as a mosque.

After Sunan Giri passed away and buried on the Giri Hill, Sunan Dalem, a son of Sunan Giri, built the cemetery complex in 1506. The granddaughter of Sunan Giri, Nyi Ageng Kabunan moved Sunan Giri mosque from Kedaton Hill to Giri Hill in 1544. She thought that the mosque could not accommodate the pilgrims and needed to be enlarged. A special area of the mosque was built for female

pilgrims in 1857. In 1950 after the earthquake disaster, it was renovated and in 1957 the front yard was widened, the roof was changed from the flat-wooden roof to tile roof, and the water tank was enlarged. In 1979 the ablution place was enlarged.

Sunan Giri mosque is on Giri Hill, Gresik, East Java. To reach the mosque on the hill, pilgrims must go through the rocky stairs. Two gates called Kori Agung or Paduraksa, are placed before entrance of the complex of the mosque. These two gates were similar to Hindus temples in Bali. In the west side of the yard Jamik mosque and a mosque for female pilgrims are located, in the north there is a big hall for visitors to take a rest. The burial place of Sunan Giri, his families and relatives can be reached through the south of the mosque for female pilgrims. The interesting thing is the background why the kings or sultans and their families were buried in the yard of the mosque and they were considered sacred. Mosques in Indonesia mostly contain some elements of the previous cultures in which temples are considered as sacred places and kings as gods. For people kings and sultans are also considered sacred.

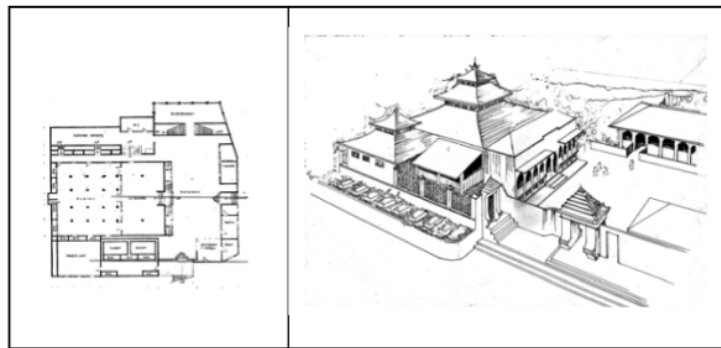


Figure 1. Layout and Sketch of Sunan Giri Mosque

The Application of Javanese Culture and the Meaning of Symbolic Ornaments of Sunan Giri Mosque

The application of ornaments in the interior of Sunan Giri mosque was closely related with the tradition and deeds of Javanese people. It could be seen in the application of the distilled Arabic words meaning Allah in the logs and in the frames of the doors. The meaning of the decorations was that Allah was the only God. The application of Cufie letters was also closely related with the way and philosophy of Javanese people which were always connected with God in everything they did. The meaning of the Cufie decorations was to prevent or reject catastrophes or calamities. Those words were considered sacred.

Distilled floral motives mostly dominated the ornaments of the mosque. Living things ornaments were not applied in the mosque to avoid polytheistic things because in the past people ever used statues and drawings to worship and Islam strictly banished the idol worship.

The carving ornaments of the interior of Sunan Giri mosque were prominently found in its doors, pulpit, columns and joints of the columns and stabbing logs. Calligraphy ornaments decorated the wall of the entrance in the form of the Grand Kori (Kori Agung) and the windows. At the beginning all decorative floral ornaments carved in the columns and frames used the same color and only calligraphy carvings colored in gold. After the renovation there were several floral ornaments colored in gold. Every ornament applied in the element of the mosque interior had its certain symbolic meaning. Flora and calligraphy ornaments applied in the mosque. Calligraphy ornaments were rarely applied in traditional Javanese mosques and if they were used, they were in the form of distilled ornaments.

Arabic writings have their symbolic meaning to uphold the values of Islam for the formation of personality or identity. Their applications were on the door frames of the entrance and they told the history of Sunan Giri mosque and the verses of the Holy Koran. The purposes of the application of the ornaments were to make the people know the history of the mosque and use then as an instrument of Islamic preaching. On the other side, the Arabic writings were applied on the columns and they wrote the names of the Prophets and Angels as stated in the Holy Koran. The names of the Prophets were written as the ornaments of the columns because they were considered as the pioneers or the pillars of the religion. Its purpose was to make the people know them.

The distilled Arabic writings carved on the log and the door frames have the symbolic meanings that Allah is undoubtedly the only God. The letters of Cufie meaning Allah on the upper part of the walls are considered sacred and meant to prevent from calamity or bad spirit. Letters of Cufie were letters written in the Holy Koran in the year of the first Hijrah. Although the people of Giri are obedient and faithful Moslems, they still believe in some magical elements and it can be seen in the application of Cufie letters on the upper part of the walls of the mosque. In the past people had a strong belief in sacred amulet or charms. The letter of Cufie means Allah and it is believed to be able to prevent from calamity and Allah helps them.

The application of flora ornaments were found more than of calligraphy. The flora ornaments applied in the interior of Sunan Giri mosque had a typical character of Javanese traditional ornaments influenced by Hindus age. Lung-lungan ornaments are in the form of stilled creeping plants consisting of stalks, leaves, fruits and flowers. They symbolize plants of heaven which can give peaceful life. The application is in the interior of the columns of the mosque. It is expected that the people praying inside the mosque feel calm and secure since they are surrounded by plants of heaven carved on the columns. Tlacapan can also be found on the columns and they are in the forms triangles, plain or lung-lungan-ornaments, distilled leaves or flowers and some are given borderlines and some are not. Tlacapan symbolizes elegance or enlightenment. The application is on the columns. It has its purpose to give brightness to the whole rooms and to the praying people there.

The application of calligraphy and flora ornaments in the interior had its symbolic meanings as it was explained in Table 1.

Table 1: The Meanings of Calligraphy and Flora Symbolic Ornaments in the Interior of Sunan Giri Mosque.

Ornamen	Application	Symbolic Meanings
Arabic Writings	- Door Frames - Columns	Upholding the values of Islam for the formation of personality or identity
Distilled Arabic Writings	- Log - Door Frames	Allah is undoubtedly the only God
Cufie	- Walls	Preventing from or rejecting catastrophes, calamities, enemies, or bad spirit.
Lung-lungan	- Columns - Door Frames - Pulpit	Plants of Heaven
Diamond shaped/Wajikan	- Logs - Door Frames - Pulpit	Beauty
Pineapple shapes/Nanasan	- Pulpit	Symbol of attempt, it means that to get something good someone must be able to overcome all thorny routes.
Tlacapan	- Columns	Elegance
Patran	- Logs - Door Frames	Perfection
Water Lilies/Padma	- Ceilings - Doors	Purity

The application of other flora ornaments is Wajikan, the form is like diamond shaped. The inside wajikan is in the carvings of leaves arranged in such a way or flower seen from the front side. Wajikan symbolizes the beauty and is applied on the logs. Its function is to fill in the empty space and to make the room beautiful. Nanasan ornaments got the name from a fruit, nanas or pineapple. Its application is on the pulpit and it symbolizes hard working. If someone wants to get something good, he must be able to overcome all thorny routes.

The application of calligraphy and flora ornaments in the interior of Sunan Giri Mosque is explained in figure 2.

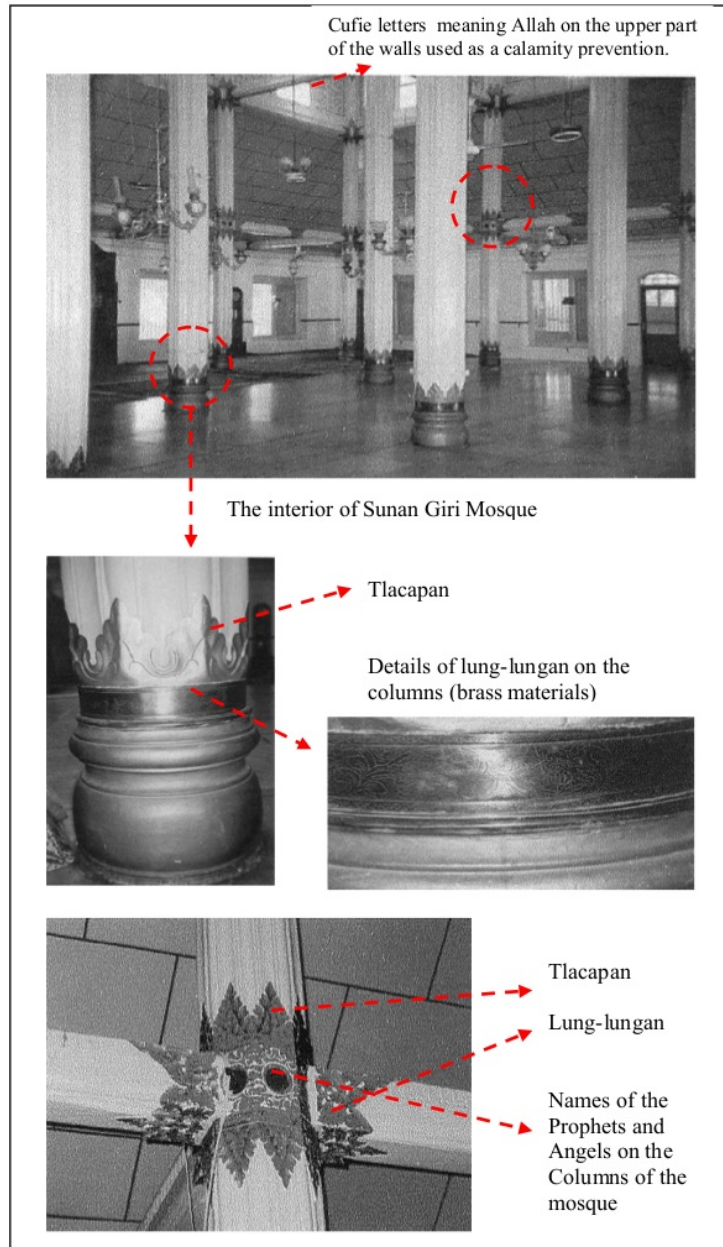


Figure 2. The application of ornaments in the interior of Sunan Giri Mosque

Patran and Padma/Water lily ornaments were also applied in the interior of Sunan Giri mosque. Patran derived from the word 'patran' meaning leaves. The ornament describes leaves in line openly and it symbolizes perfection. The application is on the door frames and logs around the rooms. The purpose is to make the praying people focus their mind only on Allah, the most perfect One. The padma or water lily ornament symbolizes purity. It came from the profile of the throne of Budha. The application is on the doors and the ceilings to symbolize the purity and it is identical with the qualities of sturdy, strength and persistence to face any kinds of disaster or calamity.

The calligraphy and flora ornaments in the interior of the mosque are more dominantly applied in the two doors of the entrance of Sunan Giri mosque than any other kinds of ornaments. The doors are completed with a grand corridor and framed with a lot of symbolic ornaments.

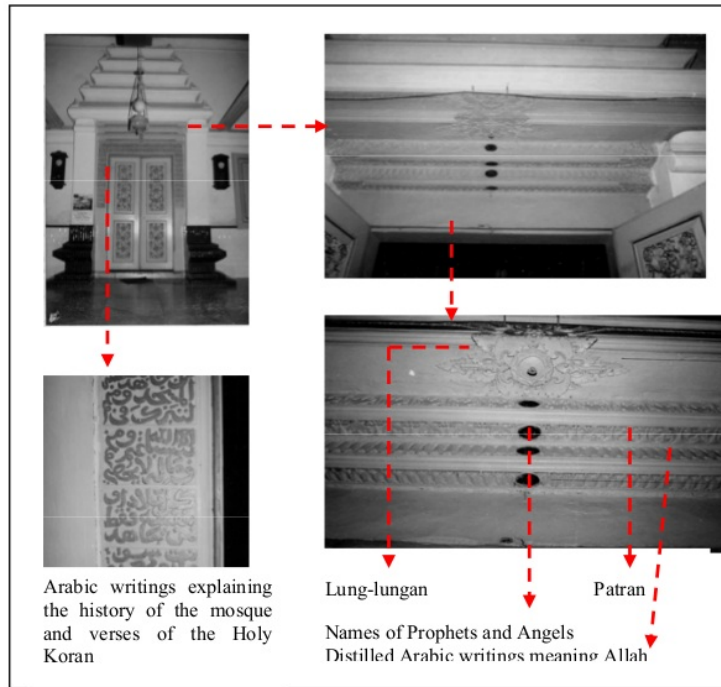


Figure 3. The application of some ornaments on the doors of Sunan Giri mosque

The influence of Hindhu in Java increased the symbolic products and the religiosity of Javanese. The application of the traditional Javanese ornaments was resulted from the mixture of the old animistic tradition of Javanese with Hindhu. Islam highly influenced the way of thinking of the Javanese people which was visualized in the forms of their manners and works. The form of the

ornament was adjusted with the philosophy of Islam which forbade the visualization of the living things like animals or human so that the forms of the ornaments of Sunan Giri mosque was dominated mostly by flora and fauna. The aim of the strong restriction was to avoid the wrong perception of Islamic rules and regulations. The application of ornaments in Sunan Giri mosque are divided into three parts. They are bottom, middle, and top part applications. The top part is dominated by the Holy Koran verses, the names of God and Prophets written in calligraphy carvings of Arabic writings. The main goal is to remind the pilgrims to always remember Allah and the philosophy of Islam.

Conclusions

The study resulted in several conclusions and they are as follows:

1. The ornament application in the interior of the old Sunan Giri mosque in Gresik, East Java is strongly influenced by symbolic and religious deeds of Javanese people in the age of Hindu-Javanese culture, the age of Pre-Islam. Each ornament applied in the interior of the mosque is always connected with symbolic meaning.
2. The application of the ornaments in the interior of Sunan Giri mosque is based on the upheld tradition and culture of the Javanese people which are always related with the way and philosophy of life and God.
3. The floral ornaments with the influence of the traditional Javanese style highly dominate the interior of Sunan Giri mosque. In the period of Mataram-Islam the influence of Hindu was still strong and it could be seen in the floral ornaments of temples.

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