

INFLUENCE OF CHINESE CULTURE ON THE DEVELOPMENT OF MOSQUES IN INDONESIA

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Islam in Indonesia is experiencing history and cultural development that is unique. Where in the history of the spread of Islam in Indonesia began in 1389. During the era of the leadership of the Kingdom of Majapahit, many Majapahit areas were released, so Majapahit owed the Ming Dynasty to China because, at that time, many kingdoms were controlled by China. At this time, Admiral Cheng Ho sailed to the archipelago and performed Islamic shear in Java. Ethnic Cina is an ethnicity that can maintain its existence—seen from the ornaments they use on their buildings, ranging from colors and decorations of typical Chinese shapes. This is a form of their identity and a sign of the territory they live in to influence the existence of mosque architecture. Until now, Arsitektur Cina is still seen in various mosques in Indonesia as a form of respect for the ancestors of brands who have spread Islam or asa beto unite the communityantara Muslim Chinese.

Keywords: Arsitektur Cina, Masjid, Ornamen

1. Introduction

Islam in Indonesia is experiencing a reasonably unique historical and cultural development. The history of the spread of Islam in Indonesia began in 1389; at this time of leadership, many Majapahit areas were released, so Majapahit owed the Ming Dynasty from China because of China-controlled many kingdoms. It was at this time that Cheng Ho did a lot of Islamic shear in Java. The resulting evidence is Sam Po Kong (stone building) and Mbah Ledakar temple located in Semarang. So that this Javanese Daerah is inhabited by ethnic Chinese.. [1]

They were talking about the history of the construction of mosques themed with Chinese ornaments. Chinese itself is an ethnicity that can maintain its existence. This affects the place of worship itself to this day. The influence on Islam itself is seen in the holy verses of the Qur'an in calligraphy located in buildings. The impact of Chinese architecture is seen in ornamental varieties (clouds and corals) or ornaments on the facades and interiors of buildings[2]. This can be seen from the decorations in each form of arsitekturnya. This evidence shows that ethnic Chinese can maintain their cultural identity from different environmental influences. ini is also evidence of their identity in each region they live in.

Rapoport (in Catanese & Snyder, 1991) reveals that architecture began as a shelter. According to O "Gorman (1997), architecture is more than just a protector. Chinese architecture emphasizes harmony with nature, incorporating some essential principles of ancient theory, such as orientation, symmetry reflecting the turn of summer and cold, day and night, and purely geometric shapes (Blaser, 1979, in Yi and Bozovic, 2004).

2. Literature Review

The construction of mosques with Chinese architecture has a symbol or identity, where this identity defines as the character of a group to distinguish their authenticity. The evident identity from this Chinese ornament is the use of roof models, colors, and carvings. According to David G. Khol (1984) in his book wrote the characteristics of Chinese architecture in Southeast Asia are as follows: the existence



of courtyard, the use of element-structural elements yang open (which is desert ai with decorative ornaments), penekanan on the shape and model of the roof is typical and the use of distinctive colors. [6]

While according to G. Lin in Widayati (2004), the characteristics of Chinese Architecture that need to be discussed and recognized are the Space Organization, The Jian & Axial Planning. [7] . A mosque is a place of worship for Muslims. Where the mosque means a place of prostration. Besides being a place of worship, the mosque is also the center of Muslim community life. Even in the history of Islam, mosques have also played a role in social activities from the community to the military. In his book Prof. Kong Yuanzhi entitled *Silang Budaya China- Indonesia* outlines the existence of Chinese Muslims who participate in building mosques in Indonesia, among others in Cirebon, Lasem, Ancol Jakarta, Tuban, Gresik, Jombang, and others. This clarifies that Oleh Muslim Chinese and Muslim Indonesia initiated the establishment of masjid in Indonesia that uses Chinese architecture.

3. Method

The method used in this study is a descriptive qualitative approach to decipher and study the facts contained in the field and study them with the theory used [13]. Field searches and looking at historical facts by observing research objects to obtain research data [14]. Secondary data is needed to show the influence of Chinese architecture on mosques in Indonesia as a process of cultural acculturation. The results obtained from this study show that Chinese architecture also plays a role in shaping mosques in Indonesia.

4. Results and Discussions

4.1 Analysis of Chinese Architectural Forms on Mosques in Indonesia

The architectural shape of the mosque building in Indonesia can be seen from the thefaçadeofthe front, where the roof shape and ornaments on the show are very prominent. The mosque is a symbol of the religiosity of Javanese life (hablun min Allah) and an idealization of community life (hablun minannaas). Florida (2003) states that the guardians assume that building the Demak mosque is an heirloom that aims to embody a lasting legacy for the king's power in Java. According to the end, apart from Slamet Muljana, after Jinbun alias Raden Patah managed to destroy Hindu-Javanese Majapahit, he immediately perfected the Islamic State of Demak. Construction began in 1475, with Demak at its center. The development of the city of Semarang was handed over to Kin San, assisted by Gang Si Cang, a Chinese captain who turned out to be a Taoist. So the development of the city of Semarang is representative of the Islamic and Taoist groups. [9]. In 1549 Sunan Kudus built a Pagoda-shaped Holy Mosque with Chinese-style carvings assisted by a Chinese Muslim engraver named The Liang Sin or Kyai Telingsing. He taught the art of carving to the people of Jepara City. The carving style was known as Sun Ging, which later became Javanese art named Sungging art.



Figure 1. Demak Mosque Early Condition
Source: Soekmono, 1981

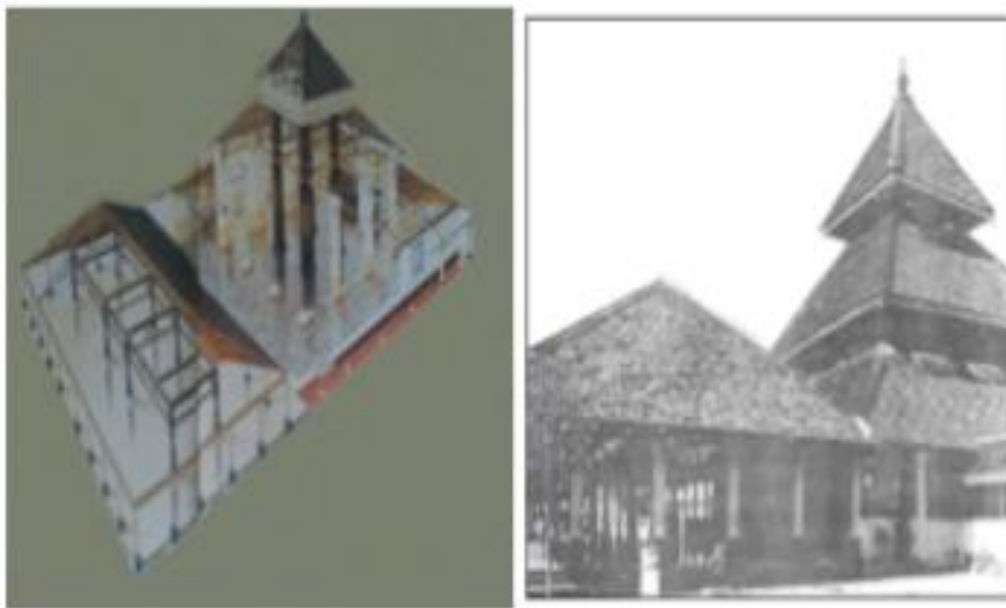


Figure 2. Demak Mosque After Being Enlarged and Emerald
Source: Tjahjono, 1998

The Sumenep Mosque located in Madura was also built by a Chinese named Liao Peng Go, who was given orders from king Pani Pamo Sumoro of the kingdom of Sumenep (1761-1811). At that time, the summer mosque building was painted like a red temple.



Figure 3. Sumenep Mosque



Figure 4. Sumenep Mosque Now
Picture: lontarmadura.blogspot.com Source: tandaseru. id

Also fascinating is the Admiral Zheng He Mosque (Muhammad Cheng Ho Mosque), completed in Surabaya in 2002 and has an eclectic Indonesian-Chinese architectural style or style.



Figure 5. Cheng Ho Mosque, Surabaya
Source: rooang.com

In Indonesia, there are several built Masjid Cheng Ho, among them in Purbalingga. After being traced, the beauty and uniqueness of the Cheng Ho Purbalingga mosque are not limited to philosophy or meaning contained in ornaments. To find out the importance of the symbols and decorations of this mosque based on the visual semiotics review of Roland Barthes glasses in theory of a Barthes (in



Budiman, 2003) says that "if we specifically want to read the myths that are citrate, we must first distinguish the two types of messages that are undoubtedly contained in an image." Barthes classifies two types of messages that are inevitably contained in an image[10].



Gambar 6. Cheng Ho Mosque, Purbalingga
Source: rooang.com

4.2 Iconic Imagery

What Barthes meant was the image itself as an iconic message that can be seen, whether, in the form of a scene, landscape or literalreitas recorded. The iconic news is an analogy itself, is a denotation state of Citra whose function is to neutralize the symbolic message itself. Cheng Ho Purbalingga Mosque is dominated by red, green, and white. The meaning of the color red in Chinese architecture is a symbol of the element of fire (Huo), which symbolizes joy, happiness, hope, and luck. The white color represents the metal element (Chin), which symbolizes position and chastity. Then the color green symbolizes the essence of wood (Mu), which symbolizes longevity, growth, and immortality.

Masjid Cheng Ho has an octagonal symbol, where this symbol has an ornamental meaning related to a treatise in Islam. The octagonal message is a symbolic message based on a particular cultural code and is familiar with certain stereotypes.

4.3 Textual Image

The concept of the architectural structure of Cheng Ho Purbalingga mosque is deliberately arranged where the signage above the mosque's entrance is intentionally designed using mandarin letters. The door of his typical Chinese-style woodenaltaris carved by forming a lafadz "Allah" and decorated with geometric ornaments. In general, Chinese architecture is grouped into five categories: Plants (flora), animals (fauna), natural phenomena, legends, and geometry. Inside the mosque's walls, there is also an Arabic calligraphic ornament Asmaul Husna (the name of Allah) and a verse of the Qur'an dari Q.S. Al-Hajj verse 77 on the command of prayer obligations. Some of the lanterns inside the mosque were also beautified with the gift of lafadz "Allah" and "Muhammad." Thus, Barthes is meant by verbal message (linguistic message)[11]. Until now, Chinese architecture still exists attached to mosques in Indonesia, including the following:

Table 1. Influence of Chinese Architecture on Mosques in Indonesia

 <p>Figure 7. Cheng Ho Mosque, Palembang (Source: simas.kemenag.go.id)</p>	<p>This mosque was built against the background to maintain good relations with Chinese descent and local communities.</p>
 <p>Figure 8. Tan Kok Liong Mosque, Bogor (source: bogorraincake.com)</p>	<p>Bangunan ini mengadopsi gaya bangunan era Dinasti Qing. Masjid ini dibangun oleh Anton Medan, seorang preman kelas kakap yang memilih Hijrah.</p>
 <p>Figure 9. KHM Bedjo Darmoleksono Mosque, Malang (Source: rezagilang.student.umm.ac.id)</p>	<p>The name of this mosque is taken from the name of a Missionary who played a significant role in the history of the muhammadiyah organization in Malang.</p>
 <p>Gambar 10. Al-Mahdi Mosque, Magelang (source: instagram.com/hearing_madyatmoko)</p>	<p>The mosque was only established in 2017, and Chinese architecture is seen on the façade and shape.</p>



Gambar 11. Al-Imtizaj Mosque, Bandung
(Source: kompasiana.com/ali.muakhir)

Red and yellow colors dominate this mosque and lantern ornaments outside the mosque. The mosque was founded by various Muslim Chinese communities, aimed at bringing together Tionghoa Muslims in Bandung.

The mosques use almost similar Chinese architecture, including colors such as red, yellow, blue, white, and green. Where these colors have meaning. Red: is a symbol of the element of fire (Huo), which symbolizes joy, hope, happiness, and happiness, Green: is a symbol of the essence of wood (Mu), which symbolizes longevity, growth, and immortality, Yellow: is a symbol of the element of soil (Tu), which represents power and power, Black: is a symbol of the essence of water (Shui), which symbolizes despair and death, white color: is a symbol of the metal element (Chin), which represents grief or chastity. This color is rarely used, and the blue color: does not symbolize any details but is associated with gods.[12].

5. Conclusion

The history of the spread of Islam in Indonesia began in 1389. At that time, Admiral Cheng Ho did Islamic shear in Java, and in line with this influence, they began to gain a place in the construction of mosques. Chinese ethnicity itself is an ethnicity that can maintain its identity and existence. With differences in local culture but can acculture well. This can be seen from the ornaments on their buildings, ranging from colors and decorations of typical Chinese shapes. It serves as a form of their identity and as a sign of the territory they occupied. The Arsitektur Cina is still used in various mosques in Indonesia as a form of respect for the ancestors of brand A. They have spread shear Islam and as a form of acculturation with local culture.

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