

The Grand Mosque of Sultan Mahmud Badaruddin II: Acculturation of Islamic Culture in Palembang

Dewi Setyawati^a, Maya Yunita^b,

^aPostgraduate of History Education, Sebelas Maret University, Surakarta, Indonesia

^bPostgraduate of History Education, Sebelas Maret University, Surakarta, Indonesia

Corresponding e-mail: destyal1@gmail.com

Abstract: The Grand Mosque of Sultan Mahmud II Badarrudin is the largest mosque in Palembang, the architecture is influenced by diverse cultures on every building. This suggests that acculturation that exists between Palembang and other nations. The building retained its authenticity, to be interpreted by future generations as one of the relics of the past that describes multiculturalism in Palembang. Multicultural research in the architecture of the Great Mosque of Sultan Mahmud II is a qualitative Badarrudin that uses library research and field research. The research objective is implemented to learners through multicultural education through historical relics. The formulation of the problem is how the culture of other nations affect the architecture of the Grand Mosque of Sultan Mahmud II Badarrudin Palembang? This study uses culture and multiculturalism with Historical approach. Theory used for more in-depth analysis using the theory of semiotics, the theory of diffusion and acculturation theory. The results of this study the Grand Mosque of Palembang as a result of the work of Sultan Mahmud Badaruddin monumental in the presentation of architecture can not be separated from the influence of outside cultures that entered the archipelago, namely Chinese, Arabic and European (Dutch). As elements of European culture were clearly visible on the mosque portico.

Keywords: *The Grand Mosque of Palembang, Multiculturalism, Architecture*

1. Preliminary

Sign in and development of Islam in Palembang influence on people's lives. These effects are not just limited to the spiritual aspect, but also in the mindset and creativity that is done by the people of Palembang. Palembang visited by foreign nations with diverse interests such as trade, the spread of religion or to exploit natural resources. This produces diverse cultures meet each other and influence the building of the Grand Mosque.

The king of the Sultanate of Palembang as well as Islamic kingdoms in the archipelago put the mosque as part of the palace. Relics are now still can be found is the Grant Mosque adjacent to Kuto Kecik or Tengkuruk (now Museum Sultan Mahmud Badaruddin II) and Kuto Besak. Grand Mosque building architecture influenced by Arabic culture, China and the Netherlands.

2. Theoretical Basis

Culture can be attributed to the form of the building is concrete because culture can bring about a behavior that serves to understand and interpret the environment encountered. This results in cultural objects, one of them is an old mosque.

In the encyclopedia of islam, it is mentioned that the mosque is a building or a fenced circle around him that was established specifically as a place to worship Allah swt, in particular for the prayers (Dewan Redaksi Ensiklopedia 1997:169)

This research uses semiotic theory, diffusion theory and the theory of acculturation. Arthur Asa Berger states that semiotics is the study of signs and about the codes that are used to understand it, is an imperialistic science that can be applied to many different areas of life. Even some semiotician say that semiotics is the main discipline that can be used to explain every aspect of communication. Meanwhile, according to suriati rahayu hidayat that the concept of semiotics as a theory and analysis of various signs and meaning (signification) (Athur, 2005:3)

Theory of semiotics as the concept of signs used in a flexible yet thorough in solving the problem of meaning in acts of communication messages. Semiotics works explore various perspectives in the domain of communication phenomenon. A model that will help explain how the act of communication takes place as part of the working process of interaction, "*the semiotic models helps to explain how communication works as an interactive process*" (models semiotics helps explain how communication works in the process of interaction) (Athur, 2005:3)

Diffusion theory proposed by graebner, and cited by Suwardi Endraswara. According graebner, all the regularity of the process is the legal culture of mental life. Cultural studies more towards survival (sustainability) culture from place to place. Survival means of cultural resistance, not only the tangent function. Survival is a culture exists. Survival is none other than the cultural durability after getting the influence of other cultures, giving rise to new meanings. The new meaning, not another new function of culture (Suwardi, 2006:97)

In addition to using semiotic and diffusion theory, the researchers also used acculturation theory proposed J. Powel and edited by J.W.M. Bakker. J.Powel states that acculturation may imply the entry of traditional values (out / into the local culture). The different cultures that meet, from outside influences that have an established heading for a balance the sometimes conflicting (J.W.M. Bakker,1984:115). So the problems of acculturation occurred in Palembang grand mosque architecture can also be analyzed by the theory of acculturation J. Powel.

3. Historical

Grand Mosque of Palembang is located at Sudirman street, Village 19 ilir, West ilir subdistrict i. The existence of the grand Mosque is located in the northeast of Kuto Besar distance of approximately 150 m. The building was established in 1738 it has undergone several changes both in the Palembang Darussalam Sultanate until now. At first the Palembang Grand Mosque has no tower, the tower is located in the northwest of the new mosque was built in 1758 (Aryani, 2010:30).

According Burrell, The Mosque is located on the banks of the river tengkuruk (now Sudirman street) have attracted attention because it forms the shape and style of the building. Type the Mosque is the same as in Ampel Surabaya Grand mosque, Kudus, and Medan which construction related to the development of Islam and the Public area. Stackable rectangular roof peaked sharply. According Burrell, a sign of the influence of Hinduism, like temples in Bali. Burrell also said that the architect of the grand mosque is the former minister of the kingdom of the Chinese who fled to Palembang and to serve the Sultan Mahmud Badaruddin Jayo Wikramo. This opinion may be true if you search for relics of the past that is now contained in Palembang.

Before the the Grand Mosque was built, J.C. Burrell (article two languages: the grand mosque of Palembang) wrote, at the time of the prince Madi Alit (1603-1604) and Sultan Abdurrahman, has stood the old mosque in Palembang. Referred Burrell, Palembang Lama can be ascertained as the Sultan of Palembang kingdom (before the time of the Sultanate), the palace Kuto I Ilir hurdles in the region, which currently stands PT. Pusri. The mosque is Burrell, certainly burned during the war against the VOC in 1659 Palembang.

After 1663, according Burrell, Sultan Abdurrahman re-establish the mosque but he doubted the precise location of the mosque. House of worship is meant Burrell, its position can be ascertained Beringin Janggut and surrounding area, refer to Kuto Cerancang or Beringin Janggut, the Sultan Abdurrahman reigns. Currently, the location immortalized as the name of the street, Masjid Lama street.

Then built a mosque "new", which absorb the massive labor which impact on the Netherlands, while occupying the territory of South Sumatra. Based on the record koloniale archief, the Dutch representative difficulties to build lodges (offices or fortress) of the company. According to the Dutch, on June 30, 1663, chairman of the Dutch merchants in Palembang, Jonathan Claessen, report to Batavia because it was difficult to build lodges Sungai Aur. That is because the Sultan ruled all masons to build "a new mosque" (Burrell, 1960: 15).

For the record, Loji Sungai Aur, its position at the mouth of Sungai Aur likely on land flanked Aur River and Mud River is now included in the administrative area Village of 9/10 and 11 Ulu, District Seberang Ulu II. It is part of a political deal between the Sultan Abdurahman and VOC. The lodge also destroyed the people of Palembang led by Prince Queen (son Mahmud Badaruddin II) in 1811. As the transfer of the palace of Beringin beard to Tengkuruk or Kuto Kecik, as it is known today, Sultan Mahmud Badaruddin Jayo Wikramo who took power "in peace "of his uncle, Sultan Agung Sri Teruno, in 1724. Then build a new mosque.

He axis of the mosque and the center of government is usually cultivated in the central part is the city center. Streotype which is different from the palace building Palembang. Their "water room" contains the city has no reason palace square directly overlooking the river Musi. Therefore, open space, public space Palembang people are not located in the city center. Palembang seen from the activity of the population, have a public space as a community gathering place, one of which is the Grand Mosque of Palembang as the center of civilization. Palembang Grand Mosque as a reference how the religious activities organized by the place as part of the centers of power. Potential ritual together in the mosque is a good chance to show his power magnifying palace.

Construction of the great Mosque began on 1 Jumadil end 1151 H (1738 AD) and finished 28 jumadil early 1161 h (May 26, 1748). At first the grand mosque area is 1107.93 square meters. The construction site was selected a piece of land surrounded by the river. At the ilir (east) bordering the Tengkuruk river, Land (north) Park River, ulu (western) Sengkanak river and Sea (south) bordering the palace (castle) (Hanafiah,1983:13-14)

Djohan Hanafiah, said that the form mustaka (pyramid) that hang down and curled up four end shows the influence of china. Part berundal (top corner) with mustaka or head has a group jurai simbar or more commonly known as horny goat thirteen. The core of the building is a square space has mustaka, supported by four main pillars (pillars) and twelve stanchion.

Hamka give a deeper meaning in the form of mustaka. According to him, the lowest level and the floor symbolizes the shariah and human deeds. The second level symbolizes thariqah, the road reaches allah's pleasure. The third symbolizes the essence, the essence of human deeds. While mustaka symbolizes ma'rifah, the level of the most high god.

Major William Thorn in 1811, when the Netherlands became a powerful force in Palembang (ambassadors or consul generals), write down the mosque was rectangular in shape, measuring 30x36 meters. The entrance is in three majors. The roof is three-tiered and covered with shingle. The tower is as high as approximately 10 square meters and housed six. Tower roof covered with reeds. The floor was made of chinese porcelain, while the walls of the brick. On the walls, there are large windows and glass clamped tin (Yudhy, 2011:24)

4. Visual Semiotics And Meaning Visual Architecture Of The Grand Mosque Of Sultan Mahmud II Badarrudin Palembang

Visual semiotics is basically one of the fields of study of semiotics special interest in the investigation of any kind of meaning is conveyed by means of the sense of sight (visual senses). Pierce is a semiotician who interpret sign (representament) as an integral part of the reference object and understanding of the subject on the sign (interpretant) (Alex Shobur:2003)

The simple, semiotics is a science or analytical methods to assess symbols. Semiotics is not simple to explain, but in its development can be reviewed through the efforts of the classification. Differentiation types of marks has been divided into a few: the icon, an index and the symbol (Budiman, 2003:29).

4.1 Icon

According to Budiman, icon is a sign that contains resemblance "likeness" (resemblance), as can be recognized by the users. Between representament and object materialized as "similarity in some quality". A map or a painting, for example his, has a relationship with the object is iconic in so far as there are similarities between the two Budiman, 2003:29).

It can be applied to the architectural pattern of the Grand Mosque of Sultan Mahmud II Badarrudin Palembang. The building has a roof forms the "likeness" or "similarity" with the building temple or place of worship of the three responsibilities of the country of China. While background mosque and pillars of the building resembles europe. While the carvings of lotus flowers are characteristic of the culture of Palembang Darusalaam.

Regardless of the meaning of the philosophy of the real existence of the great mosque of sultan Mahmud Badarrudin II Palembang visually has become an icon of tolerance between two people, namely China, Europe (the Netherlands, and Islam Palembang) or it could be referred to as an icon of acculturation two cultures, Islam-China-Europe.

4.2 Index

According to Budiman, the index is a sign that has a phenomenal or existential linkage between representamen and its object is concrete, real-time and in a manner that sequential or causal. For example: footprints on the surface of the soil is an index of a person who has passed there. (Budiman,2003:29) if the concept of this index is used to look at the presence of the Grand Mosque of Sultan Mahmud II Badarrudin Palembang, visually meaningful several possibilities: the mosque is an index of the existence of ethnic-chinese muslims around the region. Can also, an index that the mosque was built by a prominent Muslim-Chinese.

4.2 Symbol

According to Budiman, a symbol of a kind of sign are arbitrary and conventional). Etymologically, the symbol is derived from the greek word "sym-ballein" which means throwing together an (object, action) is associated with an idea(Budiman,2003:29) Symbol or emblem, according to Indonesian dictionary is a kind of sign, painting, sayings, badges, and more. To explain something or containing a specific purpose.

When the concept of this symbol is used to see the face of architecture multicultural of the Grand Mosque of Sultan Mahmud Badarrudin II Palembang, that visually, the presence of the great mosque of Sultan Mahmud Badarrudin ii in Palembang City became a symbol of the beauty of acculturation as well as a symbol of harmony between ethnic and religious (tolerance). In addition, the presence of the Grand Mosque of Sultan Mahmud II Palembang Badarrudin is also a symbol that brings the appeal of religious tourism in the city of Palembang.

5. Acculturation Culture On Architecture Of The Grand Mosque Of Sultan Mahmud li Badarrudin Palembang.

Acculturation is the process of fusion of two or more cultures meet and influence each other. An engaging blend of cultures and it can pertain to a monumental culture. Grand Mosque of Palembang is the architectural appearance of which shows local acculturation, China, and Europe.

Mosque building is one manifestation of islamic culture that is guided by the provisions ordered by god as the implementation of the teachings of islam, with the building as the highest expression of the great value of a human life that also implement the teachings of islam. Finally mosque architecture with all the accessories, the style, and appearance of every period, every region, environment and customs, as well as the background of people who created it (Abdul, 1983:3)

The Grand mosque known as the mosque of Sultan Mahmud Badaruddin II . He built with a very majestic and beautiful, patterned chinese architecture. According J.C. Burril, it happened because of being an architect was a minister of china who serve the sultan. Abdul rochym argues, there are elements of china's on the great mosque which is the effect of her appearance (Burril, 1960:9). Abdul baqir zein argues, the art of building on the Palembang grand mosque staircase like a Pagoda representing chinese culture.

On further developments, the Palembang grand mosque was restored in its architecture, which is when the dutch were in power after the collapse of the Palembang Darussalam Sultanate (1823). Changes in palembang grand mosque building form, for example on the front porch into a European-Style building. Commissioner of the netherlands at the time was sevenhoven argued style of the building and the stained glass windows that surround the Mosque suggests the possibility of the establishment under the leadership of a european architect. The europeans argued, that the architect is dutch. They say the palembang grand mosque is the most great mosque of mosques Dutch east Indies. It causes the shape of the mosque building customized with dutch architecture when in power in palembang.

Apart under the influence of foreign cultures on the architecture of the Grand Mosque influenced the local culture, it seems the decoration used on the building of Mosques, both interior and exterior of the mosque. Ornamentation used are carving palembang characteristics accentuate the wood and gold. Shaped carvings of flowers, leaf tendrils from the neck *mustaka* up entrances (Lubis, 2003:22)

6. Conclusion

Palembang Grand mosque as a result of the work of sultan mahmud badaruddin monumental presentation in the form of architecture can not be separated from the influence of foreign culture into the archipelago, namely Chinese, Arabic and European (Dutch). Palembang Grand mosque construction at suspected there was an involvement of the chinese people as porters highly regarded by the Sultan.

Elements of Islamic culture in Palembang grand mosque can be seen from the minbar, mihrab, ablution, and some decorative calligraphy contained in the columns, doors, and walls of the mosque. The local cultural elements in the architecture of the grand mosque Paalembang visible in the form of decoration in the form of carvings that looked at the height of the mihrab, minbar, and the columns contained in the mosque, windows, doors, neck *mustaka* mosque.

While the Chinese cultural elements can be seen from the roof of the mosque and minarets roof which has a bunch of simbar (thorn / goat horns) on each side. For elements of European culture can be seen clearly on the porch of the mosque. The room foyer of the Grand Mosque of Palembang is u-shaped inverted (porte horte).

7. References

- Berger, Arthur Asa. 2005. *Sign in Contemporary Culture An Introduction to Semiotic*. Alih Bahasa M. Dwi Marianto. *Tanda-Tanda dalam Kebudayaan Kontemporer; Suatu pengantar Semiotika*. Jogjakarta. Tiara Wacana.
- Budiman, Kris. 2003. *Semiotika Visual*. Yogyakarta: Buku Baik.
- Dewan Redaksi Ensiklopedia Islam. 1997. *Ensiklopedia Islam I*. Jakarta. Ichtiar Baru Van Hoeve.
- Hanafiah, Djohan. 1983. *Sejarah Masjid Agung dan Masa depannya*. Jakarta: Masjid Agung
- J.C. Buril, 1960 The Grand Mosque of Palembang dalam kumpulan Arsip Masjid Agung Palembang Palembang : Yayasan Masjid Agung Palembang
- Lubis, dkk. 2003. *Masjid Agung (Sebuah Persembahan kepada Masyarakat Sumsel)*, Palembang: Yayasan Masjid Agung Palembang,
- Rochym, Abdul 1983. *Sejarah Arsitektur Islam : Sebuah Tinjauan*. Bandung : Angkasa
- Sobur, Alex. 2003. *Semiotika Komunikasi*. Bandung: Remaja Rosdakarya
- Syahrofie, Yudhy .2011. *Masjid Kuno di Sumatera Selatan*. Palembang : Pemerintah Provinsi Sumsel