



SANG CIPTA RASA AGUNG MOSQUE: ANALYSIS OF CULTURE SPIRITUAL VALUES AS RELIGIOUS CITIZENS

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ABSTRACT

This study aims to determine the spiritual values of culture that are reflected in the Great Mosque of *Sang Cipta Rasa* Cirebon, the method used is ethnography with a qualitative approach, while the data collection techniques used are interviews, observation and documentation. Place of research at the Great Mosque of *Sang Cipta Rasa* Cirebon. The informants in this study were the *takmir* of the mosque who was one of the elders of the mosque to obtain information about cultural history and various religious activities at the mosque, then several mosque congregations to obtain data on religious values, and guides senior tour at the Cirebon Kasepuhan Palace to strengthen data and information related to the history, culture and religious values depicted from the mosque. Data analysis techniques use data reduction, data presentation, and data verification. The *Sang Cipta Rasa* Great Mosque is one of the special mosques for the people of Cirebon, from a spiritual aspect of culture this mosque is a place of worship for congregational prayers, during Friday prayers there is *Adzan Pitue*, as a religious tourist spot for the history of the development of Islam in Cirebon, this mosque is also is the result of the acculturation of Javanese and Sundanese culture. The cultural nuance is increasingly attached because the location of this mosque is in front of the Cirebon Kasepuhan Palace. The Great Mosque of *Sang Cipta Rasa* is a manifestation of religion and culture in Cirebon.

Keywords: *Mosque, Cultural Spiritual Values, Cirebon.*

INTRODUCTION

The mosque is a place of worship for Muslims, the mosque has an important role in building the character and identity of Islamic culture. Institutionally, the mosque is a center for the implementation of *mahdloh* and *mu'amalah* worship. Apart from that, the mosque also functions as a public sphere in solving various problems of the people as well as being a place for Islamic education (Kurniawan, 2020; Purwaningrum, 2021). The mosque is part of a religious system that is part of a culture that can explain and give identity to Muslims. Because the diversity and obedience of a Muslim is also reflected in how prosperous the mosque is (Mardotillah et al., 2020). Of course the existence of a mosque gives its own message about history, the religiosity of the people to the culture that exists or has occurred in an area.

The level of religiosity in this community will have an impact on the calm and serenity of the environment (Amawidyawati, 2015). There are five dimensions of religiosity, namely: 1. The ideological dimension, namely the degree to which a person accepts things that are dogmatic in his religion. For example belief in God, heaven, and hell. 2. Intellectual dimension, namely the extent to which a person knows about the teachings of His religion, especially those contained in the holy book. 3. Dimension of rituality (ritualistic dimension) That is the degree to which a person carries out ritual obligations in his religion. For example prayer, zakat, fasting, and pilgrimage. 4. The experiential dimension, namely feelings or religious experiences that have been experienced and felt. For example, feeling close to God, feeling protected by God, and feeling that their prayers have been answered. 5. Consequential dimension, namely the dimension that measures the extent to which a person's behavior is motivated by the teachings of his religion in social life. For example, does he visit friends who are sick and help friends who are in trouble (Glock dalam (Amawidyawati, 2015)).

Religious and cultural activities on the one hand are different but on the other hand they cannot be separated. Religion itself has absolute value, does not change due to changes in time and place. Meanwhile, culture, even based on religion, can change from time to time and from place to place. Most cultures are based on religion never the other way around (Khoiruddin, 2016). Culture covers all aspects of human life, in which there are elements of belief, knowledge, art, morals, customs, norms, and other elements that are useful to society. Culture is seen from the spiritual aspect which is human nature, namely the way of thinking and feeling, expressing

oneself in all aspects of the life of a group of people who make up society, in a space and a time. In order to provide guidance on how humans live in a cultured manner, rules (norms) are born that govern human life. These norms of life are generally embodied in religious teachings. So that religion is an integral element of the socio-cultural life of the early stages of humanity. Meanwhile, culture is part of the creation of human initiative and feelings that contain beliefs, moral knowledge and beliefs.

Some groups who disagree with the view that religion is culture are that religion does not originate from humans but comes from God and something that comes from God certainly cannot be called culture. Then, some people say that religion is culture because religious practices cannot be separated from culture. It is true that the revelation which is the fundamental basis of religion comes from God, but its realization in life is a human problem and completely depends on the capacity of the human being himself, both in terms of the ability of the intellectual mind to understand it, as well as his own ability to apply it in life. So according to this view the realization and actualization of religion has actually entered the realm of culture, so that religion inevitably becomes part of culture (Khoiruddin, 2016). Furthermore, in terms of the relationship between religion and culture in this community, then in the Islamic religion, the mosque becomes part of its manifestation.

On the island of Java, there are several historic mosques which are part of Wali Songo's legacy, such as the Great Mosque of Demak, the Ampel Mosque in Surabaya, the Menara Kudus Mosque, the Sunan Giri Gresik Mosque, the Sang Cipta Rasa Great Mosque in Cirebon. The presence of walisongo at that time also gave rise to new cultures such as sekaten, acculturation and assimilation with previous cultures which then gave religious values to the community (Zein, 2009). One of the historic mosques in Cirebon is the Great Mosque of Sang Cipta Rasa. The existence of the Great Mosque of Sang Cipta Rasa is inseparable from the presence of Sultan Syarif Hidayatullah Al-Azhamatkhan, who later became known as Sunan Gunung Jati, who was a preacher who was part of Walisongo who spread Islam in the West Java region (Rahayu, 2015). The existence of the Great Mosque of Sang Cipta Rasa which is located in front of the Kasepuhan palace gives a strong meaning that Cirebon is the city of the Islamic mayor in Java (Dewi, 2013).

Several studies on the cultural values contained in the Great Mosque of Sang Cipta Rasa have been carried out, such as the concept of Javanese and Sundanese architecture, at the Great Mosque of Sang Cipta Rasa there

was cultural acculturation between Sundanese and Javanese which then influenced the shape of the mosque building, this was also influenced because the geographical location of the city of Cirebon is between the two tribes (Muffid et al., 2014). Research on the expression of Majapahit in the building ornaments of the Sang Cipta Rasa Great Mosque of Cirebon, which shows visually that there are similarities between the decoration originating from Majapahit and the ornaments of the mosque building (Mandiri, 2017).

Research on the spatial principles of the Great Mosque of Sang Cipta Rasa and the Tomb of Sunan Gunung Jati apply the same principles of layout. The two buildings which are sacred buildings apply the spatial principles of axes, symmetry and hierarchies used in the Majapahit temple, the Chinese Temple, the ancient Javanese mosque and the Javanese Omah. In terms of ornaments, it can be seen that Hindu-Majapahit architecture has a greater influence on the application of ornaments to the Great Mosque of Sang Cipta Rasa and the Tomb of Sunan Gunung Jati (Fathurrahman, 2017), this shows the brilliance of Wali Sanga in packing Islamic teachings regarding the path to inner perfection in finding the authenticity of life towards His presence. In teaching his views, Wali Sanga does not only convey through classical Javanese literary works (macapat, tembang) or performing arts (wayang, barong, topêng, and ronggeng), but also through mosque architecture (Hernawan et al., 2021), Research on design the facade of the Great Mosque of Sang Cipta on the doors, windows, walls and ornaments which contain elements and components of Hindu, Javanese, Chinese and Islamic historical influences (Schiffer et al., 2022).

However, related studies on the analysis of the spiritual values of citizens have not been studied. The spiritual values of citizens are fundamental values that are capable of moving and directing the way of thinking and behaving of a citizen in his relationship with God, nature and with other people. Such as the nature of patience, trust, gratitude, and piety. (Ramadhani, 2019). This spiritual value can later influence a person's character, because spiritual value is an expression of a healthy and prosperous soul (Nirwani Jumala & Abubakar, 2019). This spiritual value is important to study so that citizens understand the spiritual potential that is natural for humans, and also so that citizens have a good personality.

The concept of spiritual values when referring to the first precept in Pancasila which reads Belief in One Almighty God that the Indonesian state positions belief in God as a fundamental thing in national life. It emphasizes to the citizens to worship the Almighty God as the creator of the universe. In the context of Islam, belief in Allah SWT becomes something absolute,

humans were created by Allah SWT as the caliph of the world who has the duty to create well-being, prosperity and peace for all.

Therefore the purpose of this research is to analyze the spiritual cultural value implied by the Great Mosque of Sang Cipta Rasa. Analyzing here is in the sense of observing objects and activities and then rearranging the components of understanding in more detail in the context of the spiritual values of mosque culture in Cirebon society.

METHODS

This research uses a qualitative approach with ethnographic methods, this approach is used to explore, describe and understand the meaning of the data or information obtained (Creswell, 2017). While the ethnographic method is used by researchers to approach the object of research within the framework of interpretivism. The premise is that social reality is created and preserved through the subjective and intersubjective experiences of social actors. These social actors are seen as active as interpreters who can interpret their symbolic activities. These symbolic activities include language, rituals, verbal rituals, metaphors, and social dramas. The meanings pursued are subjective meanings and consensus meanings. Subjective meaning is meaning that refers to individual interpretation, while consensus meaning is meaning that is interpreted collectively. Subjective meaning is constructed through human cognitive processes. Meanwhile, the meaning of consensus is constructed through a process of social interaction. These two meanings are essentially meanings that show social reality (Darmawan, 2008). The assumption is that the data obtained will be built based on social reality which is carried out through symbols or meaningful practice activities.

This research took place at the Sang Cipta Rasa Great Mosque which is located in front of the Cirebon Kasepuhan Palace, Jl. Kasepuhan, Lemahwungkuk District, Cirebon City, West Java. Data collection techniques were carried out through observation, documentation, interviews and triangulation. It is assumed that observation and documentation activities are carried out by paying attention to aspects of the cultural symbol, namely the mosque building starting from the architectural style of the building, the fence, the place of ablution, the porch of the mosque, to the main hall of the mosque. Meanwhile, from the aspect of meaningful practical activities, researchers pay attention to and record social activities such as religious activities during obligatory prayers, religious tourism visits, life around the mosque and the procession of

carrying out Friday prayers in which there is a tradition of the “*Adzan Pitue*” (Seven Adhans). Then interviews were conducted so that the data obtained became more accurate. The type of interview used is a semi-structured interview. The interview procession was carried out after the researcher made observations of social activities in the environment and in the mosque. This was done so that researchers better understand the real conditions and so that researchers are able to communicate well with informants.

Informants in this study were visitors to the Great Mosque of Sang Cipta Rasa, Takmir of the Great Mosque of Sang Ciptarasa, and tour guides to the Kasepuhan palace in Cirebon. After the researchers carried out the process of observation, documentation and interviews, the researchers conducted triangulation. Triangulation is useful for collecting data from a variety of different points of view so that the level of data validity will be higher, especially in qualitative research this technique is able to minimize the element of researcher subjectivity so that the data is more accurate.

In data analysis techniques, researchers used 4 stages, including: data collection, data reduction, data presentation and conclusion or verification (Rama, 2019). In the first stage, namely data collection, the researcher reads the data source repeatedly, searches as much as possible and marks in advance in the form of underlining words, phrases, sentences or conversations that are considered relevant then compares them with several words, phrases, sentences or conversations showing religious and cultural activities.

In the second stage, namely data reduction, the researcher simplified the data. Not all the data collected in the previous stage was used. At this stage, sorting was carried out. there is missing data. At this stage the data begins to be grouped according to the category of data with the category of spiritual cultural values.

In the third stage, namely the presentation of data, at this stage an analysis of the data that has been categorized in the previous stage is carried out. The information obtained from the previous stage is structured in such a way as to obtain data that allows conclusions to be made and the presentation of qualitative data can be in the form of narrative text, matrices, networks and charts. Data specifications are focused on research problems. The data presented is given an analysis in the form of a description of the suitability of categories and appropriate arguments based on theory.

The final or fourth stage is drawing conclusions. At this stage the researcher interprets the data that has been presented and focuses on the problem. At this stage the researcher describes the results of the analysis in the form of interpretation of spiritual cultural values such as study activities, the tradition of the seven call to prayer in Friday prayers, preservation of the main building and around the mosque which supports the community's religious activities while at the Sang Cipta Rasa Great Mosque.

RESULTS AND DISCUSSION

The History of the Great Mosque of Sang Cipta Rasa

The Great Mosque of Sang Cipta Rasa was built in 1480 on the initiative of Sunan Gunung Jati, then the construction was led by Sunan Kalijaga with the architect Raden Sepat from Majapahit together with around 500 helpers who came from Demak and it was said that it was only built for one night. The Great Mosque of Sang Cipta Rasa has a unique architecture that blends Javanese and Hindu Majapahit styles which can be seen from the shape of the gate. Apart from that, the combination of Javanese and Sundanese architecture seen from the columns and walls, the use of bricks which has a tendency to influence Javanese architecture and the use of natural materials such as wood which gives a tendency to Sundanese architecture(Hernawan et al., 2021) (Muffid et al., 2014).

This uniqueness is the result of the acculturation of two cultures that mutually influence each other to form a new culture into a treasure of civilization and historical wealth with unique physical characteristics (Siswayanti, 2016).

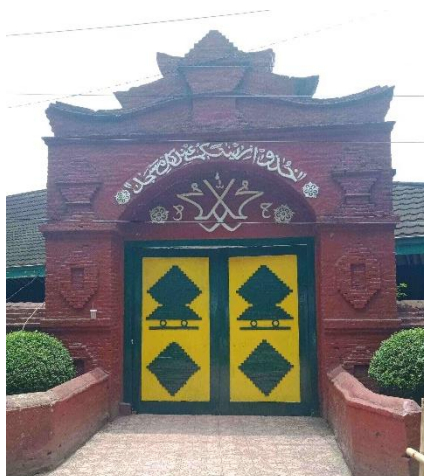


Figure 1. The Gate In Front of the Mosque

In the construction of this mosque, Sunan Kalijaga was honored to erect a sokoguru (main pillar) made from pieces of wood, then arranged or tied together to form a pillar named or known as sokotatal, which is a pillar made from scrolls or wood chips. The Great Mosque of Sang Cipta Rasa is located in the eastern part of the village as part of Pasembangan and is under the supervision of the Sultanate (Kanoman) of Cirebon. The Takmir of this mosque numbered 12 people who were appointed through the sultanate procedure and with all the traditions that are still going on until now. The 12 people were divided into several assignments, five maintenance workers (marbot), four muezzins, three preachers plus an imam. Except for this penghulu, they work in rotation every week one person for one part (assignment).

Then for the shape of the dome of the Great Mosque of Sang Cipta Rasa it is almost the same as the ancient mosques in the archipelago, namely the pyramid dome, which is taken from a blend of Sundanese and Javanese styles. The shape of the Javanese mosque has a tajug roof with two or more overlapping, while the Sundanese mosque has the shape of a saddle and a pyramid (Muffid et al., 2014). This can be seen from the porch, as well as the roof of the mosque which resembles a Joglo house, which is a traditional Javanese house.

The Sang Cipta Rasa Great Mosque has 9 doors as a way of entry, there is one main door and eight on the right and left. The size of the main door of the mosque is +-240 cm. The door is only opened during Friday prayers and other Islamic holidays, such as the commemoration of the Prophet's Birthday, Eid al-Fitr prayers, and Eid al-Adha. While the door on the side is made lower with a size of +-160 cm. This symbolizes a form of respect and humility when entering a mosque as the essence of the mosque is a place to carry out all activities that contain obedience to Allah SWT which is emphasized in the Al-Quran which means: "Indeed the mosques belong to Allah, do not worship anyone in them other than Allah SWT". (Q.S. Al-Jinn: 18). In addition, it also aims to equate that the position of humans in the eyes of Allah SWT is the same and equal. The Great Mosque of Sang Cipta Rasa was originally built with 12 pillars or pillars made of teak wood. However, due to the age factor, the wooden supports were supported by iron poles and 18 new supports were added during the restoration in 1978.

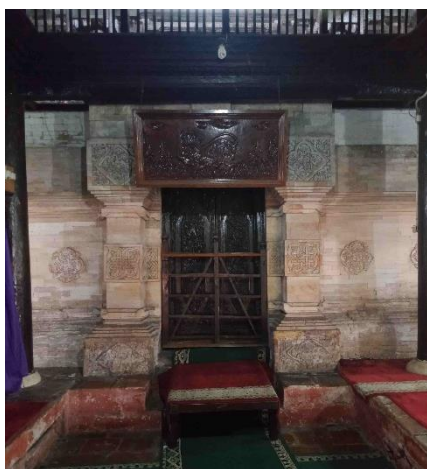


Figure 2. The Main Door of the Mosque from the Outside



Figure 3. Door on the North Side

Furthermore, on the part where the priest or mihrab to lead the prayer, there are three tiles installed by Sunan Gunung Jati, Sunan Kalijaga, and Sunan Bonang. These three elements give meaning, namely faith, Islam, and ihsan. Majapahit elements are also engraved on the mihrab, and it has lotus leaf buds made by Sunan Kalijaga. The pulpit is built to resemble a chair with three steps. The pulpit, which is named Sang Ranggakosa, is engraved with floral motifs and chains on each side. The mosque is also decorated with maskuras. This building or fence made of wood is a place reserved for the families of the Kasepuhan Palace and the Kanoman Palace. It is located at the front on the right and the rear on the left.

Sang Cipta Rasa Great Mosque has the meaning of a great building, deliberately built for the use of the people to worship the almighty creator, Allah SWT. This is reflected in the three words that represent the name of the mosque, namely Sang which means majesty, Cipta which means built, and Rasa which means use. Located in the Kasepuhan sub-district, Lemahwungkuk District, the Great Mosque of Sang Cipta Rasa is unique in carrying out Friday prayers. If other mosques only use one muezzin to call the call to prayer, this does not happen at the Sang Cipta Rasa Great Mosque. There are seven muezzins (Adzan pitu) who are tasked with summoning the congregation who will carry out the Friday prayer service. This tradition was carried out not without reason but there was an important historical phenomenon at that time (Muhakamurrohman, 2014).

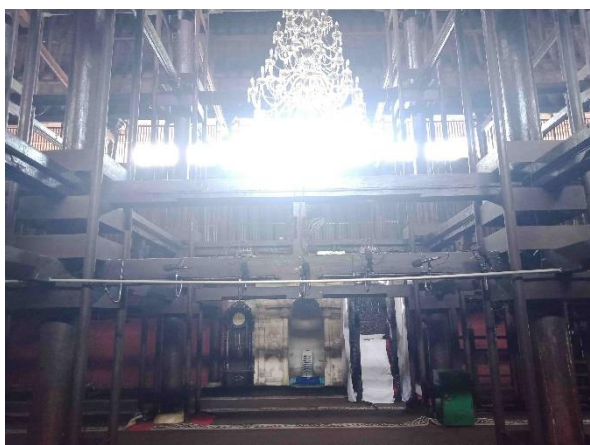


Figure 4. The Main Room Of The Mosque And The Place Where The Seven Muezzins Call To Prayer Together

Historically, it is said that this tradition began when before the dawn prayer, this mosque was always disturbed by Aji Menjangan Wulung who came to spread havoc, several muezzins who tried to call the call to prayer were killed by him. To expel Aji Menjangan Wulung, Sunan Gunung Jati ordered seven muezzins to call the call to prayer simultaneously and since then Aji Menjangan Wulung has never disturbed the worship of the congregation of the Sang Cipta Rasa Great Mosque.

In addition to the pitu or seventh call to prayer, there is a different tradition from mosques in general, when the Friday prayer sermon is delivered in Arabic. Furthermore, in carrying out the Eid al-Fitr and Eid al-Adha prayers, the family and servants in the Kasepuhan palace held it twice, the first was held at the *Langgar* of Kasepuhan Palace using Arabic and the second was carried out at the Sang Cipta Rasa Great Mosque using Indonesian. The implementation of the two times was carried out by the palace as an effort to preserve culture and comply with recommendations from the government in the new era that the implementation of Eid sermons should use Indonesian. After the *Sultan* of the Kasepuhan Palace left the Sang Cipta Rasa Great Mosque, there was a tradition, namely the strains of gamelan or sekaten in the *Siti Inggil* Kasepuhan Palace area which is a sign that Muslims in Cirebon celebrate Eid. This sekaten gamelan is part of Sunan Gunung Jati's preaching in spreading Islam in Cirebon. In the past, when people wanted to see gamelan, they had to pay, but they paid for it by reciting the shahada. This phenomenon certainly gives the uniqueness and distinctiveness of the activities around the Great Mosque of Sang Cipta Rasa. The tradition which is still carried out continuously gives the meaning that it has a good rating. Preserving a tradition is also carried out to

maintain the uniqueness, distinctiveness and integrity of institutionalization of traditional culture from extinction (Mu'min, 2020). So that these traditions are then attached and become part of the identity of the Great Mosque of Sang Cipta Rasa Cirebon.

Cultural Spiritual Values

Basically, the function of the mosque has something in common, namely as a place of worship, including being used when carrying out Friday prayers. Friday prayer is a two-rekaat prayer on Friday in congregation, which is preceded by two sermons and is performed at midday. This worship is mandatory for Muslim men who are mature, physically and mentally healthy and living, while women are subject to sunnah law (Djumiko, D., Fauzan, S., & Jailani, 2020; Hasibuan, 2018). The researcher made observations during the Friday prayers. The observation results were obtained according to the Shari'a, in harmony and manners, the same as Friday prayers at other mosques, but had several traditions that distinguished the Friday prayers at the Sang Cipta Rasa Great Mosque and other mosques. In general, these traditions include:

1. During the Friday prayers, all the doors in the main mosque building are opened, on weekdays or after the Friday prayers, only 1 door is opened on the north side.
2. The muadzin greets the pilgrims he passes before going to the Adhan place. This gives the meaning of politeness and manners as a Muslim
3. About 30 minutes before the Friday prayers, one of the muezzins led the prayer together.
4. The takmir of the mosque provides information and invites them to send prayers for members of the congregation who are being tested for disaster or illness. This gives the meaning of caring and empathetic attitude towards fellow human beings.
5. There are 7 muezzins at the Sang Cipta Rasa Great Mosque, each of whom wears a green dress with a white turban on his head. This shows discipline, cleanliness and tidiness as a Muslim.
6. The call to prayer in the mosque is 2 times, the first call to prayer is 7 officers together and the second call to prayer is 1 officer before the sermon begins
7. The Friday sermon at the Grand Mosque of Sang Cipta Rasa is entirely in Arabic, when in other mosques it is usually Indonesian or the regional language.

Researchers on Friday 24 February 2023 at around 13.30 WIB or after Friday prayers, conducted an interview with Mr. SM, one of the mosque takmirs, about what is the difference between the Sang Cipta Rasa Great Mosque and mosques in general in Cirebon? The transcript of the interview is as follows:

“...Enggih, masjid niki benten, Jum’at teng meriki eng adzan ono pitu, niku ditunjuk saking kanoman, imam khotib kanoman, mengke Jum’at ngajenge saking kasepuhan. Khutbah teng meriki damel Bahasa arab, teng Cirebon namung meriki mawon, (..yes, this mosque is different, here for Friday prayers there are seven officers, and that is appointed from the Kanoman palace, the khotib priest is also appointed from the Kanoman palace who is also will alternate with the Kasepuhan palace, the sermon here is also different, namely using Arabic, in Cirebon except for the pesantren, only here the sermon is in Arabic..)”

Information was obtained from the submission of informants that there were seven call to prayer at the Sang Cipta Rasa Great Mosque whose officers were appointed by the palace, and this Arabic sermon was only available at the Sang Cipta Rasa Great Mosque because the others except the pesantren used Indonesian or regional languages. Of course this draws on the tradition of the seven call to prayer which is still being implemented without prejudice to the Shari'a and is under the supervision of the palace to preserve it. Then even though the location is a public mosque and not in a pesantren, this mosque still maintains the legacy of the saints who deliver sermons in Arabic.

Next, the researcher asked about what is still maintained and preserved its authenticity in the Great Mosque of Sang Cipta Rasa?

“...niku tempat wudhu, riyen sakderenge wonten tempat wudlu lintune, wudlune teng mriku, banyune asli saking sumur masane panembahan, makane niku wonten watu loro damel pijakan mboten digantos, ben keciren. niki kayu taseh asli, awet,.. jaman semonten, sendalu kaleh masjid, sami kaleh masjid demak, bentuke sami kubus, Panjang lebar luase sami kaleh ka’bah mekah, cuma inggile mawon seng benten. (...it was a place of ablution, before there was a place of ablution there, this was the place of early ablution, that's why there were two stones used as a footing, left and not changed as a marker. two mosques, the same as the Demak mosque in the shape of a cube, the length and width are the same as the Kaaba in Mecca, only the height is different..)

The Great Mosque of Sang Cipta Rasa has an ablution place that has existed since the panembahan period, which is pure water from the main well which never recedes, in contrast to the public ablution places on the other hand where the water is mixed with tap water. At the place of ablution, there are two stones left from the Panembahan period as a foothold which is a marker and has been maintained until now. The informant also said that the wood of the main building is still original, it's just that it is supported using iron so that its strength is maintained, the width of the main building of this mosque is almost the same as the Kaaba which is in Mecca, only the height is different. The preservation of this historic place is carried out by the mosque's management with the support of the palace and the Cirebon cultural service so that cultural and religious values can always go hand in hand, this opinion is in line with what was conveyed (Khoiruddin, 2016) that religion and culture are an inseparable unit in society appraisal assessment.



Figure 5. Place of Ablution Relics of the Penetration period

Furthermore, related to other religious activities at the Sang Cipta Rasa Great Mosque, some of which can be understood from the interview transcript as follows:

"...lentunipun Teng meriki wonten kegiatan keagamaan wonten ndalu minggu, ndalu senen, ndalu seloso, pengaosan Quran lan mazhab fiqih. Sholat Jum'at wonten mriki saking pundi pundi, katah, nopo maleh kliwon, Jum'at kliwon niku separuhe istri sampe mriko, lawang, riyen nggeh wonten kunjungan teng meriki saking mahasiswa ITB, saking Malaysia nggih wonten... (...there are other religious activities here if it's Sunday night, Monday night and Tuesday night, that is reciting the Al Quran and Madhab Fiqh, the visitors here are also crowded from

everywhere, especially if it's Friday night, the mothers can almost half of the mosque from the porch to the end door...".

From the interview data, the researcher also compared the results of interviews with visitors, that it was true that visitors to the Sang Cipta Rasa Great Mosque were not only from the mosque's surroundings, but some were from Mundu, Talun, Sumedang and even from other areas with the aim of looking for karomah by praying at the mosque. relics of guardians, or just visiting for religious tourism.

Mosque as a Manifestation of Religion and Culture

The Great Mosque of Sang Cipta Rasa by the people of Cirebon is not just a place of worship but also a means of gaining knowledge through weekly studies, in accordance with one of the functions of the mosque, namely as a means of Islamic education (Purwaningrum, 2021). Efforts made by the palace in maintaining cultural and religious values, namely by preserving the tradition of the seventh call to prayer, the *Sekaten* gamelan tradition which is part of Sunan Gunung Jati's preaching, which then reminds us of the da'wah struggle carried out by *Wali Songo* (Rosmalia, et al., 2017). The comfort of praying at the Great Mosque of Sang Cipta Rasa gives wisdom to always be grateful for the pleasures that God has given through the role of walisongo in spreading Islam as a religion that teaches peace on the Nusantara.

The researcher also conducted interviews with the congregation, the initials of Mr. D who came from Mundu District, Cirebon Regency regarding why he performed Friday prayers far away from Mundu, considering that Mundu sub-district is quite far from the Cirebon City area, *"...iya saya biasanya sebulan sekali kesini, untuk sholat Jum'at mencari berkah dimasjid peninggalan wali, mendengarkan khutbah Bahasa arab yang tidak ada dimasjid lainnya"*. On another occasion also interviewed visitors, on Fridays there are usually mothers who also attend Friday prayers, why do mothers attend Friday prayers, even though Friday prayers are shunah for women, *"...dudu ikune bae, tapi karomahe ora ono wali ora ana masjid kien"* from this statement conveys the meaning that he attended Friday prayers wanting to get the blessings of prayer at the mosque left by the guardian.

Furthermore, other information was obtained that the people of Cirebon through the At Taqwa Center have initiated religious tourism activities to visit historic mosques in Cirebon including the Sang Cipta Rasa Great Mosque, At Taqwa Great Mosque, Jagabayan Mosque, Pejlegrahan and Pakungwati Mosques. strengthening religious values and a spirit of

attachment to cultural values (Pemda Kota Cirebon, 2020). Of course, this initiative received a positive response from the local government of the city of Cirebon who was present at the grand launching of the tour of the ancient mosque of the city of Cirebon. What has been initiated is in line with the opinion that the involvement of citizens of other countries in religious and cultural activities will strengthen religious values and preserve cultural values (Kirana, 2019; Puspitasari, 2020). Then preserving culture is not just the interests and responsibilities of the government, but also the obligation of all levels of society in cultural sites (Ningsih et al., 2022; Pratama, 2021; Wijaya, 2023).

CONCLUSION

Sang Cipta Rasa Great Mosque is a historic place of worship for Muslims from a spiritual aspect of culture. Based on an analysis of the spiritual values of culture, it was found that the Great Mosque of Sang Cipta Rasa in the implementation of Friday prayers has sharia similarities but traditionally has several differences with other mosques in general, one of the most distinguishing is the seven call to prayer which is performed simultaneously by the muezzin and Arabic sermon. The implementation of Friday prayers gives the meaning that self-serving to Allah SWT is carried out by carrying out orders and avoiding His prohibitions, and as a Muslim one should reflect commendable attitudes such as being obedient, civilized, disciplined, caring for others, clean and tidy. The Great Mosque of Sang Cipta Rasa is part of the evidence of the history of Islamic da'wah which is inherent in the culture of the Kasepuhan palace in Cirebon. The preservation of spiritual culture is the responsibility of not only the government or interested parties, but is a shared responsibility as religious citizens.

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