

The Involvement of the Kingdom of Buleleng, Hinduism, and Islam: Observation of the Art and Ideology of the Architectural Gate of the Great Mosque of Jami' Singaraja

Keterlibatan Kerajaan Buleleng, Hindu, dan Islam: Peneropongan Seni dan Ideologi Arsitektur Gerbang Masjid Agung Jami' Singaraja

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Abstract

The study aims to reveal the intricate integration and collaboration process among the Kingdom of Buleleng, Hinduism and Islam, evident in the Great Mosque of Jami' Singaraja gate's design. The paper employs a logical and concise structure that includes common academic sections, ensuring clear and necessary information flow and causal connections between statements. The language is objective, value-neutral, and free from biased, emotional or ornamental language, keeping a formal register throughout. The research employs precise subject-specific vocabulary and adheres to grammatical correctness, conventional structure, clear and logical structure, and balanced assessment. The aim was achieved using three methods: first, the Aditya Wardana gate architectural method examined the aesthetic nuances and significance of the extrinsic layers connected to the construction of the gate under study; second, the semiotic method proposed by Riffaterre established the implied meanings of the physical form of the gate in question; and third, the ideological method was used to analyze the results of the first two methods to provide a more comprehensive interpretation of the explicit and implied meanings. This study concludes that the gate architecture of the Great Mosque of Jami' Singaraja contributes to the negotiation between environmental sensitivity and cultural beautification ethics. This can be observed through three findings: a) a symbol of social status that values responsible pluralism, the obligation to present joy, maintaining expressive values, and dissolving negative elements; b) a reminder of guidelines for social life, inner purity, and psychological wisdom; and c) an ideology of togetherness for the Muslim profile, which must pay attention to inclusive personality, mass mobilization for social care, and the reproduction of individual piety.

Keywords: *Buleleng Kingdom Involvement, Gate Architecture, Great Mosque of Jami' Singaraja, Hindu Involvement, Islamic Involvement*

Abstrak

Penelitian ini bertujuan untuk mengungkap proses integrasi dan kolaborasi yang rumit antara Kerajaan Buleleng, Hinduisme, dan Islam, yang terlihat dalam desain gerbang Masjid Agung Jami' Singaraja. Makalah ini menggunakan struktur logis dan ringkas yang mencakup bagian-bagian akademis umum, memastikan aliran informasi yang jelas dan perlu serta hubungan kausal antara pernyataan. Bahasanya objektif, netral nilai, dan bebas dari bahasa yang bias, emosional, atau ornamen, menjaga register formal secara menyeluruh. Penelitian ini menggunakan kosakata khusus subjek yang tepat dan mematuhi kebenaran tata bahasa, struktur konvensional, struktur yang jelas dan logis, dan penilaian yang seimbang. Tujuan tersebut dicapai dengan menggunakan

tiga metode: pertama, metode arsitektur gerbang Aditya Wardana meneliti nuansa estetika dan signifikansi lapisan ekstrinsik yang terkait dengan konstruksi gerbang yang diteliti; kedua, metode semiotik yang diusulkan oleh Riffaterre menetapkan makna tersirat dari bentuk fisik gerbang yang dimaksud; dan ketiga, metode ideologis digunakan untuk menganalisis hasil dari dua metode pertama untuk memberikan interpretasi yang lebih komprehensif tentang makna tersurat dan tersirat. Penelitian ini menyimpulkan bahwa arsitektur gapura Masjid Agung Jami' Singaraja memberikan kontribusi terhadap negosiasi antara kepekaan lingkungan dan etika memperindah budaya. Hal ini dapat diamati melalui tiga temuan: a) simbol status sosial yang menghargai pluralisme yang bertanggung jawab, kewajiban menghadirkan kegembiraan, memelihara nilai-nilai ekspresif, dan melarutkan unsur-unsur negatif; b) pengingat pedoman hidup bermasyarakat, kesucian batin, dan kearifan psikologis; dan c) ideologi kebersamaan bagi profil muslim, yang harus memperhatikan kepribadian inklusif, mobilisasi massa untuk kepedulian sosial, dan reproduksi kesalehan individu.

Kata kunci: Arsitektur Gapura, Keterlibatan Hindu, Keterlibatan Islam, Keterlibatan Kerajaan Buleleng, Masjid Agung Jami' Singaraja,

Introduction

The relationship between Muslims and the Hindu majority in Bali, which has existed since the 15th century, is a history with a tolerant nuance. According to research by Ramdhani, Busro and Wasik, the presence of Muslims in Bali can be traced back to three events: the visit of *Dalem Ketut Ngelesir* (1380-1460) with forty Muslim bodyguards to the vassal conference of the Majapahit kingdom in early 1380; the existence of Klungkung as the first Muslim settlement in Bali; and the intertwining of Hindu and Muslim social interactions; and the intertwining of Hindu and Muslim social interactions in four successive periods (empire, colonial, post-independence and recent) through religious activities such as *Megibung*, *Ngejot*, the birth of the Prophet Muhammad SAW, *Nyepi*, *Odalan*, *Takbiran* and *Eid al-Fitr* (Ramdhani et al., 2020). Other panelists from Nurush Shobah, I Made Pageh, and Ketut Sedana Arta firmly stated that the integration of Hindus and Muslims comes from the borrowing of Balinese Islamic identities such as *Subak Bali-Islam*, the borrowing of Balinese cultural identities, and *ngejot*, all three of which contain economic and social interests from both parties (. et al., 2019). The geographical discourse expressed by Endy Agustian, Rini Rachmawati, R. Rijanta, and Agus Joko Pitoyo also revealed that multi-ethnic settlements such as the Islamic village of "Kepaon" in Denpasar, which is based on Islamic values, have succeeded in contributing to the economic, physical aspects of settlements, basic values of life, and social culture, so that harmonious-tolerant relations with the Hindu majority cannot be strengthened (Agustian et al., 2020). These arguments not only strengthen the appearance of a tolerant landscape of harmony between Hindus and Muslims in Bali that has existed for a long time, but also capital for appreciation that has historical value to strengthen a sense of shared pride, such as heritage carvings, architecture, sculpture, literature, and so on. The architecture of certain buildings as a symbol of religious diversity, which is based exclusively on monism or a single faith, makes it possible to become a bridge for religious harmony. The fundamental view that examines the relationship between Hinduism and Islam in Bali is its designation as the Island of the Gods, which is interpreted not only in terms of the tourist aspect, but also in terms of the deliberate display and preservation of religious nuances (Murtadho, 2015).

The Great Mosque of Jami' Singaraja (Masjid Agung Jami' Singaraja) is a historical heritage that reveals the "friendly struggle" between Muslims and Hindus in Bali. Singaraja, as a town in Buleleng district, which is the geographical space for the mosque, also has a history of a Hindu-dominated kingdom, which at the time treated the Muslim minority as equal citizens in the eyes of

politics and law. The intertwined history of the city of Singaraja, which remains a cultural and tourist attraction recognized by both Muslims and Hindus, is also reflected in the research of I Kadek Arya Budi Laksana and Ni G., which analyses the "four A's" such as attractions, accessibility, amenities and institutions (Laksana & Kardinal, n.d.). Rizky Annisa's research also reveals the chronology of Islam's entry into Buleleng, based on the presence of three Muslims who introduced elephants in 1587, which eventually led to the development of this religion, which gave birth to historical relics such as the Great Jami' Singaraja Mosque, the handwritten Koran of a nobleman named Gusti Ketut Jelantik Celagi, the Safinatussalam Mosque and the grave of a preacher named Sheikh Abdul Qadir Muhammad or known as The Kwan Lie (Annisa, 2020). The Islamic community in Singaraja, which was dominated by Bugis immigrants, witnessed the existence of the architecture of the Great Jami' Singaraja Mosque, which has a combination of Balinese, Chinese and Arabic architecture, which cannot be separated from the active role of the King of Buleleng named A.A. Ngurah Ketut Jelantik Polong (son of A.A. Panji Sakti, King of Buleleng I), who was a Hindu. The construction of this mosque (1846 AD) during the time of A.A. Ngurah Ketut Jelantik Polong was characterized by a high tolerance attitude with his donation of a green carved wooden door at the mosque gate. His status and identity as a Hindu led A.A. Ngurah Ketut Jelantik Polong to hand over the design, implementation and management of this mosque to his Muslim brother named A.A. Ngurah Ketut Jelantik Tjelagie and Abdullah Maskati. Another historical value that cannot be denied by the author's subjectivity is that this mosque still houses the Al-Quran handwritten by A.A. Ngurah Ketut Jelantik Tjelagie (Murtadho, 2015).

Figure I. Gate of the Great Jami' Singaraja Mosque



Art and ideology form a unity that cannot be separated, because they both seem to reflect each other and can arouse the consciousness of the viewer or observer. Art as a sense of devotion (which allows it to develop into a commercial commodity) (Suwidiarta, 2017) is related to ideology, which is interpreted as a set of ideas proposed by a certain dominant class of society to all members of society (Muttuqin, 1970). Art can also be understood as a work that realizes a certain ideology (Maulana, 2015). In the context of pedagogy, art appears as a medium of ideology, which is born from the victory of domination after a battle of discourse and thought in its native society (Ambarwangi, 2013).

The design of places of worship, like The Great Mosque of Jami' Singaraja, serves not only as a representation of harmony between Hindus and Muslims, but also showcases an aesthetic nuance that exceeds any existing guidance or wisdom. This is evident through the inclusion of an intricately crafted gate, which embodies Balinese, Chinese and Arabic cultures, and is expected to become a symbol of religious unity at the Great Jami' Singaraja Mosque in Bali. Patricia Blessing stated that the gate is a cultural artifact (Blessing, 2020; Yassin & Utaberta, 2012) capable of documenting the historical context of its era.

This research is specifically interested in interpreting the arch architecture of The Great Mosque of Jami' Singaraja as a cultural and historical heritage of Islam, Hinduism and the Kingdom of Buleleng, which were in substantial dialogue with each other. The Great Mosque of Jami' Singaraja as a place of worship for Muslims plays an important role in the context of this research because it not only considers its existence among the majority of Hindus, but its existence in the middle of cities and densely populated settlements as a signal of the increasing number of Muslim populations; and the continuation of horizontal social mobilization adjacent to the Buleleng market, so that it functions as an infrastructure that stimulates productivity and economic significance for Muslims living in the mosque area. The role of the Hindus in this research is not only to explain how generous they are subjectively in sharing their political influence to control the social landscape in their environment, but also to see the extent to which they recognise the intervention of Balinese cultural nuances attached to the gate. mosque indirectly. The inclusion of the Buleleng Kingdom in the context of this research aims to uncover the extent of the Kingdom's institutional appreciation through the degree of subjectivity of protection for the people living in its territory.

Methods

The research on the gate of the Great Jami' Singaraja Mosque is classified as a library research. The analysis in this study uses qualitative methods.

This research focuses on the architecture of the gate of the Great Jami' Singaraja Mosque, which is a blend of Hindu, Islamic and Buleleng Kingdom styles, using the methods of gate architecture, semiotics and ideology. These three methods are used to explore the depth of historical, artistic and religious meaning reflected in the gate of the Great Jami' Singaraja Mosque. The application of the first method, the gate architecture method, aims to explore the aesthetic nuances and meanings of the extrinsic layers physically attached to the gate construction of the mosque under study. The use of the second method is aimed at feeling the inner layers to find out the implied meaning of each physical form of the gate in question. The analysis using this second method involves a correlative view with historical-scientific disciplines in order to facilitate objective assessments of the possibilities of cooperation and the spiritual atmosphere regarding the existence of Hinduism, Islam and the Kingdom of Buleleng as reflected in the Great Jami' Singaraja Mosque. The third method is used to bring together the results of the analysis of the first

and second methods and then to interpret the explicit and implicit meanings of the gate of the Great Jami' Singaraja Mosque.

Semiotics Techniques

Riffaterre's semiotic theory requires four fundamental stages: indirectness of expression, heuristic and hermeneutic reading, matrix or keywords, and hypogram or intertext. Indirectness of expression arises from the displacement, distortion, or creation of meaning. The term "displacement of meaning" refers to the use of figurative language, both connotative and denotative, to create an indirect expression. In contrast, "distortion of meaning" refers to deviations from the normative message, often due to nuances of ambiguity, contradiction, or nonsense. The construction of meaning in question is an aesthetic convention represented by a visual form that holds no architectural significance, but is rather significant in the gate's context (Al Fikry et al., 2019; Riffaterre, 1978).

Riffaterre's semiotic theory requires the steps of Heuristic and Hermeneutic Reading as key steps of analysis, both employed as analytical steps in this research. Heuristic reading is based on language conventions and systems, taking into account the position of language as a primary semiotic system. The gate demand linear interpretation using normative language. Heuristic reading serves to disambiguate the linguistic meaning and visual representation of artistic and historical works like the gate of The Great Mosque of Jami' Singaraja. Hermeneutic reading requires rereading from beginning to end with interpretation. According to Riffaterre, a hermeneutic reading of gate art can provide meaning based on the conventions of gate art and culture when contextualized appropriately.

To analyze the nuances of art and ideology inherent in the gate, the object must be concretized by seeking out the matrix that exists within its physical and metaphysical components. Matrix has become an essential term in the interpretation of literary and artistic works. It is like a gate that has been made of concrete (Riffaterre, 1978). The words are connected to each other, forming the center of the gate. It is easier to make the gate more concrete by identifying keywords in all its parts. The matrix is not explicitly mentioned in the text but is manifested through a figurative model. This model will shape the types and progressions that will emerge in the subject of study, such as the entrance of the Great Jami' Singaraja Mosque. The model pertains to a poetic or aesthetic nature and can be utilized to stimulate artistic expression at the entrance.

The steps of Hypograms analysis, according to Riffaterre, should be conveyed for optimal hermeneutic reading. Riffaterre defines hypogram as the text that serves as the background for a work of literature or art (Riffaterre, 1978). This definition has been further elaborated by his assertion that text includes not only written works, but also oral stories, social norms, customs, and even the world at large (Riffaterre, 1978).

Ideology

Teun Adrianus Van Dijk describes the steps of ideology analysis as a way of dissecting the fundamental convictions held by a group and its members. Positive ideologies function to validate and encourage opposition and resistance to domination and social inequality. Although negative ideologies tend to predominate, there exist minor ones, such as certain religious sects or far-right extremists. A broader and more adaptable approach to ideas can be analyzed through applying the general theory of ideology. General ideas about power that do not necessarily imply negative evaluations can be utilized as long as the abuse or domination of power can be studied critically. "Ideology as the foundation of social practices" has been comprehended as a set of ideas belonging to social groups and movement ideologies. This perspective suggests that ideology offers a way to understand the world from a particular group's perspective and forms the basis of that group's social practices. Ideology emerged from conflicts and struggles between groups. "The role of discourse" enables group members to express ideologically based opinions. Ideology exerts an

impact on language and discourse, which in turn affects how ideology is acquired, studied, and transformed. "A Multidisciplinary Framework: Discourse, Cognition, and Society" offer a promising approach for studying ideology. This approach prioritizes objectivity and logical structure in the presentation of information, while incorporating conventional academic sections and adhering to formal language and grammatical correctness. Discourse involves the deployment of language, written and spoken text, as well as verbal communication. Cognition, as a mental aspect of ideology, comprises of two components: a) its nature, referring to ideas and beliefs, b) its relation to opinions and knowledge. The wider society, viewed through the lens of ideology, is composed of social, political, cultural, and historical factors that are rooted in group dynamics, specifically their function in reproducing or resisting domination.

Results and Discussion

Mosque gate architecture as a symbol of the social status of its inhabitants

The gate's base is predominantly yellow, symbolising joyfulness, expressiveness, and wisdom, extending up to the top wall (Balinese: *penyengker*). Black striped screens with tile patterns denote power, mystery and formality, conveying the message of responsible diversity. The mosque at Jalan Imam Bonjol 65, covering an administrative area of 1980 m² (Salehudin, 2018), is symbolically linked to the colour yellow which signifies diversity (Wardana, 2008). The mosque was built in response to the rise in the Muslim population, leading to a letter being sent to King Anak Agung Ngurah Ketut Jelantik Polong of Buleleng requesting land for its construction. Subsequently, a plot of land was granted to the Muslim community. The establishment of a mosque, as requested by courageous individuals in a letter, is a manifestation of joy in the colour of yellow, exemplifying Islam's involvement. Additionally, the Buleleng Kingdom's decision to grant the request reflects a policy of yellow's pluralistic tolerance, making it a symbolic representation of diversity and inclusivity. The rectangular tile pattern is depicted as an image of honesty and stability (Delfi et al., 2020) through the presence of black-striped partitions (Derefeldt et al., 2004) representing legal, social, and religious norms. The yellow walls with black lines express an honest personality and promote stable wisdom in the dynamics of pluralism with responsible power limits.

The undag ladder in Balinese culture represents a unique intersection between Hindu and Islamic beliefs. Its three rungs, which follow both an ascending and descending pattern, are symbolic of a cycle of life that is mutually necessary. The three key aspects to comprehend Hindu participation in the walls (*pengengker*) of the gate involve the presence of the primary gods Brahma (birth), Vishnu (life), and Shiva (death) (Ngurah Yoga Narendra Putra et al., 2022), which depicts the succession of "an existence" (Ayu & Utami, 2017). The presence of a pattern of three steps on the gate wall (*pengengker*) with an ascending and descending design symbolises Islam's inseparable categories of duty (Islam), value (*Imān*), and virtue (*Ihsān*). This is an objective assessment without subjective evaluation (Moad, 2007). The three steps in the upper and lower corners of the gate wall indicate the start and end of human existence. It utilises a concise, logical, and comprehensible style with clear, objective, and value-neutral language. Conventional academic structure and formal register are followed with precise word choices in British English. The black lines forming a pattern of yellow steps at the top and bottom corners of the wall hold the significance of the "Mystery of Formal Power". It comprises three principles, namely the obligation to bring joy, maintaining expressive values, and merging negative elements for the sake of wisdom and virtue.

Multi-Background Reminder Medium Semiotics

The ornamental green door featuring Balinese cultural symbols in brown, white, and black serves as a medium for multi-cultural reminiscence, which highlights social values. In a similar manner, the entrance of The Great Mosque of Jami' Singaraja symbolises history through indirect expressions. The green hue, which connotes "natural," "calm," and "harmony," harmonizes with the background of Raja Anak Agung Ngurah Jelantik Polong. He is the sixth in line from Ki Barak Panji Sakti, who donated the land in 1830 AD, and oversaw the completion of the Jami' Mosque in 1850 AD. The construction was necessary in Muslim communities as the earlier mosque, known as the Ancient or Sacred Mosque, could not meet the demands of Islamic worship practices (Riyanto et al., 1970). The renaming of the mosque to the Great Jami' Singaraja Mosque, honoring the Buleleng Kingdom's involvement and the installation of one of the Kori gates from the *Puri* work at the mosque's entrance (Annisa, 2020), serves as a symbol of the harmony between the kingdom's elements and the people, as well as the cultural and religious diversity of society. The intertwining of color and history conveys a message of tolerance that is only amplified by these actions.

The wooden ornaments adorning the gate serve to enhance its aesthetic qualities through their form, harmonious design, and intricately carved details. Additionally, they hold significance for certain Islamic and Hindu-Balinese cultural communities, with heuristic and hermeneutic interpretations relating to norms, literature, and mythology (Utami, 2021). The gate of The Great Mosque of Jami' Singaraja is adorned with *Pepatran*, a type of Balinese ornament consisting of repeated or evolved floral patterns, and is identified by *Patra Sari*. Depictions of flora, with circular vine stems and flower essences (Utami, 2021), have been perceived as embodying the *Tri Hita Karana* philosophy. This philosophy concerns the relationship between *pawongan* (dwellers), *palemahan* (dwellers and their environment) and *parahyangan* (human relationship with God) (Nediari, 2014) as seen from a hermeneutic perspective.

The incorporation of social elements in the *Patra Sari* ornaments, which are built on the monotheistic philosophy with the influence of Hinduism as a religious institution, is strengthened by the use of colour names consistently linked to indigenous Balinese terms like *nasak*, referring to the colour of brown (illustrated as '*tan*') on the door ornaments, interpreted as embodying experience and wisdom (Karja, 2021). The significance of knowledge and experience is depicted in the door ornamentation of The Great Mosque of Jami' Singaraja, which is coated in black, representing sorrow and somber existence (Mekarini, 2021). This layer is then complemented by white, symbolising purity, reinforcing the Islamic commitment. Experience and wisdom, imbued with a balance of emotions and spiritual purity, have connections to Hindu beliefs regarding the cardinal directions. The white colour symbolises the east direction and the worship of the god Iswara. Meanwhile, the black colour represents the north direction and the worship of the god Vishnu (Mekarini, 2021), which serves as the foundation of Balinese cultural mythology. Additionally, this philosophy promotes the idea of mastery and control. A thorough examination of the artistic integration of the *Patra Sari* ornament affixed to the gate of Great Mosque of Jami' Singaraja, in black and white, reveals a philosophy of life for both society and one's belief in God with responsible maturity.

The tile roof has both decorative and constructive value and is a reminder of the concept of divinity. The six cupola carvings are understood as '*arkān al-Īmān*' (belief in Allah SWT). In both Islam and Hinduism, fundamental aspects such as the books, Prophets and Messengers, Angels, the Day of Judgment, and *Qadā'* and *Qadar*, and *Bhagawad Gita XIII, 8* (*janma, mrtyu, jam, vyadhi, dukkha, and sin*) are considered transcendental values that need to be upheld regardless of space and time. It is important to note that these aspects are not just mere carvings, but hold significant meaning. The six cupola carvings, which symbolize the transcendental-ideological teachings of Islam and Hinduism, cannot be separated from the architectural style of the gate and the integrity of the mosque. This resemblance to Balinese cultural architecture suggests that

Balinese architectural culture is well-suited to facilitate inter-religious dialogue (Made et al., 2023).

The gate of the Great Jami' Singaraja Mosque, which has a carved dome at the end of the roof tiles, which is vernacular architecture with decorative value, symbolizes the involvement of the Hindu kingdom and Islamic normativity at the same time. The architectural roof tiles of the gate are in the shape of a triangular prism (in response to the demands of the local climate and tropical weather) (Jayanti, 2002) with six dome carvings (Jayanti, 2002) that provide decorative value and also demonstrate the creation of meaning in a semiotic context. The aesthetic transformation of the six dome carvings on the edge of the roof tiles (*Nok Ujung Genteng*) with the *Patra Flora motif*, which is not only used to follow the shape of the floor plan (Jayanti, 2002), is possible because of the convention to preserve the history of the six kings of the Buleleng Kingdom, which originated from the sovereign Panji Sakti dynasty before being controlled and becoming part of the Karangasem Kingdom (Putra, 2022). The number of *Nok Ujung Genteng* or *Acroterie Nok* on the top edge of the roof tile is also considered by some Muslims to be a pillar of faith (*Arkān al-Īmān*), as the word "gapura" in Indonesian (gate) refers to the word "*ghafūr*" in Arabic, which means The Most Forgiving God. The beauty of the carvings on the edges of the roof tiles, implies the presence of the leaders of the Buleleng kingdom (who came from the Panji Sakti dynasty and had not been conquered by the Karangasem kingdom) and the normativity of the pillars of faith for Muslims in the gate medium are a unified reminder of the mixing of religious beliefs and leadership that "greet each other" with the aesthetic spirit of the *Patra flora*, which always spreads goodness to humans by its dominant function of providing oxygen for breathing.

Ideology of Community Togetherness and Social Concern

The ideology of community togetherness and social concern is reflected in the existence of the mosque gate, which is based on the involvement of the kingdom. The ideology of community togetherness and social concern is reflected in the existence of the mosque gate, which is based on the involvement of the kingdom. This also demonstrates the inclusive personality of local Muslims. Balinese cultural architectural accommodation, which incorporates Arabic and Islamic styles not solely attached to the mosque and its gates, is a form of tolerance for surrounding Muslims. This text is in line with the view that ideology forms the basis of social practices (Aytac & Rossi, 2023; Westphal, 2023). Local Muslims have the authority to spread their beliefs through buildings that are legitimized by the social and cultural practices of Balinese architecture. The geographical influence of the sea also shapes the inclusive personality (Said, 2022) of surrounding Muslims, who negotiate the symbols of their normativity with those of even Hindus.

The Singaraja Jami' Grand Mosque is named after its location and displays a multidisciplinary approach; Discourse, Cognition, and Society. The Indonesian word '*agung*', meaning 'big', has a parallel meaning to the loan word '*Jami*' (from Arabic to Indonesian), which also means 'big' for Indonesian people. Cognition is a mental process that enables individuals to acquire knowledge and understanding of their surroundings. The Great Jami' Singaraja Mosque is an Islamic center that can serve as a platform for mobilizing and consolidating the masses to undertake social welfare activities. The mosque management provides free lunch and coffee service to strengthen the multicultural appearance of the gate building. This social awareness action is evidence of the mosque's commitment to inclusivity. The word 'mosque', which is adjacent to the word '*Jami*' as the third word in Arabic, can be seen as a relationship between opinion and knowledge. The existence of a group ideology implies that worship activities are interpreted as the reproduction of individual piety. However, the dogmatic repetition of the substance of the word 'mosque' and the word '*Jami*' cannot be interpreted as a societal opinion that emphasizes 'individual piety' alone. Instead, it is the knowledge that is simultaneously reproduced

and preserved by the consensus of the predecessor society where this mosque was founded in its early decades.

Discussion

Aditya Wardana stated that the gate highlights its aesthetic appeal and longevity without any embellishments. This viewpoint is based on its form composition, encompassing material texture, colour, proportion, and scale. Wardana noted that the gate's design reflects the identity of the internal building (Wardana, 2008), serving multiple functions such as: a) serving as a territorial boundary between regions and environments, b) indicating social status for its inhabitants, and c) providing a space for community gatherings before activities take place. e) As a security post in an environmental area where there is a *poskamling*, f) as a site to commemorate or celebrate significant holidays, g) as a monument to honour a person or hero, h) as a marker of the passing of an important person or hero, and i) Gates serve as indicators of important events taking place in various areas, such as recitations, weddings, circumcisions, and thanksgivings (for temporary or permanent gates). Additionally, gates may also function as mediums for advertising a product if a particular product is a sponsor in the gate's construction. Wardana stated that the coloring of the gate represents subjective, ideological and dogmatic identities and characteristics. He divided colours into three categories: primary, secondary and tertiary. The primary colors are red, yellow and blue. The secondary colors are orange, violet and green. The tertiary colors are a mixture of primary and secondary colors such as indigo or pink. The choice of color for a door effects the meaning, impression and nuance of each color, which ultimately determines the impression and atmosphere of a door. The impression and beauty of the gate are only revealed when it is painted and decorated.

Closing

1. Conclusion

This research concludes that the gate architecture of the Great Jami' Singaraja Mosque has succeeded in portraying an ethic of environmental sensitivity and an ethic of cultural beautification that is negotiated from social status, multi-backgrounds and social concern. Findings that emerge from social status symbols for their residents include responsible pluralism, the principle of the obligation to present joy, the principle of maintaining expressive values, and the principle of dissolving negative elements for the sake of wisdom and virtue. Other findings that emerge from this conclusion also point to the gate as a medium of reminder in living in society, the experience of inner purity, and wisdom in compromising the narrative of mastery and psychological control of each individual. Another strengthening finding is the ideology of togetherness which includes the ideology of local Muslims to have an inclusive personality, mass mobilization for social care actions, and the reproduction of individual piety.

This research contributes to the study of the intermingling of Islam, the Kingdom of Buleleng, Hinduism and Balinese culture in the context of a pluralistic paradigm of localistic religious moderation. This contribution is strengthened by the interdisciplinary paradigm applied where the architectural perspective is aimed at observing symbols of social status, the semiotic perspective is used to observe multi-background reminder media, and the ideological perspective is applied to express community togetherness and social concern.

2. Recommendation

This research has limitations in the diachronic perspective in the scientific discipline of history. The development of Hindu traditions and the economic development of the surrounding community need to be involved in completing further studies related to the architectural contextualization of the unified building of the Singaraja Jami' Grand Mosque.

Local, national and global ideologies and organizations need to be placed as separate variables in observing the formation of awareness of religious moderation among all mosque stakeholders in further research. Political finance is also a factor that is no less important in observing the sensitivity of all stakeholders in preserving the unification of the physical building of this mosque.

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