



MENARA KUDUS MOSQUE AS A MANIFESTATION OF ISLAMIC CHARACTER IN JAVA

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Abstract

Overtime, the concept of moderate Islam in Indonesia has often been questioned and challenged on its direction and objectives. In the midst of this situation, it is necessary to explore the meaning of moderate Islam. one of the steps to extract meaning is carried out through the revitalization of Walisongo's teaching. The spread of Islam in Indonesia cannot be separated from the name of Walisongo. Through their contribution, the face of moderate Indonesian Islam is shown. Walisongo has inherited various kinds of legacy, both in the form of physical and non physical relics which contain wisdom values. Menara Kudus Mosque is one of the many physical remains inherited by Walisong whose existence became a symbol of the character of islam at that time. This study uses library research that aims to explore the meaning behind the construction concept of the Menara Kudus Mosque. The data in this study were obtained through literature and books about the Menara Kudus mosque which are analyzed using Wilhelm Cristian Ludwig Dilthey's hermeneutic theory. The result of this study reveal that the construction concept of Menara Kudus Mosque is based on harmonization efforts made by Sunan Kudus through acculturation of Islamic, Hindu, Javanese, Chinese, and Jewish culture.

Key words: *Moderate, Mosque, Menara*

INTRODUCTION

Indonesia is a country rich in ethnic, cultural and religious diversity. This diversity is a characteristic of this nation which is recorded in the symbol of Bhineka Tunggal Ika. With this diversity, it is also possible for Indonesia to be used as a center for countries in the world in terms of managing this diversity into a peaceful life. The wars that take place in the Islamic world, especially in Middle Eastern countries, are not at all visible in a country that has the largest Muslim community in the world. This has made the attention of the world community focused on the diversity of Islam in Indonesia.

Islam that was born in Indonesia has its own uniqueness. Muslims in Indonesia, in the course of its history, are accustomed to living side by side with different cultures, with various tribes and different languages. This intimacy is the manifestation of Islam as *rahmatal lil 'alamin*. So that the values of brotherhood,

peace, and togetherness become a strong character for the Indonesian people in general (Yusuf, 2015). This is closely related to the long history of Islamization in the archipelago. These uniquenesses ultimately shape the religious character of Islam in Indonesia, which is different from Islam in the Middle East. Islam in Indonesia tends to be open, friendly, inclusive and has the potential to contribute to national issues. So that Islam was born in Indonesia able to coexist peacefully with diverse cultures and religions (Qomar, 2015).

However, recently, the diversity of Muslims in Indonesia who have friendly, tolerant and peace-loving characters is facing challenges. Violent acts on behalf of Muslims that are contrary to the identity and character of Indonesian Muslims are increasingly widespread. Terrorism, attacks on people of other religions, and failure to respect local traditions and wisdom are increasingly emerging.

In 2018, in Lumajang, three temple statues in the Senduro area were damaged by a group of unknown persons. This case had made *Wakapolri*, Komjen Syafrudin, visit the field directly (Rochmanudin, 2018). In addition, the intolerant movement also targets *tradisi sedekah laut*. This case is in the form of an act of destroying the location of *tradisi sedekah laut* on the Baru beach of Bantul in 2018 (Pertana, 2018). *Tradisi sedekah laut* which is the embodiment of Islamic wisdom towards local traditions is disrupted by the intolerant movement of unscrupulous Muslims.

According to Imparsial, an NGO engaged in monitoring and investigating human rights violations, there were 31 cases of intolerance that occurred from November 2018 to November 2019. The majority of these cases were religious prohibitions. Three of these cases were the destruction of houses of worship and two cases of banning certain ethnic cultures (Alfons, 2019). From these data, it is important for Muslims in Indonesia to reopen the process of Islamization in the archipelago which is full of messages of peace, tolerance and mutual respect. The Islamic teachings brought by the saints are not violent teachings. This can be observed and learned from the history of the spread of Islam in the archipelago. One of the ways to do this is to re-examine the meaning revealed in the Menara Kudus mosque.

This paper will describe the meaning contained in the historical and cultural product in the form of the Menara Kudus mosque. Especially in relation to the history of the Islamization process in Java. Sunan Kudus as a figure who spread Islam through his artistic touch in the form of the Menara Kudus mosque became interesting to study through Wilhelm Dilthey's hermeneutic approach. The historical context of people with diverse religions at that time would give their

own da'wah color which was manifested in the form of the Menara Kudus mosque.

METHOD

This type of research is library research. The approach used in this research is Dilthey's methodological hermeneutic approach (Hardiman, 2015). This approach is used to understand a product of human culture that lived in the 16th century, namely the Menara Kudus mosque. The data of this study were obtained from literature and books about the Menara Kudus mosque (Salam, 1977) and the history of Islam in Java in the 16th century such as the book of Denys Lombard entitled *Nusa Jawa: Silang Budaya 2 (Jaringan Asia)* (Lombard, 2005), H.J De Graaf and TH. Pigeaud entitled *Kerajaan-kerajaan Islam di Jawa: Peralihan dari Majapahit ke Mataram* (Graaf & Pigeaud, 185 C.E.), and Agus Sunyoto entitled *Atlas Walisongo* (Sunyoto, 2017), and another research on both. The data were then analyzed using a methodological hermeneutic approach in the form of the verstehen method. Researchers seem to occupy the context of Sunan Kudus's life and re-experience (nacherleben) what happened in the past.

RESULT AND DISCUSSION

1. Hermeneutic of Wilhelm Dilthey

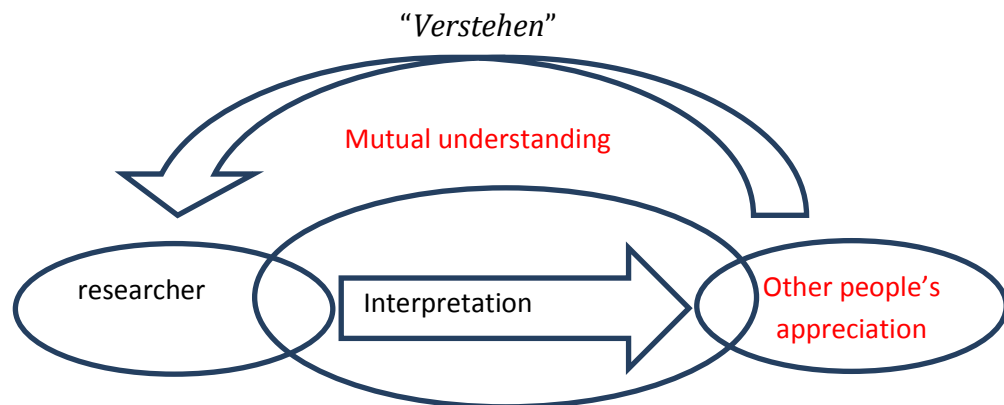
His full name is Wilhelm Christian Ludwig Dilthey. He was born in the town of Biebrich on the banks of the river Rhain on November 19, 1833 (Bulhof, 1980). His family has a devout Protestant background. Even his father was a pastor at the Reformed church in Nassau. So his father encouraged him to study theology at the University of Heidelberg and graduated in 1856. However, he also studied philosophy simultaneously in Berlin and earned his doctorate in 1864 with his dissertation on Schleiermacher (Hardiman, 2015).

Wilhelm Dilthey, as one of the figures in the history of the development of hermeneutics has a significant contribution. Dilthey's hermeneutics was heavily influenced by Schleiermacher. This can be seen from the view that in order to understand the text, the reader must place the text in the context of the author's life. According to Dilthey, the context of the author's life consists of society, culture and history (Hardiman, 2015).

His efforts began by building a philosophical basis for the methodology of social-humanity sciences (Geisteswissenschaften) (Schmidt, 2010). He distinguished between the social sciences of humanity and the natural sciences

(naturwissenschaften). According to him, natural science uses the *erklaren* method (explaining) what is visible and human social science uses the *verstehen* method (understanding) the meaning behind what is visible (Poespoprodjo, n.d.). The imagery used by F. Budi Hardiman is physiology and psychology (Hardiman, 2015). This distinction is Dilthey's critique of positivism, which views humans from the outward and material side only. Is it possible, then, to understand what is not seen correctly? According to Dilthey, perhaps, because one can capture the inner life of another.

There are two things to understand the appreciation of other people's inner life. First, the same context. One must occupy and settle in the socio-historical context of the person whose life appreciation will be understood. So it is possible to enter into the socio-historical world and occupy the same perspective, way of thinking and way of life with that person. Second, re-experiencing. This process of re-experiencing is unlike Schleiermacher's concept of empathy. According to Dilthey, a person will not be able to experience or relive what is experienced by others by positioning oneself as another person, introspection or transposition, but through interpretation (*nacherleben*) (Palmer, 1969). Dilthey's attempt to enter the socio-historical world of others is what is known as understanding (*verstehen*).



In Dilthey's view, text is not only limited to text written in documents, letters, and other writings. Texts are broadly interpreted as symbolic structures that contain meaning (Hardiman, 2015). So that in a social reality that is used as the object of social-humanitarian research, humans are also producers of comprehensible texts (Hardiman, 2015).

There are three main concepts in understanding Dilthey's hermeneutics. First, the *Erlebnis* concept. This word comes from the word *erleben* which has the equivalent in English to experience (to experience). Dilthey's experience in this term is not experience in general, he specializes this word as a meaningful experience (lived experience). In Indonesian this word is more accurately matched

with "appreciation" (Palmer, 1969). According to Dilthey, appreciation is directly related to life. The word "Erleben" which means to live comes from the word "leben" which means life with the suffix "er" (Palmer, 1969). So that human appreciation exists when there is no separation between object and subject. For example, appreciation of prayer is when a person is solemn in it, when he examines and observes the prayer, he is no longer doing appreciation (Hardiman, 2015).

Second, Ausdruck. In Indonesian, the correct equivalent to explain the meaning of ausdruck is "expression" or "objectification". In the context of Dilthey's hermeneutics, this concept is intended to explain social reality as an expression or objectification of human beings in the form of cultural products. And the result is an "objective spirit" influenced by Hegel's thinking (Palmer, 1969). These results or cultural products are the objects of study in the social sciences of humanity (Geisteswissenschaften). In it there are three groups of expressions of life, namely ideas, actions, and expressions of appreciation (Hardiman, 2015). In this context, the text becomes something broad and not limited to what is written in a piece of writing. So that the Menara Kudus mosque, for example, is included in the third category, as an expression of the appreciation of the life of the owner of the cultural text (which is the Menara Kudus mosque).

The third concept is verstehen. Verstehen is a method of human social sciences that is used to approach the "inner side" (appreciation) of humans. The opposite of verstehen is erklaren which is used as a method to see things that are outside (Hardiman, 2015). This concept of verstehen is manifested in two ways as explained by occupying the same context and experiencing again (nacherleben). So that verstehen in this case becomes a bridge between cultural products (ausdruck) and the appreciation of others (erlebnis).

2. *Socio Religious Background of Kudus in 16 th Century*

The old Indonesian cities in Djoko Suryo's classification are divided into two types, inland cities or agrarian cities and maritime or trade cities. Prior to the emergence of Islam as an influential power in Java, maritime cities based on trade were represented by the Buddhist kingdom of Srivijaya and an agrarian-based inland city represented by the Hindu-Buddhist kingdom of Majapahit. north coast of Java. This maritime royal city relies on trade aspects in world commercial traffic (Suryo, 2009).

In the 16th century, the northern coast of Java entered an important stage in the history of the archipelago's commercial network. The fall of Majapahit and

the rise of Demak as a new power gave rise to cosmopolitanism on the north coast of Java centered around the strait that separated Mount Muria and the land of Java. That's where the economic cycle, the center of power and the development of Islam took place (Lombard, 2005). Around this Demak area, the cities of Jepara, Pati and Kudus became important areas (Suryo, 2009). In addition, Kudus is also the center of Islamic religion. Especially after Sunan Kudus chose to move from Demak to Kudus.

Kudus is an area directly adjacent to the center of Islamic power in the 16th century, namely the Demak Sultanate. To reveal how the condition of the Kudus community is certainly not easy. This is recognized by the historian Solichin Salam and also the researcher Ma'mun Mu'min. Solichin Salam in his book entitled *Kudus Purbakala dalam Perjuangan Islam* wrote that: Neither descriptions nor essays about the history of the city of Kudus, nor about the history of Sunan Kudus are very few (Salam, 1977). Likewise, Ma'mun Mu'min in his article entitled "Living Inclusive Hadith in the Perspective of Kyai Telingsing, Sheikh Ja'far Shodiq and Raden Umar Sa'id in Kudus" wrote that: until now no one knows for sure when the beginning of the Kudus area opened, where it started, and by whom, what is now only an estimate based on several historical arguments (Mu'min, 2016). However, community construction is needed to be able to read the social context that occurred at that time. One way that can be done is by reading the socio-religious portrait of the Javanese people in general so that the socio-religious portrait of the Kudus people can be more or less reflected. In the Kudus area itself, the 15th century was the point of arrival of Islam as evidenced by the existence of a merchant and Islamic preacher named Kyai Telingsing (The Ling Shing). At the beginning of the 16th century, Kyai Telingsing came to Kudus which was then known as Tajug (Said, 2012).

Before Islam came in the 16th century, the Kudus people still held the old beliefs. Based on Mu'min's analysis of research data conducted by Djoko Suryo and Tim stated that the beliefs of the Kudus community before Islam came were Hindu and Buddhist. Evidence of the existence of Hindus in the Kudus community before the 16th century is shown from the existence of relics such as the 4th century stone slabs (Demangan Village). After several centuries of Hindu belief growing in Kudus, the 8th century Buddhism developed in the midst of Kudus society with evidence of relics such as the Menawan Classic Site (Charming Village). Due to the condition of the multicultural society, Kyai Telingsing does not approach *da'wah* through *an-sich* text but through taking the essence of Islamic religious texts such

as hadith which are applied in life such as building morale, respecting humans and protecting the environment (Mu'min, 2016).

Based on the historical description above, it can be concluded that the existence of Kyai Telingsing was first in Kudus, then followed by Ja'far Sadiq (Sunan Kudus) who then enlivened Islamic civilization in Kudus. Kyai Telingsing built Islamic civilization in the Kudus area known as the Sunggingan area. Meanwhile, not far from Sunggingan, Sunan Kudus built his da'wah center by building a mosque and tower as part of an effort to attract people to Islam.

Besides Sunan Kudus, another Walisongo known as Sunan Muria was also an influential figure in the 15th century in the formation of the early Islamic community in Kudus. Slightly different from Kyai Telingsing and Sunan Kudus who focus on preaching in the central part of the Kudus area, Sunan Muria is known for his Sufism teachings who prefer quiet areas away from the center of crowds/power. Mount Muria in the northern part of Kudus which is directly adjacent to Pati and Jepara was chosen as the field of da'wah. The people of the Mount Muria area at that time were described by historian Sri Indrahti as Javanese people who adhere to Hindu-Buddhist beliefs. When Sunan Muria came, Mount Muria was an arid region. Sunan Muria and his students carried out reforestation of the land of Mount Muria (Indrahti, 2012).

The 16th century was an important phase in the socio-religious history of Javanese society in general and Kudus society in particular. The reason is, this century is the time span of the decline of the Majapahit kingdom and the heyday of the Islamic kingdom of Demak (Graaf & Pigeaud, 185 C.E.). In this century, the coast of Java is increasingly developing into the center of Islamic cities. This situation certainly greatly affects the area around Demak, including the city of Kudus. The city is named after the Holy name which in Arabic terms (Al-Quds) refers to the city of Jerusalem. This naming shows that Kudus, like Jerusalem, is a religious city, a holy city, which has a beautiful mosque which is also named Al-Aqsa or Al-Manar (Lombard, 2005). The arrival of Sunan Kudus from Demak to Kudus after the death of Sultan Trenggono marked the progress of Islam with the establishment of the Al-Aqsa mosque. Especially after leaving the world of government (Demak), religious activities became the focus of attention of Sunan Kudus while living in Kudus (Sunnyoto, 2017).

3. Early Construction of Masjid and Menara Kudus

The 16th century was the century of Javanese society's transition from Hinduism to Islam (Handinoto, 2007). The arrival of Islam, which was preceded by

Hinduism, has implications for many aspects. Besides having an effect on the syncretism aspect, the influence of Hinduism on Islam is also seen in aspects of buildings in Java. This acculturation of Hindu Javanese culture then brings its own color to the character of Javanese Islam. As can be seen until now, Walisongo's historical heritage in the form of buildings still stands strong. Although the pros and cons of Walisongo's existence continue to roll on, the existence of historical relics that are entrusted to Walisongo is a special attraction for the general public and academics.

Talking about the legacy of Sunan Kudus as one of the Walisongo can not be separated from the existence of two buildings consisting of a mosque named "Al-Masjid Al-Aqsa" and a tower. It is not known for certain whether the two buildings were erected simultaneously or not. The only written historical evidence in the form of inscriptions found only explains when the "Al-Aqsa" Mosque was built while when the construction of the Tower was not explicitly explained in the inscription. The inscription is a rectangular stone slab above the mihrab door of the mosque. The inscription written in Arabic reads: "Bismillahirrahmaanirrahiim. Aaama bina-al masjid al-Aqsa wal balad al Kuds khaliifatu haadza dahr habru (aali) Muhammad, yasytari (?) izzan fi jannah alkhuldi qurban minarrahan bibalad al Kuds (?) ansya-a haadzal al Manar mosque almusammaa bil aqsaa khalifatullahi fil ardli. . . . al-'ulyaa wal mujtahid as-sayyid al 'arif al Kamil al Fadhi al Maksus bi-'inaayati. . . . al Qaadlii Ja'far ash-Shodiq. . . . sanah sittin wa khomsiina wa tis'im miatin minal hijrah annabawiyah wa sallallahu 'ala sayyidinaa Muhammadin wa ashhaabihii ajma'in"(Salam, 1977). Two Japanese archaeologists who researched the Kudus Tower said that among the ceramics installed, two of them were Vietnamese productions in the 14th-15th centuries (Rosyid, 2019). Therefore, the conclusion circulating among the public is that the minaret and mosque were built at the same time.

Based on the building construction, the Masjid and Menara Kudus are located in one complex area and are next to each other. The mosque is located in the north of the complex while the minaret is in the south with a protruding position. The video clip of the "creativelabs" youtube channel interview with UGM Archaeologist Expert, Prof. Inajati Adisijanti M. Romli said that the initial building of the mosque was estimated to only measure 10x10 meters. This measure is obtained from the distance between the innermost gate of the mosque and the mihrab (<https://youtu.be/E5fky9kwqHQ>). In its development, the existence of the building in the complex of the Sunan Kudus heritage has changed from time to

time. The following table shows a glimpse of the stages of building development from time to time (Nugroho, 2003):

b. Tahap-tahap Perkembangan Masjid Makam Menara Kudus

Tahun	Sumber	Perkembangan masjid
Tahun 956 H atau 1549 M	Inskripsi batu bertulis dari Sunan Kudus dengan huruf Arab. Dari inskripsi tersebut diketahui bahwa nama masjid adalah Al Aqsa yang dibangun oleh Jafar Shodik (Sunan Kudus)	Masjid didirikan oleh Sunan Kudus
Tahun 1609 Salak atau 1886 M tertulis pada tiang atap menara	Menurut taburan Prof Dr. Soedjito Wijayaoperto dalam Solichin Salam, 1977: 35, Syahwardi, 1985: 10	bagian atap dari Menara Masjid diperbaiki karena rusak.
Tahun 1919 M	Menurut R.H. Sofyan Doudin dalam Solichin Salam 1977: 33	Masjid dibongkar mengalami perbaikan, peningkatan, dan perluasan di beberapa bagian masjid, sebagai peningkatan kuno baik berupa batu bertulis maupun bahan-bahan bangunan lainnya tidaklah di buang tetapi dipergunakan kembali.
Tahun 1925 M atau 1344 H	Solichin Salam, 1977	Bagian dengan ditambah bangunan berupa serambi
Tanggal 5 November 1933 M atau 16 Rajab 1352 H	Solichin Salam, 1977	Serambi yang telah ada disambung dengan serambi baru di depannya, sehingga lawang kembar yang ada menjadi kembar bagian dalam dan teras yang lebih.
Tahun 1960 M	Solichin Salam, 1977: 32	Masjid mengalami perbaikan atap masjid dan puncaknya (mestoko) diganti dengan aluminium dan tembok
Tahun 1977 – 1980 M	Solichin Salam	Dalam rangka pelestarian masjid, telah dilakukan pemugaran oleh sesepa budaya

Tabel IV.2. Tahap Perkembangan Masjid makam Menara Kudus

Image 1. Tabel Image on Pengaruh Faktor Sosial Budaya terhadap Bentuk dan Tata Ruang Masjid Makam Sunan Kudus

The table image is an overview which does not fully provide detailed information. Information about the process of building development is almost untraceable. The thing that can be done is to analyze the findings in the form of objects using auxiliary science such as archeology so that the periodization of building developments is obtained.

At the beginning of its existence, as explained earlier, the complex of the Sunan Kudus heritage only consisted of a mosque and a minaret. In the study entitled "Review of the History of the Establishment of the Menara Mosque as an Overview of the Islamization Process in Kudus", the researchers classified mosque buildings into two patterns, horizontal and vertical (Anshori, 1986).

The mosque building is horizontally divided into three; mosque courtyard, center and main (Anshori, 1986). In the courtyard of the mosque there are two gates that are directly connected to a wall that stretches from north to south called Gapura Bentar (Paradisa, 2017). Entering the Bentar Gate, there is a page leading to the second gate. After the second gate there is an empty space leading to the third gate so that the total is 3 gates. The second and third gates have the same shape and size so they are called Twin Gate. The third gate is also commonly called the Qori' Agung Gate which is the main access door for prayer. This gate has a mixed motif of typical Kudus carving with Majapahit Hindu carvings. After the third gate, there is a mosque's living room which is directly connected to the main room of the mosque (the priestly room). In the middle room there is a support for the building. The four pillars of the teacher are in the middle supporting the roof of the mosque, while the four pillars of the rowo are around the four pillars of the

teacher supporting the entire mosque building. In the priest's room there are two spears with flags placed on the right and left. The door above the priesthood is oval in shape, decorated with ceramics with an Arabic inscription on it.

Furthermore, based on a vertical view, the mosque building is divided into the head, body and feet. The head/top of the mosque is in the form of a triple overlap which is conical at the bottom and narrows at the top. At the top end of the overlap is a mustoko made of stainless steel measuring 1.5 meters wide and 2 meters high. While the legs and body of the mosque is a unitary building measuring 10x10 meters. Based on the video footage, Inajati said that the initial estimated size of the mosque was around 10x10 meters. The rest in the form of an inner porch (2nd renovation in 1926) and an outer porch (3rd renovation in 1933) are new buildings (<https://youtu.be/E5fky9kwqHQ>). This image below will show some screenshots of the initial sketch of the Mosque and the Holy Tower. This series of construction sketches of the Mosque and Tower is shown in the form of a moving animation in a video uploaded to the "creativelabs" YouTube channel (<https://youtu.be/E5fky9kwqHQ>).



Image 2.

<https://youtu.be/E5fky9kwqHQ>

The next construction is the Tower. The tower building is a building that faces west marked by the presence of the stairs which are placed on the west side. The tower building has only one room horizontally, while vertically it is divided into three parts which are made of red brick material (Paradisa, 2017).

The first part (foot) is in the form of a foundation buried in the ground about 167 cm and somebasement (support) rises upwards measuring 10.5 meters on the north and south sides and 10.6 meters on the east and west sides and 1.3 meters high. The ornaments surrounding the north and south east sides of somebasement are unadorned ornaments with a rectangular geometric pattern. Basement 9.5 meters which has a small courtyard called the lobby and is

connected to the stairs. The basement is also surrounded by unadorned ornaments with a rectangular geometric pattern.

The second part is the tower body. Dimensions 6.3 meters on each side. The lower body (upatita) is in the form of a large and high seam which is divided into two containing decorations in the form of ceramic plates. The central body of the tower has a small room with a teak door with a size of 1.4 meters x 0.9 meters while on the outside, there are empty niches on the east, south and north sides of the middle body. In Hindu temples, these niches contain reliefs of statues of gods. This small room has a teak staircase to connect the body of the tower and the top/top of the tower. While the upper body of the tower is an arrangement of seams that are increasingly widening upwards. The upper body of the tower also has ornaments on the east, south, and north sides. On each side it has four rectangular ornaments separated by two ornaments with a Greek cross sign with a gallion in the middle. In the middle there are also ornaments in the form of 32 porcelain ceramics with a round shape.

At the last part is the top of the Tower. The top of the tower is in the form of a pavilion with a board pedestal with a roof supported by a central pillar and 16 side pillars surrounding the 4 middle pillars. On one of the pillars there is an inscription of Javanese letters and language that reads "gapurorusak ewahing universe" which is translated with the meaning of each word to 1609 Java / 1685 AD. Each soko has a rodent beam with a variety of ornaments including gonjor, varianaya, mayangsari and simbad. In the center of this room there is a bedug with a diameter of 88 cm and a length of 140 cm, flanked by two kentongan. While the last part of the top of the tower in the form of two overlapping roofs with decorations at the ends.

Here is the first, second and last screenshots part of the Tower Menara sketch;



Image 3.

<https://youtu.be/E5fky9kwqHQ>

In later times, the complex underwent improvements and additions to buildings. The aspect of revamping the complex is realized in the mosque which consists of the front porch and the middle porch, the main room is carried out in

the context of building expansion and on the tower in order to strengthen the building structure. While the addition of buildings include pawestren (places for prayer for women), tajug (pavilion building), madrasas, and tombs.

DISCUSSION

Understanding (verstehen) in Dilthey's concept of hermeneutics is a process of appreciating (Erlebnis) the product of human culture (ausdruck) by occupying the same context and experiencing it again (nacherleben). This method can be taken by tracing the historical roots of the founding of the Menara Kudus mosque in the 16th century so that readers can understand the meaning of a cultural product such as the Menara Kudus mosque. The 16th century, in the languages of De Graaf and Pigeaud (Graaf & Pigeaud, 185 C.E.), was an important transition from the domination of the Hindu-Buddhist kingdom of Majapahit to the birth of the Islamic kingdom of Mataram. This period of transition of approximately 60 years is considered by Lombards as the most important phase of the history of the island of Java, because during this period there was a "revolution" of inland Javanese culture (agrarian) of the Islamic Mataram kingdom which received an injection of brilliant ideas and an abundance of golden civilization of the Islamic kingdom on the north coast of Java (Lombard, 2005).

In addition, the century in which the Menara Kudus Mosque was built was the golden age of the Islamic kingdom of Demak. Under the rule of Sultan Trenggono (1521-1546), the territory of the Demak kingdom extended from Banten to East Java (Hamka, 1976). Demak is also the center of the spread and development of Islamic teachings in Java (Nasution, 1993). This Islamic center is usually marked by the presence of a mosque which is not only a place of worship but also a center for the development of Islam. The golden age of a civilization is marked by openness and encouragement to recognize various national and religious differences, which ultimately leads to a situation that supports the development of science and culture (Mansur, 2004). As the era of the Abbasid Caliphate which is considered the golden peak of Islamic rule (Sourdel, 1970), social stability is very obvious. Although the socio-religious context of the people under Islamic rule was very diverse, it did not cause conflicts that disrupted social stability (Daud, 2011). In fact, cultural products develop rapidly in this kind of situation.

Menara Kudus Mosque was born in the historical-social context of the peak of Islam's glory in Demak which, like the Abbasid dynasty in its heyday era, gave

birth to scientific development, the construction of Islamic centers such as libraries, mosques and so on. This historical context is the entry point for experiencing how Kudus's life took place during the construction of the Menara Kudus mosque. At least there are several characteristics that can be marked to call an advanced civilization, namely the progress of science, the development of cultural products (including mosques), and social stability.

Menara Kudus Mosque stands in the middle of these three situations. First, scientific progress does not only develop Islamic scholarship, Sunan Kudus, who founded the Menara Kudus Mosque, develops carpentry industrial sciences such as making heirloom kerises, gold crafts, blacksmithing, architecture and science that supports people's lives in general. Second, the development of cultural products is not only about the uniqueness of the mosque building. The house building which is currently believed to be a typical Kudus house, is thought to have developed during the Sunan Kudus period. In fact, before building the Menara Kudus mosque, Sunan Kudus built his residence and a mosque called Suranata or the langgardalem mosque. The architecture also has a strong depth of meaning and character (Graaf & Pigeaud, 185 C.E.). Third, the prohibition of eating and slaughtering beef, an animal that is respected by Hindus, shows that social stability is maintained by forging good relations with people of other religions .

The socio-historical context of Kudus led researchers to explore the meaning contained in the Menara Kudus mosque. Sunan Kudus, through its cultural products, wants to display an Islamic character in Java. Although before living in Kudus, Sunan Kudus was an important figure in the attack on the Hindu-Buddhist kingdom of Majapahit, but when he made the choice to live in Kudus, he was not frontal in social life. The choice to maintain social stability through a process of respect for other religious people is evident in the segments of the Menara Kudus mosque building. Chinese (The two ceramics installed in the Holy Tower were produced from Vietnam in the 14th-15th centuries (Rosyid, 2019), Hindu (The gate of the Menara Mosque has a blend of typical Kudus and Hindu carvings (Paradisa, 2017), Arabic (The door above the priesthood is oval in shape, decorated with ceramics with an Arabic inscription on it), Jewish (On each side it has four rectangular ornaments separated by two ornaments by a Greek cross sign with a gallion in the middle), and Javanese (The top of the tower is in the form of a pavilion with a board base with a roof supported by a central pillar and 16 side pillars surrounding the 4 central pillars). On one of the soko there is an inscription of Javanese letters and language that reads Gapurorusak ewahing Jagad which is translated with the meaning of each word to 1609 Java/ 1685 AD. Each soko has a

rodent beam with a variety of ornaments including gonjor, variety, mayangsari and simbad elements adorn the ornaments of the Menara Kudus mosque building.

Openness to cultures and traditions outside of Islam does not necessarily erode the development of Islam. Precisely by being open, Islam in Java was able to build an important phase of Islamic civilization in Java which was called De Graaf and Pigeaud (Graaf & Pigeaud, 185 C.E.) as an important transition period or cultural revolution in the Lombard language. This openness strengthens the character of Islam in Java and the characteristics of the Javanese Muslim community.

In addition, as Pati is equated with Egypt, Demak with Mecca and Kadilangu with Medina, Kudus as the center of a religious city, is equated with Jerusalem. Jerusalem is a holy city in which there are religious buildings of the three major world religions, namely, Islam, Christianity and Judaism. Without peace and mutual respect between the three communities, religious life in Jerusalem looks as it has recently. Like Kudus, as a coastal city that is included in the world's commercial network (Lombard, 2005), the diversity of this city requires an attitude and characteristic of the majority of its people who are open and respectful of each other. This attitude is displayed by Sunan Kudus through an aesthetic combination in an objectification of his thoughts in the form of the Menara Kudus mosque.

The character of Islam in Java, which is open and respectful of each other, is what the Indonesian Muslim community must live and experience again today. The rise of violence in the name of religion actually tarnishes the face of Indonesian Islam and is far from the character of Indonesian Islam. Menara Kudus Mosque invites Indonesian Muslims to greet the character of this nation again. Because after all, Islamic civilization will be victorious again apart from scientific development, namely through maintaining social harmony and establishing good relations with other religious communities in the midst of the facts of the existing diversity.

CONCLUSION

The recent parade of violence and intolerance does not at all reflect the Islamic character of Javanese society in particular and Indonesian society in general. The character of Indonesian Islam which is reflected in the Menara Kudus mosque building displays a face of Islam that is open and respectful of each other. The combination of various cultures makes the Menara Kudus mosque building look aesthetic.

Just as in maintaining social harmony, an open attitude and mutual respect between religious communities in the midst of diversity is absolutely necessary. Cultural and religious wealth in Indonesia is an important capital in rebuilding Islamic civilization in Java which was once an influential maritime area in the 16th century in Indonesia. world. With social stability and harmony, economic improvement, social welfare, political progress can be achieved and social harmony can be achieved by re-presenting the open and respectful character of Javanese Islam.

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