



Javanese-Arab Social Harmonization In The Development Of The Pekalongan Grand Mosque Architecture 1852-1933

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Abstract:

The dynamics of cultural interaction along the northern coast of Java in the 19th to early 20th centuries, particularly in the region of Pekalongan, created an intensive meeting space between Javanese and Arab communities that shaped a distinctive socio-religious structure. This harmony was reflected in religious practices, trade networks, and the architectural development of the Grand Mosque of Pekalongan from 1852 to 1933. This research aims to answer how the process of Javanese-Arab cultural acculturation occurred and how social harmonization was reflected in the architectural development of the Grand Mosque of Pekalongan. The historical method was employed through the stages of heuristics, source criticism, interpretation, and historiography, supported by literature studies and interviews. The analysis is based on theories of acculturation, material culture, and cultural agency to interpret architectural changes as representations of social practices and identity negotiation. The findings indicate that the Grand Mosque of Pekalongan is the oldest and largest mosque in the Pekalongan region. It was established in 1852 by the Regent of Pekalongan, Raden Ario Wiryo Tumenggung Adinegoro. In its early period, the mosque displayed a distinctly Javanese architectural style, reflected in its layout within the governmental center of Pekalongan based on the philosophy of *Catur Gatra Tunggal*, as well as in its structural form representing traditional Javanese architecture. Over time, the Grand Mosque of Pekalongan underwent architectural transformations characterized by the acculturation of Javanese and Arab elements. This acculturation process occurred as a result of intense social interaction and external cultural influences, particularly from the Arab community in Pekalongan. The outcome of this Javanese-Arab acculturation positioned the Grand Mosque of Pekalongan not only as a center of worship but also as a symbol of social harmony within the surrounding community.

Keywords: Acculturation, Javanese-Arab, Architecture, Pekalongan Grand Mosque.

Abstrak:

Dinamika interaksi budaya di pesisir utara Jawa pada abad 19 hingga awal abad 20, khususnya daerah Pekalongan menjadi ruang pertemuan intensif komunitas Jawa dan Arab yang membentuk struktur sosial-religius khas. Harmoni ini tercermin dalam praktik keagamaan, jaringan perdagangan, serta perkembangan arsitektur Masjid besar Pekalongan pada 1852-1933. Fokus penelitian diarahkan untuk tujuan menjawab bagaimana proses akulturasi budaya Jawa-Arab berlangsung serta bagaimana harmonisasi sosial tercermin dalam perkembangan arsitektur Masjid besar Pekalongan. Metode sejarah digunakan dan diterapkan melalui tahapan heuristik, kritik sumber, interpretasi, dan historiografi, didukung studi kepustakaan, serta wawancara. Analisis didasarkan pada teori akulturasi, budaya material, dan agen kebudayaan untuk menafsirkan perubahan arsitektur sebagai representasi praktik sosial dan negosiasi identitas. Hasil penelitian menunjukkan bahwa Masjid besar Pekalongan merupakan masjid tertua dan terbesar di wilayah Pekalongan, yang didirikan pada tahun 1852 oleh Bupati Pekalongan, Raden Ario Wiryo Tumenggung Adinegoro. Pada masa awal pendiriannya, masjid ini menampilkan gaya arsitektur Jawa, yang tercermin dalam tata letaknya di lingkungan pusat pemerintahan Pekalongan berdasarkan filosofi *Catur Gatra Tunggal*, serta struktur bangunannya yang merepresentasikan arsitektur Jawa. Dalam perkembangan selanjutnya, Masjid besar Pekalongan mengalami transformasi gaya arsitektur berupa akulturasi antara unsur Jawa dan Arab. Proses akulturasi tersebut terjadi sebagai akibat dari intensitas interaksi sosial dan pengaruh budaya luar, khususnya komunitas Arab di Pekalongan. Hasil akulturasi Jawa-Arab tersebut menjadikan Masjid besar Pekalongan tidak hanya sebagai pusat peribadatan, tetapi juga sebagai simbol harmonisasi sosial masyarakat di sekitarnya.

Kata Kunci: Akulturasi, Jawa-Arab, Arsitektur, Masjid besar Pekalongan.

INTRODUCTION

The Grand Mosque of Pekalongan is one of the oldest and largest religious buildings in the Pekalongan region. The establishment of this mosque cannot be separated from the role of Raden Ario Wiryo Tumenggung Adinegoro, the Regent of Pekalongan who served in two periods, 1820-1846 and 1848-1876 CE.¹ In addition to being known as an administrative ruler, Adinegoro also had a background as a Javanese architect and was a local elite figure with significant wealth.² The social and economic structures attached to his position enabled the realization of a large-scale mosque construction, as reflected in the considerable workforce and supporting resources within his sphere. This condition indicates that the Grand Mosque of Pekalongan, from its inception, was the result of a synergy between local political authority, economic resources, and Javanese architectural traditions.³

Throughout its history, the Grand Mosque of Pekalongan underwent several changes in nomenclature, reflecting its institutional and functional dynamics. Initially known as the Grand Mosque of Pekalongan, in 1968 CE the mosque was renamed Jami' Mosque of Pekalongan at the initiative of Habib Ali bin Ahmad Al Attas, with the aim of emphasizing its status as a mosque designated for Friday congregational prayers. Subsequently, in 2003 CE, the mosque was renamed Grand Mosque of Pekalongan, in line with the standardization of mosque typology at the regency and municipal levels in Indonesia.⁴ Nevertheless, this study consistently uses the term Grand Mosque of Pekalongan, considering that the period under examination (1852-1933 CE) falls within the phase when this name was still in use.

From an architectural perspective, during its initial construction phase the Grand Mosque of Pekalongan strongly exhibited Javanese architectural characteristics, particularly in its spatial layout, structural system, and roof form, all of which represented local traditions. However, over time the mosque underwent architectural transformations due to the influence of Arab culture. This process of acculturation was closely related to the arrival of Arab immigrants, particularly from South Yemen, to Pekalongan beginning in 1854 CE.⁵ The intense social interaction between the Arab migrant community and the Javanese population not only generated cultural exchanges in social and religious spheres but also manifested concretely in changes to the style and architectural elements of the Grand Mosque of Pekalongan.

The Javanese-Arab acculturation in the architectural development of the Grand Mosque of Pekalongan is particularly interesting to examine because it did not occur within a context of cultural domination. Rather, it unfolded through a relatively harmonious process of negotiation and adaptation.⁶ In this study, "harmonization" is understood as a social condition characterized by the recognition of differences, mutual respect, and cooperative practices among ethnic groups in everyday life. The mosque's architecture thus functions as a material

¹ *Regeerings-Almanak Voor Nederlandsch-Indie* (1820), hlm. 556.

² *Regeerings-Almanak Voor Nederlandsch-Indie* (1848), hlm. 546.

³ Edi Cahyana, *Pekalongann 1830-1870: Transformasi Petani Menjadi Buruh Industri Perkebunan* (Edi Cahyono's Experience, 2005), hlm. 42.

⁴ Mahmud Masykur, *Selayang Pandang Jejak Masjid Agung Al-Jami' Kota Pekalongan* (Pekalongan: YASMAJA (Yayasan Masjid Jami Pekalongan), 2021), 17.

⁵ Muhammad Dirhamsyah, *Pekalongan Yang Tak Terlupakan* (Pekalongan: Kantor Perpustakaan dan Dinas Arsip Kota Pekalongan, 2012), 43.

⁶ Wasino dan Endah Sri Hartatik, *Dari Industri Gula Hingga Batik Pekalongan (Sejarah Sosial-Ekonomi Pantai Utara Jawa Pada Masa Kolonial Belanda)* (Yogyakarta: Magnum Pustaka Utama, 2017), 26.

representation of these social relations, as well as a symbol of cultural integration within the Pekalongan community.⁷

Academic studies on the Grand Mosque of Pekalongan remain relatively limited, particularly from a socio-historical perspective. Existing research has generally focused solely on architectural aspects. For instance, the study conducted by Yusril Ihza Fauzy and Widyastuti Nurjayanti emphasizes the identification of the architectural concept of the Grand Mosque of Pekalongan, concluding that the mosque building fulfills spatial patterns and façade elements grounded in Islamic architectural principles.⁸ However, the study does not address the social and historical dynamics underlying the formation of this architectural configuration.

Another study conducted by Iwan Pranoto in his undergraduate thesis entitled “*Redesign of the Grand Mosque of Pekalongan as a Santri Center in Pantura*”⁹ is more oriented toward design recommendations and building renovation. This research adopts a normative-architectural focus and does not elaborate on the historical background explaining why the mosque’s architectural form and style developed as they appear today. Thus, there remains a research gap that has not been extensively explored, namely the historical investigation of the architectural development of the Grand Mosque of Pekalongan in relation to the social dynamics of the surrounding community.

More broadly, studies on the development of mosque architecture, such as those proposed by M. Syaom Barliana,¹⁰ assert that a mosque is an architectural work that continuously undergoes transformation in line with the social changes of the community that supports it. This perspective serves as the theoretical foundation for the present study, with a more specific emphasis on the local context of the Grand Mosque of Pekalongan. This research seeks to examine the architectural development of the Grand Mosque of Pekalongan from a socio-historical perspective in order to reveal how the process of Javanese-Arab acculturation has contributed to the creation of harmonious multiethnic community life in Pekalongan.

The primary contribution of this study lies in its effort to complement previous research, which has tended to position the Grand Mosque of Pekalongan merely as an architectural object without examining the social and historical dynamics underlying its formation. This study is expected to provide a more comprehensive understanding of the role of the Grand Mosque of Pekalongan as a center of Islamic propagation as well as a node of socio-cultural integration that has maintained interethnic harmony up to the present day.

RESEARCH METHOD

This study employs a qualitative analytical-descriptive research design by combining library research and field research. It applies a historical archaeological approach with an

⁷ Abdul Jamil Wahab, *Harmoni Di Negeri Seribu Agama: Membumikan Teologi Dan Fikih Kerukunan* (Jakarta: Elex Media Komputindo, 2015), 22.

⁸ Yusril Ihza Fauzy dan Widyastuti Nurjayanti, “Identifikasi Konsep Arsitektur Islam Pada Bangunan Masjid Agung Jami Pekalongan,” *SIAR III (Seminar Ilmiah Arsitektur III)*, 2022, 82.

⁹ Iwan Pranoto, “Redesain Masjid Agung Pekalongan Sebagai Pusat Santri Di Pantura” (Universitas Muhammadiyah Surakarta, 2009), Universitas Muhammadiyah Surakarta.

¹⁰ M. Syaom Barliana, “Perkembangan Arsitektur Masjid: Suatu Transformasi Bentuk Dan Ruang,” *Historia: Jurnal Pendidikan Sejarah* IX 2 (2008), 48
<https://ejournal.upi.edu/index.php/historia/article/view/12171/7283>.

emphasis on social archaeology. The analysis is based on the concepts of acculturation, material culture, and social space to interpret the architecture of the Grand Mosque of Pekalongan as a result of social interaction between Javanese and Arab communities. Theoretically, this research draws upon historical archaeological theory, acculturation theory, and agency theory to understand the relationship between architectural form, social identity, and the dynamics of the Muslim community of Pekalongan during the period 1852-1933.

From the perspective of Martin Hall, historical archaeology is understood as the study of “social practice in the past,” referring to how human actions both individual and collective are reflected and institutionalized through material culture, landscapes, and architecture.¹¹ This approach enables the research to move beyond mere architectural description toward an analysis of the social and historical meanings embedded in the Javanese-Arab acculturation manifested materially.

Acculturation theory is used to explain the socio-cultural processes that occurred when the Javanese community surrounding the Grand Mosque of Pekalongan interacted intensively with Arab culture. This process did not result in the elimination of local cultural identity, rather, it produced the integration of new cultural elements into the existing cultural framework. This phenomenon is concretely reflected in the development of the mosque’s architecture, which transformed from predominantly Javanese stylistic features to a Javanese-Arab acculturative form.¹²

Meanwhile, agency theory is employed to identify and analyze the roles of specific individuals or groups who possessed the capacity and authority to promote the acculturation process. Through this theory, the study seeks to trace the contributions of key figures, including local elites, ulama (Islamic scholars), and Arab migrant communities who acted as agents of cultural change, particularly in shaping the architectural development of the Grand Mosque of Pekalongan.¹³

As a study of cultural history, this research applies the historical method, which consists of four main stages: heuristics, source criticism, interpretation, and historiography.¹⁴ In the heuristic stage, the researcher conducted searches and collected data from various written sources, such as books, academic journals, archives, and related documents. This stage was complemented by field research through interviews with informants who possess relevant knowledge regarding the history and development of the mosque.

The collected data were then subjected to source criticism, including external criticism to assess the authenticity and credibility of the sources, and internal criticism to examine the validity of the content and its relevance to the research focus. The results of the source criticism were subsequently compared with field data and interview findings to obtain a more comprehensive and balanced understanding. At the interpretation stage, the researcher conducted an in-depth analysis of the verified data by relating them to the theoretical framework employed, thereby identifying patterns, relationships, and historical meanings of the Javanese-Arab acculturation process in the architectural development of the Grand

¹¹ Hall Martin, *Archaeology of Colonialism* (London & New York: Routledge, 1999), hlm: 3–5.

¹² Koentjaraningrat, *Sejarah Dan Teori Antropologi II* (Jakarta: Universitas Indonesia Press, 1990), hlm: 91.

¹³ Carl Ratner, “Agency and Culture,” *Journal for The Theory of Social Behavior* 30 (2000): hlm. 413.

¹⁴ Dudung Abdurrahman, *Metodologi Penelitian Sejarah Islam* (Yogyakarta: Ombak, 2011), 100.

Mosque of Pekalongan.

The final stage of the historical method in this study is historiography, in which the research findings are organized into a chronological and systematic historical narrative. Through this stage, the results are presented not merely as a description of events but as a historical reconstruction that explains the socio-cultural dynamics underlying the architectural transformation of the Grand Mosque of Pekalongan and its implications for the surrounding multiethnic community.

RESULTS AND DISCUSSION

The Socio-Cultural Landscape of the Community around the Grand Mosque of Pekalongan, 1852-1933 CE

In the mid 19th century, when the Grand Mosque of Pekalongan was established in 1852 CE, the Pekalongan region was still under the administrative structure of the Dutch East Indies government. Pekalongan's position within the colonial system not only shaped its local bureaucratic and economic patterns but also influenced the social and cultural dynamics of its society. Geographically, Pekalongan occupied a strategic location along the northern coast of Java, which had long functioned as a primary corridor for the movement of people, goods, and ideas. This location enabled Pekalongan to develop as a meeting point for various economic, social, and religious interests.

This geographical advantage had a direct impact on the intensity of interaction among different social groups. Trade and shipping activities along the northern coastal region stimulated economic growth while accelerating the formation of a dynamic social structure. In this context, the development of religious life including the existence and role of the Grand Mosque of Pekalongan cannot be separated from the broader social and economic networks. The mosque functioned not only as a religious institution but also as an integral part of the social landscape that evolved alongside increasing mobility and cross-cultural interaction.

The demographic conditions of Pekalongan during the Dutch colonial period reflected a heterogeneous society. Its population consisted of various ethnic groups, including indigenous communities, Europeans, Chinese, and Arabs. This ethnic diversity was characteristic of port and trading cities along the northern coast, including Pekalongan. Data on the population composition can be traced in the geographical and statistical reports of the Dutch East Indies from 1869 CE, which recorded the presence of these different ethnic groups within Pekalongan's social structure. This heterogeneity created a complex social space in which processes of interaction, adaptation, and cultural negotiation took place continuously, forming an important backdrop to the socio-cultural dynamics surrounding the Grand Mosque of Pekalongan.

Tabel 1. The Population of Pekalongan During the Period 1856-1860 CE

Year	Java	China	Arab and Other Foreign Orientals	Europe	Amount
1856	250.757	3.462	646	435	255.264
1857	257.589	3.452	668	420	262.129
1858	268.833	3.570	697	432	273.082

1859	284.427	3.695	681	405	28.208
1860	319.678	3.765	736	423	324.602

Source: P.J. Veth, *Aardrijkskundig en Statistisch Woordenboek van Nederlandsch Indie*, Amsterdam, 1869, P.N. van Kampen.¹⁵

The data indicate that the indigenous population constituted the most dominant demographic group compared to other ethnic groups. The next largest group was the Chinese population, whose numbers were significantly higher than those of the Arab and European communities. The Arab population was recorded as being larger than the European population, although both remained minority groups within the social structure of Pekalongan at the time. This ethnic diversity reflects Pekalongan's character as a developing coastal urban area that was open to population mobility. As economic activity increased and the area around the *Wakaf* Mosque in Sugihwaras known as one of the main residential bases of the Arab community became more crowded, the Dutch East Indies colonial government began implementing a policy of residential classification based on ethnic categories, namely Arab, Chinese, and European. This policy did not arise from tendencies toward social segregation originating within each ethnic group, rather, it was a colonial administrative strategy aimed at facilitating population surveillance, social control, and the regulation of security and criminality in the Pekalongan region.¹⁶

The policy of grouping settlements based on ethnic categories indirectly created social spaces that represent cultural diversity in Pekalongan. Each residential area displays distinctive cultural characteristics, both in social and material aspects. The Arab settlement reflects Middle Eastern cultural and architectural influences, the Chinatown area embodies Chinese architectural and spatial characteristics, while the European Quarter exhibits settlement patterns aligned with Western architectural traditions.¹⁷ However, this pattern of grouping did not necessarily create rigid social barriers between ethnic groups. On the contrary, the dynamics of urban life encouraged intense interaction, which in the long term gave rise to processes of cultural encounter and acculturation. One of the most prominent forms of interaction can be seen in the relationship between the Arab community and the local indigenous society.

The establishment of interaction and cultural acculturation between the Arab community and the Javanese society in Pekalongan was influenced by several factors, with religious similarity being the most fundamental element. Both groups adhere to Islam, which functions as a medium of social and cultural integration. Prior to the arrival of the Arab community from Hadramaut, the indigenous people of Pekalongan had generally already embraced Islam. The process of Islamization in this region took place after the 15th century, in line with the *da'wah* activities of Raden Rahmat (Sunan Ampel) through the establishment of an Islamic boarding school in *Kembang Kuning*. From this center of education emerged students who later disseminated Islam to various regions of Java, including the areas surrounding Pekalongan. One figure associated with this process is Syaikh Zilbani, a disciple

¹⁵ P.J. Veth, *Aardrijkskundig En Statistisch Woordenboek van Nederlandsch Indie* (Amsterdam: P.N. Van Kampen, 1869).

¹⁶ Dirhamsyah, *Pekalongan Yang Tak Terlupakan*, hlm. 43.

¹⁷ Sri Puji Astuti, "*Rumah Tinggal Etnis Keturunan Arab Di Pekalongan*" (Tesis, Universitas Diponegoro, 2002), 87, <http://eprints.undip.ac.id/11781/>.

of Sunan Ampel, whose presence can be traced through his tomb in Wonobodro, Blado District, Batang Regency, a region geographically located to the east of Pekalongan. The establishment of interaction and cultural acculturation between the Arab community and the Javanese society in Pekalongan was influenced by several factors, with religious similarity being the most fundamental element. Both groups adhere to Islam, which functions as a medium of social and cultural integration. Prior to the arrival of the Arab community from Hadramaut, the indigenous people of Pekalongan had generally already embraced Islam. The process of Islamization in this region took place after the 15th century, in line with the *da'wah* activities of Raden Rahmat (Sunan Ampel) through the establishment of an Islamic boarding school in *Kembang Kuning*. From this center of education emerged students who later disseminated Islam to various regions of Java, including the areas surrounding Pekalongan. One figure associated with this process is Syaikh Zilbani, a disciple of Sunan Ampel, whose presence can be traced through his tomb in Wonobodro, Blado District, Batang Regency, a region geographically located to the east of Pekalongan.¹⁸

The development of Islam in Pekalongan grew stronger beginning in the 18th century, as evidenced by the establishment of Aulia Mosque (*Rantai Galuh Mosque*) in 1723 CE. The mosque was founded by *Kiai* Maksum, *Kiai* Sulaiman, *Kiai* Lukman, and *Nyai* Kudung, who were known as envoys of the Demak Bintoro Sultanate.¹⁹ The existence of this mosque, which is now located in the Sapuro area, indicates that Islam was not only accepted but had also developed institutionally within the social life of the people of Pekalongan since that period.

In the mid-19th century, Islam in Pekalongan experienced even more rapid growth. This is reflected in the establishment of Great Mosque of Pekalongan in 1852 CE by Raden Aryo Wiryo Tumenggung Adinegoro. The construction of this mosque was closely related to the increasing number of Muslims who required not only a place of worship but also a shared social space. Furthermore, the presence of Grand Mosque of Pekalongan was associated with the implementation of the traditional Javanese urban planning concept known as *catur gatra tunggal*, in which the mosque serves as one of the principal elements within the structure of governance and social life.²⁰ Another indication of Islamic development during this period was the arrival of the Arab community from Hadramaut, as well as the construction of *Wakaf Mosque* in Sugihwaras Village by Sayid Husein bin Salim bin Abu Bakar bin Achmad bin Husein bin Umar bin Abdurrahman Ahmad Al-Attas.²¹

The exact time of arrival of the Arab community from Hadramaut in Pekalongan cannot be determined chronologically. Nevertheless, their presence can be traced through colonial archival sources, one of which is a notarial deed belonging to Van Huyzen in Pekalongan dated 1854. The document records the purchase of a plot of land around Surabaya street, Sugihwaras Subdistrict, by an Arab merchant named Sayyid Husein bin Salim Al-Attas. The

¹⁸ <https://aswajamag.blogspot.com/2015/02/menelusuri-jejak-penyebaran-islam-di.html> diakses pada Kamis, 30 Mei 2024, pukul: 10:35

¹⁹ Dirhamsyah, *Pekalongan Yang Tak Terlupakan*, hlm. 2.

²⁰ Catur gatra tunggal adalah konsep pembentukan inti kota yang memiliki arti kesatuan empat elemen yang penataannya berdasarkan empat penjuru mata angin. Lihat: Kusumastuti, "Proses dan Bentuk "Mewujudnya" Kota Solo Berdasarkan Teori City Shaped Spiro Kostof", *Jurnal Region*, vol. 1, No. 1, Januari 2016, hlm. 1-51.

²¹ Dirhamsyah, *Pekalongan Yang Tak Terlupakan*, hlm. 32.

land was later used as the site for the construction of the *Wakaf* Mosque. In general, Arab migrants from Hadramaut came from middle- to upper-class social backgrounds, with the primary objectives of engaging in trade, spreading Islamic teachings, and settling permanently in various regions of Asia, including the Indonesian archipelago.²²

Interaction between the indigenous Javanese community and the Arab community in Pekalongan took place continuously and became increasingly intensive in the second half of the 19th century. One significant moment in this process was the issuance of a *fatwa* by Habib Ahmad bin Abdullah bin Thalib Al-Attas, which encouraged residents of *Kampung Arab Sugihwaras* to perform Friday prayers at the Grand Mosque of Pekalongan. This recommendation transformed the mosque into a space for interethnic encounter, where social and religious interactions were fostered more closely. Within this context, the process of cultural acculturation particularly in the architectural development of the Grand Mosque of Pekalongan began to emerge clearly.²³ The Grand Mosque of Pekalongan functions not only as a center of worship, but also as a symbol of unity, harmony, and social integration between the Arab community and the Javanese people, reflecting the broader role of mosques as centers of religious and social life for Muslims.

The Harmony of Javanese-Arab Cultural Influences in the Architecture of the Grand Mosque of Pekalongan

Since the beginning of its construction, the Grand Mosque of Pekalongan has displayed a strong Javanese architectural character, with its form and spatial layout resembling that of Demak Grand Mosque.²⁴ The Demak Mosque is regarded as an archetypal model for mosque architecture in Java, particularly during the early to mid-period of Islamization. As a result, its influence has been widely replicated in the construction of subsequent mosques.²⁵ This replication is not merely a matter of visual imitation, it also carries symbolic meaning, representing the continuity of Javanese Islamic tradition with earlier centers of Islamic authority and *da'wah*.

The influence of Javanese architecture on the Grand Mosque of Pekalongan can be identified through its spatial layout, orientation, and fundamental structural form. These elements demonstrate how local architectural traditions were preserved and used as the primary framework in the mosque's construction before later undergoing adjustments and transformations in response to the introduction of other cultural influences. Thus, the Grand Mosque of Pekalongan functions not only as a place of worship but also as a material representation of the continuity of Javanese Islamic architectural tradition within the historical development of Islam in Pekalongan.²⁶

From an urban planning perspective, the Grand Mosque of Pekalongan is located in Kauman Subdistrict, Pekalongan, Central Java. Its position lies within the governmental

²² Dirhamsyah, *Pekalongan Yang Tak Terlupakan*, hlm. 43.

²³ Wawancara dengan Mahmud Masykur, "Sejarah Masjid Agung Al-Jami Pekalongan," Februari 2023.

²⁴ Secara berurutan masjid tertua di Pekalongan adalah *pertama* Masjid Aulia (Masjid Rantai Galuh) berdiri pada 1732 M, berlokasi di Sapuro, Pekalongan. *Kedua*, Masjid Besar Pekalongan, 1852 M. *Ketiga*, Masjid Wakaf, berdiri 1854 M di Perkampungan Arab, Sugihwaras, Pekalongan. Lihat: Dirhamsyah, *Pekalongan Yang Tak Terlupakan*, hlm. 12.

²⁵ Ashadi, "Masjid Demak Sebagai Prototipe Masjid Nusantara: Filosofi Arsitektur," *NALARs: Jurnal Arsitektur* 1 (2002).

²⁶ Agung Cahyana, *Mengungkap Asal-Usul Kelurahan Di Kota Pekalongan*, (Pekalongan: Dinas Kearsipan dan Perpustakaan Kota Pekalongan, 2017), hlm. 81.

center of Pekalongan, which was arranged according to the traditional Javanese governance concept known as *catur gatra tunggal*. This concept integrates four principal elements of socio-political life within a unified spatial framework: the governmental center and administrative offices on the southern side, the religious center in the form of a mosque on the western side, the economic center in the form of a market on the northern side, and the judicial institution, complete with a prison facility. These four elements are oriented toward an open public space, namely the town square (*alun-alun*), which functions as a communal space and symbolizes the integration of authority, religion, economy, and law. The placement of the Grand Mosque of Pekalongan within this spatial structure affirms the mosque's role as a central pillar in the governance system and the social life of Javanese society.²⁷

In addition to its spatial context, the Javanese architectural character of the Grand Mosque of Pekalongan is clearly reflected in its form and structural elements. The mosque is designed with a square floor plan and features a three-tiered *tumpang* roof supported by four main pillars (*saka guru*). At the peak of the roof stands a *mustaka* or *memolo*, a symbolic element commonly found in Javanese-style mosques. In terms of materials, the building is predominantly constructed of wood and includes a front veranda (*serambi*), along with traditional mosque elements such as the *beduk* (large drum). The absence of a minaret in the original structure further emphasizes its traditional Javanese character, which prioritizes spatial function and local symbolism over vertical monumentality.²⁸

From a construction perspective, the roof system of the Grand Mosque of Pekalongan utilizes teak wood to form the mosque's ceiling layers in their entirety, arranged in a *tajug* pattern known as *Lambang Teplok Semar Tinandu*. This pattern represents a multi-tiered *tajug* framework consisting of more than two levels, in which the main roof takes the form of a *meru* and is supported by the *saka guru* (four principal pillars), while the subsequent tier employs the *Tajug Semar Tinandu* structural system. This construction configuration functions not only as a technical structural solution to support the building, but also embodies symbolic meanings that represent cosmology and the aesthetic principles of Javanese-Islamic architecture.²⁹ Thus, the Grand Mosque of Pekalongan demonstrates the continuity of Javanese architectural traditions, harmoniously integrated within the context of local Islamic development.



Figure 1: Portrait of the Grand Mosque of Pekalongan in 1852 CE
Source: KITLV (*Koninklijk Instituut voor Taal-, Land- en Volkenkunde*)

²⁷ Agung Cahyana, *Mengungkap Asal-Usul Kelurahan Di Kota Pekalongan*, (Pekalongan: Dinas Kearsipan dan Perpustakaan Kota Pekalongan, 2017), hlm. 81.

²⁸ M. Syaom Barliana Iskandar, "Tradisionalitas dan Modernitas Tipologi Arsitektur Masjid," *Dimensi Teknik Arsitektur* 32, no. 2 (2004), <https://scispace.com/pdf/tradisionalitas-dan-modernitas-tipologi-arsitektur-masjid-30lzrep8hs.pdf>. 112

²⁹ Budi Santoso et al., *Masjid Kuno Di Jawa Tengah* (Semarang: Pemerintah Provinsi Jateng, Dinas Kebudayaan dan Pariwisata, Museum Jawa Tengah Ranggawarsita, 2008), 137.

The image is a visual document titled “*Mesigit Pekalongan, Central Java, Indonesia*”, recorded in the inventory of the KITLV and estimated to have been taken in the mid-19th century, around 1852 CE.³⁰ Historically, this image holds significant value as an early visual source representing the condition of the Grand Mosque of Pekalongan during the initial phase of its establishment. Based on observations of the architectural elements visible in the image, the mosque clearly exhibits characteristics of traditional Javanese architecture. This can be identified through the three-tiered roof (*atap tumpang tiga*), the presence of a *mustaka* (roof finial) at the apex, and the existence of a front veranda (*serambi*). These elements are distinctive features of Javanese-style mosques that developed from the early to the mid-19th century.

Thus, the visual documentation strengthens the argument that, in its initial stage of construction, the Grand Mosque of Pekalongan fully adopted a Javanese architectural style. Non-local architectural influences, particularly those of Arab design, only emerged in later phases of development, especially in the early 20th century, in line with the increasingly intensive social and cultural interactions between the Arab community and the indigenous population of Pekalongan.

For more than five decades since its establishment in the mid-19th century, the Grand Mosque of Pekalongan showed no significant changes in its physical structure. This condition indicates that the mosque’s original structure and form were largely preserved in accordance with its initial design. Architectural developments only began to emerge in the early 20th century, specifically in 1907, when ornamental elements were added to the mihrab the main niche where the imam leads the prayer as well as the construction of a *maksura*.

This development initiative was spearheaded by *Kanjeng Kiai* Ario Noto Dirdjo, the Regent of Pekalongan, who was inaugurated on March 28, 1890, with the title Raden Toemenggoeng Noto Dirdjo. The involvement of a local bureaucratic official in this renovation process reflects the continued role of the governing elite in managing and developing religious institutions in Pekalongan. Historical evidence of the 1907 construction can be traced through a calligraphic inscription located above the mosque’s *mihrab*, which symbolically records the early phase of the architectural transformation of the Grand Mosque of Pekalongan:

فِكَالُوْعَنْ بِتَارِخِ ٢ رَبِيعِ الْاٰخِرِ سَنَةِ ١٣٠٢ الْمُوَافِقِ ٣ جُوْنِي لِشَهْرِ الْفَرَنْجِي سَنَةِ ١٩٠٧ قَدْ عَمَّرَ كُنْجِجُ
كِيَاھِي هَادِي فَاتِي اَرِيَانَتَادِرْجَا هَذِهِ الْمَسْجِدَ فِكَالُوْعَانُ.

The translation:

“Pekalongan, 2 *Rabiul Akhir* 1302 H, corresponding to 3 June 1907 CE. *Kanjeng Kiai* Adipati Aryanatadirja reconstructed this Pekalongan Mosque.”

The development of the Grand Mosque of Pekalongan in the early twentieth century did not yet directly demonstrate a process of acculturation with elements of other cultures. The renovations carried out in 1907 remained within the framework of Javanese architecture, both in terms of the building’s form and function. The addition of ornamentation to the *mihrab* was primarily intended to enhance the aesthetic quality of the prayer space, while the construction of a *maksura* on the southern side of the *mihrab* functioned as a special

³⁰ KITLV, “Mesigit Pekalongan,” Leiden University Libraries, n.d., <http://hdl.handle.net/1887.1/item:853390>.

enclosure for the regent during Friday prayers and Eid prayers.³¹ The presence of the *maksura* reflects the social status and authority of the local ruler, while also serving as a private space within the context of worship. This spatial differentiation illustrates how social structure and hierarchical power relations influenced the organization of mosque space.

Conceptually, the *maksura* is an architectural element of a mosque closely associated with political authority and the security of the ruler. Timothy Insoll defines the *maksura* as an elevated prayer space enclosed by walls or partitions that are not entirely closed off, designated for the ruler or imam.³² Regarding its origins, there are differing views among historians. Dogan Kuban, in *The Mosque and Its Early Development*, states that the first *maksura* was constructed during the reign of Mu'awiyah (Marwan ibn al-Hakam). Meanwhile, Jonathan Bloom and Sheila Blair, in *The Grove Encyclopedia of Islamic Art and Architecture*, argue that the initiative to build the first *maksura* emerged during the caliphate of Uthman, as a response to security threats following an assassination attempt against him. On this basis, a protective structure made of brick was constructed with an open front so that the congregation could still see the imam while leading the prayer.

In the context of the Nusantara, particularly in Java, the *maksura* structure was later adapted into a number of important mosques, including Demak Grand Mosque, *Sang Cipta Rasa* Mosque, Pakualaman Mosque, and Yogyakarta *Gedhe* Mosque. The emergence of the *maksura* in these Javanese mosques can be interpreted as a response to unstable political conditions, the high potential for threats against rulers, and as a means of asserting the exclusivity and symbolic legitimacy of a king or local authority. Thus, the presence of the *maksura* served not only a practical function but also carried profound socio-political significance.³³

The next phase in the development of the Grand Mosque of Pekalongan took place on July 1, 1927, marked by the construction of verandas on the eastern, northern, and southern sides of the main building. This expansion was motivated by the increasing number of congregants using the mosque as a communal space for worship, particularly for Friday prayers. The addition reflects an adaptation of the worship space to the demographic changes and the socio-religious needs of the Pekalongan community in the early 20th century.

Interestingly, during this phase of development a significant shift in architectural style began to emerge. In contrast to the mosque's main building, which reflects a Javanese architectural character, the veranda of the Pekalongan Grand Mosque adopts elements rooted in Arab architectural tradition. This can be identified through the presence of an *iwan*³⁴ integrated into the veranda's structure, the use of horseshoe arches in the *iwan* and entrance corridors, as well as the application of calligraphy and geometric ornaments as both decorative and structural elements. These features not only enhance the building aesthetically, but also function to support the structural load above them.

³¹ Masykur, *Selayang Pandang Jejak Masjid Agung Al-Jami' Kota Pekalongan*, hlm. 4.

³² Timothy Insoll, *The Archaeology of Islam* (Oxford: Blackweel Publishing, 1999), hlm. 32.

³³ Caroline Safira Darmawan, *Maksura Di Tanah Jawa: Perlindungan, Privasi Atau Lambang Status Sosial?*, 2017, 6, <https://www.scribd.com/document/444711208/Maksura-di-Tanah-Jawa>.

³⁴ Lia Warlina, *Ragam Kajian Lingkungan Binaan Dalam Perspektif Proses Perencanaan Wilayah Dan Kota Volume 2* (Bandung: Program Studi Perencanaan Wilayah dan Kota-FTIK Unikom, 2009), <https://lib.unikom.ac.id/opac/detail/0-4356/ragam-kajian-lingkungan-binaan-dalam-perspektif-proses-perencanaan-wilayah-dan-kota->.

Thus, the construction of the veranda in 1927 CE marks an important milestone in the architectural history of Pekalongan Grand Mosque, as it was during this phase that the encounter and fusion between Javanese and Arab architectural traditions became clearly visible. The integration of these two cultural elements signifies a process of Javanese-Arab cultural acculturation, making Pekalongan Grand Mosque a material representation of the social, religious, and cultural dynamics of Pekalongan society during that period.

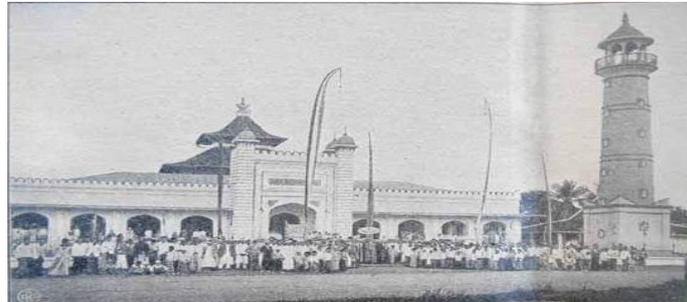


Figure 2: Pekalongan Grand Mosque 1933 AD after being influenced by Arabic architecture (construction of the porch and tower)

Source: Machmud Masykur, *A Glance at the Grand Mosque of al-Jami' Pekalongan City*, (Pekalongan: YASMAJA, 2021)

This image constitutes a photographic documentation of Pekalongan Grand Mosque taken in 1933 CE. The caption accompanying the photograph explains that the Muslim congregation of Pekalongan was awaiting the arrival of *Ndoro* Kanjeng Bupati Pekalongan, Raden Tumenggoeng Ario Soerjo, to enter the mosque and lead the Eid al-Fitr prayer.³⁵ Historically, this photograph not only records the religious activities of the community but also represents the symbolic relationship between religious institutions and local governmental authority at that time.

From an architectural perspective, this visual documentation shows that by 1933 CE, Pekalongan Grand Mosque had undergone a significant transformation in its architectural style. This transformation was marked by the incorporation of elements rooted in the Arab architectural tradition. These features can be identified through the presence of a prominent *iwan* at the center of the veranda entrance, the use of horseshoe arches as structural and decorative elements, the application of calligraphy and geometric motifs on the veranda, and the existence of a minaret on the northern front side of the mosque.

Thus, the 1933 photograph serves as important visual evidence affirming that in the early 20th century Pekalongan Grand Mosque was no longer entirely characterized by Javanese architectural style, but had instead displayed a combination of styles reflecting a process of acculturation between Javanese and Arab architectural traditions. This transformation reflects the socio-religious dynamics of the people of Pekalongan, while also demonstrating the mosque's role as a symbolic space where local tradition, global Islamic influences, and local authority converged.

The emergence of Arab-style architectural elements in the development of Pekalongan Grand Mosque indicates the occurrence of a process of acculturation between Javanese and Arab cultures. This acculturation did not take place suddenly; rather, it was the result of increasingly intensive social, religious, and cultural interactions between the Arab community and the indigenous people of Pekalongan. The Arab community, which began to settle in

³⁵ Masykur, *Selayang Pandang Jejak Masjid Agung Al-Jami' Kota Pekalongan*, hlm. 29.

Pekalongan in the mid-19th century, particularly after 1854, gradually contributed to shaping local cultural dynamics, including in the realm of religious architecture.

The intensity of interaction between the Arab community and the Javanese society in Pekalongan grew stronger through the shared medium of religion, namely Islam. One important moment that accelerated this process of integration was the issuance of a fatwa by Habib Ahmad bin Abdullah bin Thalib Al-Attas, who was known as an imam and teacher at Arab Village Endowment Mosque, Pekalongan. The fatwa called upon all residents of Arab Village most of whom were of Arab ethnicity to perform the Friday prayer at Pekalongan Grand Mosque, even though *Waqaf* Mosque had already been established in the area. This appeal aimed to strengthen unity among Muslims across ethnic lines and to encourage integration between the Arab community and the indigenous Muslim society. As a consequence of this fatwa, to this day *Waqaf* Mosque in Arab Village is not used for the Friday congregational prayer, but is instead utilized only for the five daily prayers.³⁶

Since the issuance of the fatwa, the pattern of interaction between the Arab community and the Javanese society in Pekalongan has become increasingly intensive and institutionalized. Over time, the Arab community not only played a role in religious activities, but also made tangible contributions to the physical and institutional development of Pekalongan Grand Mosque. The influence of Arab culture on the architecture of the Pekalongan Grand Mosque is clearly visible in the construction of the mosque's veranda (*serambi*) in 1927. At this stage, members of the Arab community were directly involved in the committee structure and in the implementation of the construction process.

This involvement can be traced through the records of the veranda construction committee, which list several figures of Arab descent, including Mohammad bin Salim Al-Attas as Commissioner I and S. Salim bin Mohammad Argoebi as Commissioner IV. Both were known as property entrepreneurs who played an important role in the development of Arab community settlements in Arab Village Pekalongan. In addition to their involvement in the construction committee, the Arab community also played an active role in the mosque's institutional structure, serving as members of the advisory council, imams, as well as Friday khatibs at the Pekalongan Grand Mosque.³⁷

Thus, the architectural development of the Pekalongan Grand Mosque cannot be separated from the social and cultural contributions of the Arab community, which were integrated into the religious life of the people of Pekalongan. The combination of religious, social, and material roles has made the Pekalongan Grand Mosque a space of acculturation that represents a harmonious encounter between Javanese and Arab traditions within the context of local Islam.

³⁶ Wawancara dengan Masykur, "Sejarah Masjid Agung Al-Jami Pekalongan."

³⁷ Sri Puji Astuti, *Rumah Tinggal Etnis Keturunan Arab di Pekalongan (Kajian Organisasi Ruang Rumah Tinggal Etnis Keturunan Arab di Kelurahan Sugihwaras, Kampung Arab, Pekalongan)* (Tesis Magister Teknik Arsitektur: Universitas Diponegoro, Semarang, 2002), hlm. 200-201

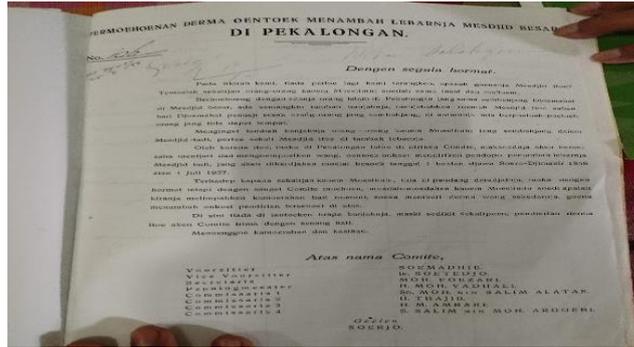


Figure 3: List of committee members for the construction of the MBP veranda in 1927 CE
 Source: letter archive “*Permohoenan Derma Oentoek Menambah Lebernja Mesdjid Besar di Pekalongan*”, No. 106, (YASMAJA, Pekalongan).

The image represents archival evidence concerning the initial process of constructing the veranda of the Grand Mosque of Pekalongan, which was planned to commence on July 1, 1927. The document takes the form of a letter requesting financial assistance, demonstrating that the construction of the mosque was not merely a religious initiative, but also involved administrative mechanisms and collective community participation. This letter also reveals the formally organized committee structure established for the construction of the mosque’s veranda, reflecting modern organizational practices during the Dutch colonial period. The individuals listed in the document range from Soemadhie as chairman to several commissioners from diverse social and ethnic backgrounds, indicating the involvement of various elements of the Muslim community of Pekalongan in the project.³⁸

The next stage in the architectural development of Pekalongan Grand Mosque that clearly demonstrates the process of Javanese and Arab cultural acculturation occurred in 1933, marked by the construction of the mosque’s minaret. The minaret adopted an Arab architectural style and was built by Sayyid Husein bin Ahmad bin Syihabuddin. The presence of the minaret became an important element because, in the tradition of classical Javanese mosque architecture, a minaret was not a primary component of the building. Javanese mosques were generally not equipped with minarets, since within Javanese cosmology and social order, the position of the muezzin standing higher than the ruler or king was considered inappropriate and potentially capable of causing symbolic consequences in the form of *tulah* or *kualat* (misfortune or divine retribution).³⁹ Thus, the construction of the minaret at Pekalongan Grand Mosque reflects a shift in values and a growing acceptance of stronger Islamic-Arab cultural influences.

The construction of the tower of the Grand Mosque of Pekalongan was completed in the month of Ramadan 1351 Hijri, corresponding to January 1933 CE. The tower was entirely funded through a donation from a Muslim merchant of Arab descent, namely Sayyid Husein bin Ahmad bin Syihabuddin, who was known as a philanthropist. This project took place during the administration of the Regent of Pekalongan, Raden Tumenggung Aryo Suryo (1924-1942 CE),⁴⁰ thus demonstrating that the development of religious architecture in Pekalongan also occurred within the context of a relatively stable Dutch colonial

³⁸ “Permohoenan Derma Oentoek Menambah Lebernja Mesdjid Besar Di Pekalongan,” n.d., YASMAJA, Pekalongan.

³⁹ Bambang Setia Budi, “Arsitektur Masjid,” *Jaringan Komunitas Arsitektur Indonesia, Arsitektur. Com*, 2000.

⁴⁰ Wawancara dengan Muhammad Dirhamsyah, “Sejarah Pekalongan,” February 2023.

administration. The subsequent phase of development after 1933 CE was essentially renovative in nature, consisting of repairs and improvements to parts of the building that had suffered damage. No significant changes were found that shifted the main architectural character of the Grand Mosque of Pekalongan. Therefore, the architectural style of the Grand Mosque of Pekalongan continues to maintain its mixed character as a result of the acculturation of Javanese and Arab cultures that had been formed earlier.

The Architecture of Pekalongan Grand Mosque and the Representation of Social Harmony within the Javanese-Arab Community

The development of the architectural form of Pekalongan Grand Mosque, which displays a fusion of Javanese and Arab elements, can be understood as a visual representation of the process of social harmonization among the local Muslim community. The mosque's architecture functions not only as a place of worship but also as a symbolic medium that reflects social relations among ethnic groups. This harmony was formed through the role of key figures, or agents of change, who actively encouraged integration and cooperation between the Arab-descendant Muslim community and the indigenous Javanese society.

The incorporation of Arab cultural elements into the development of Pekalongan Grand Mosque architecture cannot be separated from the migration dynamics of the Arab community, particularly from the Hadramaut region in South Yemen, to Pekalongan since the mid-19th century. Their presence in Pekalongan is recorded in Dutch colonial documents, including a notarial deed belonging to Van Huyzen, which states that in 1854 CE an Arab merchant named Sayyid Husein bin Salim Al-Attas purchased a plot of land in the area now known as Sugihwaras. Over time, the Arab community in Pekalongan continued to grow, prompting the Dutch East Indies government to implement a policy of residential segregation based on ethnic categories.⁴¹ This policy was essentially intended as an instrument of administrative control over population mobility and potential criminal activity in urban areas.

Although spatially ethnic communities were placed in separate residential areas, social interaction between groups continued to take place intensively. In fact, the relationship between the Arab community and the indigenous Javanese society experienced significant strengthening after the issuance of a *fatwa* by Habib Ahmad bin Abdullah. The fatwa called upon the Arab community in Village Arab Sugihwaras to perform the Friday prayer at Pekalongan Grand Mosque, even though the *Wakaf* Mosque already existed within their neighborhood. Since then, Masjid Wakaf has been used only for the five daily prayers, while the Friday prayer has been centralized at Pekalongan Grand Mosque. This religious policy can be understood as a socio-religious strategy aimed at encouraging integration, strengthening Islamic brotherhood (*ukhuwah Islamiyah*), and eroding ethnic boundaries in religious practice.

The impact of this policy became evident in the increasing involvement of the Arab community in the institutional life of Pekalongan Grand Mosque. They were not only present as congregants but also occupied strategic positions within the mosque's development committee, particularly in the veranda construction project in 1927. Figures such as S. Salim bin Moh. Arghubi and Moh. bin Salim Al-Attas were recorded as part of the committee structure, while the role of Sayyid Husein bin Ahmad Syihabuddin was especially prominent

⁴¹ Dirhamsyah, *Pekalongan Yang Tak Terlupakan*, 43.

in financing as well as designing the construction of the mosque's minaret in 1933. Through these roles, elements of Arab culture were gradually integrated into the cultural expression of the Muslim community of Pekalongan, including in the architectural domain.

In addition to religious leaders, another factor that determined the continuation of the acculturation process was the openness of the local ruler. The Regent of Pekalongan at that time, Raden Tumenggung Aryo Soerjo, was known for his adaptive and inclusive leadership character. Although he did not come from a wealthy elite background like some of his predecessors, he demonstrated openness toward the socio-cultural dynamics of his society. During his relatively long tenure from 1924 to 1942, Raden Tumenggung Aryo Soerjo granted administrative approval for the construction of the veranda of the Pekalongan Grand Mosque, which adopted an Arab architectural style, thereby providing legal and political space for the expression of non-indigenous cultural elements in the city's main religious building.⁴²

The adaptive attitude of the local government and the openness of the Javanese community of Pekalongan enabled the process of absorbing elements of Arab culture without negating the local cultural identity. This process can be understood within the framework of acculturation, namely a mechanism of cultural encounter that produces new forms through the integration of foreign elements into the receiving culture without eliminating its fundamental character.⁴³ This phenomenon is clearly reflected in the architectural development of the Pekalongan Grand Mosque, which combines Javanese and Arab elements into a unified functional and symbolic whole.

Furthermore, the openness of the indigenous Javanese community and the inclusive attitude of the Arab community in Pekalongan demonstrate that socio-religious relations between the two have developed harmoniously. This condition simultaneously challenges stereotypes that portray the Arab community as exclusive or closed. In practice, the Arab community in Pekalongan has in fact been able to integrate actively into the religious life of the local society, particularly within the environment of Pekalongan Grand Mosque. Conversely, the Javanese people of Pekalongan have also shown an accommodating attitude by accepting the presence of the Arab community as an integral part of the unity of the Muslim ummah, without having to sacrifice their identity and social dignity.⁴⁴

This harmonization did not cease during the Dutch colonial period but has continued to the present day. Figures from both indigenous and Arab-descended communities especially from the sayyid group remain actively involved in the management and development of religious activities at Pekalongan Grand Mosque. They serve as daily administrators, members of the advisory board, imams, khatibs, as well as lecturers in Islamic study sessions, all of which are accommodated within the organizational structure of Yayasan Pekalongan Grand Mosque foundation. Thus, Pekalongan Grand Mosque is not merely an architectural symbol of Javanese-Arab acculturation, but also a social space that represents the continuity of harmony among Muslim communities in Pekalongan.

⁴² *Regeerings-Almanak voor Nederlandsch-Indie* (1924), hlm. 548.

⁴³ Dwi Ratna Nurhajarini et al., *Akulturası lintas zaman di Lasem: perspektif sejarah dan budaya (kurun niaga-sekarang)* (Kementerian Pendidikan dan Kebudayaan, Direktorat Jenderal Kebudayaan, Balai Pelestarian Nilai Budaya (BPNB) Yogyakarta, 2015), hlm. 103.

⁴⁴ Dian Kinasih, "Interaksi Masyarakat Keturunan Arab Dengan Masyarakat Setempat Di Pekalongan," *Komunitas* 5, no. 1 (March 2013), <https://doi.org/10.15294/komunitas.v5i1.2372>.

CONCLUSION

From the discussion above, it can be concluded that the Grand Mosque of Pekalongan is not merely a religious building, but a material representation of the process of social harmonization between the Javanese community and the Arab community in Pekalongan during the period 1852-1933.

Since its establishment in 1852 by the Regent of Pekalongan, Raden Ario Wiryo Tumenggung Adinegoro, the mosque initially displayed strong Javanese architectural characteristics. This is evident in its spatial layout following the *Catur Gatra Tunggal* concept, its square floor plan, the four *saka guru* (main pillars), the three-tiered roof, and the use of wood as a distinctive feature of traditional Javanese mosques. In this phase, the mosque represented the continuity of Javanese Islamic architectural tradition while simultaneously serving as an integral part of the governmental structure and the social life of the community.

Entering the early 20th century, an architectural transformation occurred that reflected the process of Javanese-Arab acculturation. The addition of a veranda incorporating *iwan* elements, horseshoe arches, calligraphic ornaments, as well as the construction of a tower in Arab style, became visual markers of the integration of Arab cultural elements into the already established Javanese architectural structure. These changes did not erase the local identity, rather, they produced a hybrid form that demonstrates a peaceful and adaptive cultural negotiation.

The acculturation process unfolded through intensive socio-religious interactions, particularly following the issuance of a fatwa that encouraged the Arab community to perform Friday prayers at the Grand Mosque of Pekalongan. This policy strengthened social integration and opened opportunities for the active participation of the Arab community in the mosque's institutional affairs as well as in its physical development. The support of local elites and the openness of the Javanese community further reinforced this process of harmonization.

Thus, the Grand Mosque of Pekalongan functions not only as the principal center of worship, but also as a material archive that records the processes of acculturation and cultural hybridity within the coastal Javanese Muslim society. Its existence represents the ability of the people of Pekalongan to selectively absorb and reinterpret external cultural influences, thereby producing an architectural form that is distinctive and contextual. Ultimately, the Grand Mosque of Pekalongan can be understood as a symbol of social harmony and the success of historical acculturation, while also affirming its position as a religious and cultural icon that reflects the socio-cultural dynamics of Pekalongan from the 19th to the early 20th century.

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