

INTISARI

Tujuan penelitian ini adalah untuk mengungkap sejarah arsitektur Masjid Raya At-Taqwa, menganalisis unsur-unsur Timur Tengah yang melekat, serta menafsirkan makna denotatif dan konotatif dari elemen arsitektur tersebut melalui kerangka teori semiotika Roland Barthes. Pendekatan yang digunakan adalah kualitatif dengan metode deskriptif-analitis. Data primer diperoleh melalui observasi langsung terhadap elemen arsitektur masjid, sementara data sekunder diperoleh dari hasil wawancara, studi literatur, dan penelitian terdahulu. Analisis semiotika Barthes digunakan untuk menguraikan makna denotatif berupa bentuk fisik dan fungsi dasar, serta makna konotatif berupa nilai religius, kultural, dan historis dari unsur-unsur arsitektur Timur Tengah yang hadir dalam masjid, seperti menara masjid, gerbang berbentuk *ogee*, lentera, kanopi bergaya Masjid Nabawi, taman kurma, kaligrafi, dan ornamen arabes geometris. Hasil penelitian menunjukkan bahwa secara denotatif, elemen arsitektur Timur Tengah masjid berfungsi sebagai struktur fisik yang mendukung kegiatan ibadah umat Islam. Secara konotatif, setiap elemen tersebut merepresentasikan nilai kultural, historis, dan religius yang erat kaitannya dengan proses akulturasi budaya Timur Tengah dan identitas masyarakat Cirebon sebagai wilayah multikultural. Temuan ini menegaskan bahwa Masjid Raya At-Taqwa bukan sekadar ruang ibadah, tetapi juga simbol representasi budaya, integrasi sosial, dan pusat spiritual masyarakat. Dengan demikian, arsitektur masjid memiliki makna ganda yang menghubungkan aspek material dan spiritual sekaligus, serta memperlihatkan peran penting semiotika dalam memahami pesan budaya yang tertanam dalam bangunan keagamaan.

Kata Kunci: Arsitektur Timur Tengah, Masjid Raya At-Taqwa, Roland Barthes, Semiotika

ABSTRACT

The purpose of this study is to explore the architectural history of the Great Mosque of At-Taqwa, analyze the embedded Middle Eastern elements, and interpret the denotative and connotative meanings of these architectural features within the framework of Roland Barthes' semiotics. The study employs a qualitative method with a descriptive-analytical approach. Primary data were collected through direct observation of the mosque's architectural elements, while secondary data were obtained from interviews, literature studies, and previous research. Barthes' semiotic analysis was applied to examine denotative meanings, which consist of physical forms and basic functions, as well as connotative meanings, which encompass religious, cultural, and historical values attached to the Middle Eastern architectural elements such as the minaret, ogee-shaped gate, lanterns, canopies inspired by the Prophet's Mosque, date palm garden, calligraphy, and arabesque geometric ornaments. The findings reveal that denotatively, the Middle Eastern architectural elements serve as physical structures supporting Muslim worship activities. Connotatively, however, each element represents cultural, historical, and religious values closely related to the acculturation process between Middle Eastern traditions and the identity of Cirebon as a multicultural region. These findings affirm that the Great Mosque of At-Taqwa is not merely a place of worship but also a symbol of cultural representation, social integration, and spiritual center for the community. Thus, the mosque's architecture conveys a dual meaning, linking material and spiritual dimensions while highlighting the crucial role of semiotics in uncovering the cultural messages embedded within religious architecture.

Keywords: Great Mosque of At-Taqwa, Middle Eastern Architecture, Roland Barthes, Semiotics