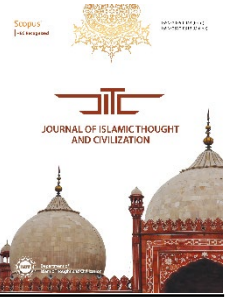
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Insan Kamil in the Architecture of the Grand Mosque of Buton: The Symbolism of the Seven Grades of Existence and the Twenty Divine Attributes

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Abstract

Studying the symbols and meanings of The Grand Mosque of the Sultanate of Buton (TGMotSoB) may pave the way to explore other buildings in Indonesia that embody symbols and meanings related to local belief systems. It may also lay the foundation how spiritual and cultural values are translated into architectural forms. The current studyaimed to explore the symbols and meanings of TGMotSoB regarding the principles of Islamic Sufi teachings of the Seven Grades of Existence (Tsgoe) and the Twenty Divine Attributes (Ttda). The following methods were used: Husserl's transcendental phenomenological paradigm, an inductive approach, a single qualitative methodological choice, and Husserl's transcendental phenomenological method. Data was collected using in-depth interviews, self-reflection, direct observation, and document study. Data analysis techniques comprised grouping data, reducing data, eliminating data, giving themes to data, identifying data, constructing textural descriptions of research subjects, creating structural descriptions, synthesizing data, and answering problems. Data validation techniques were carried out by reflecting on meanings and rational analysis. The study concluded that the symbols and meanings of TGMotSoB represent the concept of the perfect human. The novelty of this research lies in the integration of local Sufi principles with architecture, the revelation of the concept of *The Insan Kamil* (the perfect human) in visual form, and the approach of using human body symbolism to understand mosque architecture as a spiritual medium.

***Keywords*:** Buton, *haqiqah*, *Ma'rifa,* meaning, mosque, *shari'ah*, *tariqa*

Introduction

Baubau is a city situated on Buton Island, Southeast Sulawesi, Indonesia. It was once part of The Sultanate of Buton (TSoB), established in 1491 under Sultan Murhum (1491–1537). The Sultanate officially ended in 1951 when it joined Indonesia, though the 38th Sultan, La Ode Falihi Qaimuddin (1937–1960), and a few royal court members remained active at *Kamali* Palace in Baubau. The Sultanate of Buton's government *(Sara Wolio),* during the TSoB era, (1491-1951) had four main institutions: *Sara Ogena* (central government) within the Buton Palace Fortress (BPF), *Sara Kadie* (regional administration) managing settlements outside the BPF*, Sara Barata (*defense) protecting the Sultanate's territories, and *Sara Kidhina* (religious authority) overseeing spiritual matters. *Sara Ogena* handled physical governance and defense, while *Sara Kidhina* provided spiritual guidance, likened to the body and soul. The Grand Mosque of the Sultanate of Buton (TGMotSoB), built in 1712 under Sultan Langkaririy (1712–1750), symbolized this role. Designed by Maa Kaasimu with Imam Syarief Muhammad (Saidi Raba), it functioned as a *Polipu* Mosque, serving the Sultanate's spiritual needs, unity, and well-being. Unlike regular mosques, it was used

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only for special occasions, such as Friday prayers, Islamic holidays, and Sultanate ceremonies, while daily prayers took place at home or in small Surau around the BPF.

Currently, The Grand Mosque of the Sultanate of Buton (TGMotSoB) has a building size of approximately 23.52 m x 19.12 m, a site area of 49.38 m x 44.27 m, and a height of 60 cubits (30 m). The mosque has three floors, each with a specific function. The first floor serves as the main prayer hall. The second floor was originally not intended for prayers. However, due to population growth within the BPF and surrounding areas, it is now also used for prayer. The southern section of this floor does not have wooden flooring, only supporting beams, while the northern section is fully floored. The third floor is not used for prayer but was historically used for sighting the new moon *(hilal)* to determine Islamic holidays. Visually, the mosque has a simple and modest design, with minimal ornamentation. The only decorative elements present are *bosubosu, ake,* and *bukasiri.* According to researchers' observations, TGMotSoB contains several symbolic elements, including 1) Ornamental symbols (interior), such as *bosubosu, ake,* and *bukasiri,* 2) Layout symbols, including horizontal and vertical spatial patterns, 3) Visual form symbols, reflected in the exterior appearance of the mosque, and 4) Exterior symbols, which represent the mosque's connection to cultural features around it, such as the TSoB flagpole *(Kasulana Tombi)* and graves within the mosque's courtyard. The symbols and meanings within TGMotSoB serve as a bridge between architectural physicality and spiritual aspects in Buton.

Symbols and meanings in architecture are closely interconnected, both in their physical form and inherent values. Architecture may serve as a language that conveys cultural values and identity.[1] This message is conveyed through the symbols found in TGMotSoB. Islam in Buton follows a Sufi tradition based on the Seven Grades of Existence (Tsgoe) and the Twenty Divine Attributes (Ttda). These two concepts are always interconnected, as Ttda represents God's first manifestation in The Stage of the *Wahdati* Realm, which was emulated by the members of TSoB. Tsgoe and Ttda were introduced to Buton by an Islamic preacher, Sheikh Abdul Wahid, around 1527. It is believed that he came from Johor, Malaysia. Throughout the different periods of TSoB, the Sultanate was frequently visited by Islamic scholars from outside Buton. These scholars likely brought different interpretations of Tsgoe and Ttda, influenced by various Sufi orders (*Tariqa*). In essence, Tsgoe and Ttda are Sufi teachings that explain the seven stages of God's manifestation, revealing Himself through creation and human existence.[2] Meanwhile, Ttda are essential characteristics of Allah (SWT) and are also reflected in human beings. The relationship between Tsgoe and Ttda illustrates how God's absolute attributes are gradually manifested through the process of creation. In Sufism, understanding these two concepts helps individuals develop a deeper connection with Allah. This knowledge strengthens faith and enhances one's understanding of the universe and the creation of humanity.[3]

[1]Laura Aukhadiyeva, and Tatsiana Karatseyeva, "Architectural Images and Symbols of the Regional Identity of Modern Architecture in Kazakhstan," *Innovaciencia* 10, no. 1 (2022): 1–17, https://doi.org/10.15649/2346075X.2960.

[2]Muhamad Rudi Wijaya, "Islamic Education In The View Of Sufism: Critical Study Of The Role Of Sufism In Islamic Education," *BRI'AYAH* 7, no. 2 (2022): 127–39, https://doi.org/10.32332/riayah.v7i2.5656.

[3]Zuhriddin Juraev, and Boburjon Rajavaliev, "Glorifying Human Qualities and Condemning Vices in Sufi Ahmad Yasawi's Poems," *Cogent Arts and Humanities* 10, no. 1 (2023): 1–12, https://doi.org/10.1080/23311983.2023.2257019.

Previous studies on Tsgoe and Ttda in Buton are as follows: Firstly, the research on Tsgoe was conducted by[4] with the material object Tsgoe. While the formal object included the Tsgoe Constitution, code of ethics, and the behavior of civil servants in government administration. The current study employed library research. The findings indicate that Islamic values in the Tsgoe Constitution are relevant to the ethics and behavior of civil servants. Secondly, in the research conducted by,[5] the material object was Tsgoe, while the formal object included the Tsgoe Constitution, State Civil Apparatus Services, integrity, and public services. This study employed a quantitative approach using a Likert scale questionnaire. The findings indicate that the public supports the implementation of Tsgoe's integrity values in State Civil Apparatus Services. Thirdly, in the research conducted[6] by the material object was Tsgoe, while the formal object was Butonese culture and the *Kamali Baadia* Museum. The current study employed an exploratory method with a qualitative approach. The findings indicate that the *Kamali Baadia* Museum educates the public on the values of Tsgoe, strengthens identity, and promotes life balance. Fourthly, in the research conducted by,[7] the material object was Tsgoe, while the formal object was its values and constitution. This study employed a qualitative method with descriptive analysis. The findings indicate that the constitutional values of Tsgoe continue to serve as a guiding principle for the government and the people of Buton. Fifthly, in the research conducted by,[8] the material object was Tsgoe, while the formal object included values, law, constitution, and governmental implementation. This research is empirical with a historical approach. The findings indicate that the constitutional values of Tsgoe remain relevant, however, their implementation is limited and dependent on traditional leaders. Based on previous studies, no research has yet explored the symbols and meanings in TGMotSoB about Tsgoe and Ttda in the field of architecture using a phenomenological method.

Tsgoe and Ttda in Buton aim to cultivate *The Insan Kamil*, the perfect human being in Butonese tradition. The *Insan Kamil* is the result of a process of self-purification and mental clarity. The journey towards The *Insan Kamil* is not just about ordinary worship but a holistic spiritual practice that involves overcoming seven challenging obstacles. This process of self-purification begins within the family and is then internalized within society through Sufi education.[9] The first stage in this process is *Shariah*, which serves as the fundamental foundation. The second stage is

[4]Suwandi et al., "The Relevance of Islamic Values in the Martabat Tujuh Constitution: A Study of The Code of Ethics And Conduct For Civil Servants," *Ibda': Journal of Islamic Studies and Culture* 22, no. 2 (2024): 173–92, https://doi.org/10.24090/ibda.v22i2.12168.

[5]Selvi Diana Meilinda and Suwandi, "Persepsi Masyarakat Mengenai Nilai-Nilai Integritas Konstitusi Martabat Tujuh Dalam Layanan ASN Di Kabupaten Buton," *Aspirasi: Journal of Social Issues* 15, no. 1 (2024): 260–77, https://doi.org/10.46807/aspirasi.v15i1.4299.

[6]Rahmi Ramadhani Abdul Asis et al., "Exploration of The Preservation of Kamali Baadia Museum and The Philosophical Value of The Dignity of The Seven Buton Sultanes," *At-Tarbawi: Journal of Education, Social, and Cultural Studies* 11, no. 2 (2024): 260–77, https://doi.org/10.32505/tarbawi.v11i2.9715.

[7]Faharudin et al., "The Constitutional Law Values in the Martabat Tujuh Constitution of the Sultanates of Buton," *Journal of Hunan University Natural Sciences* 49, no. 2 (2022): 290–94, https://doi.org/10.55463/issn.1674-2974.49.2.29.

[8]Faharudin, "The Relevance Of The Legal Value Of The Seven Defense Constitution The Sultancy Of Buton In The Implementation Of Government In Baubau City," *Hasanuddin University, Makassar* (Hasanuddin University, 2022), https://medium.com/@arifwicaksanaa/pengertian-use-case-a7e576e1b6bf.

[9]M. Muizzuddin, Ahmad Zaenuri, and Saeful Anam, "Islamic Education and Value Analysis of Religious Moderation in Jalaluddin Rumi's Sufi Order," *Indonesian Journal of Islamic Education Studies (IJIES)* 7, no. 1 (2024): 38–57, https://doi.org/10.33367/ijies.v7i1.5288.

Tariqa, a spiritual path practiced through a specific *dhikr* (remembrance of God) that must be performed with deep sincerity and precision. The third stage is *Haqiqah*, which exists within the realm of *Ma'rifa* and leads a person to the realization of *Baqa* (Subsistence), the eternal nature of God's attributes that remain within human existence. The *Insan Kamil* is the highest achievement in one's spiritual journey, where everything is perceived with a pure heart. It represents the complete, perfected human being, one who truly knows oneself and, in doing so, knows God.[10] Tsgoe and Ttda are not only practiced as fundamental beliefs in individual and family life, however, are also adapted in society, nationhood, and governance. In social and national life, the Tsgoe Law of TSoB was established. This law aims to create a harmonious and peaceful society by encouraging its people to embody the principles of The *Insan Kamil* (the perfected human).[11]

Based on the explanation above, this research is important for the following reasons: 1) Baubau City was once part of TSoB, which carries the Sufi characteristics of Tsgoe and Ttda, 2) TGMotSoB was chosen as the research object since it is not merely a mosque but also a spiritual center, a symbol of TSoB governance, a manifestation of Sufi teachings in Tsgoe and Ttda, and an architectural representation of the journey towards The *Insan Kamil,* and 3) TGMotSoB has never been studied in the field of architecture. Therefore, TGMotSoB is not just a place of worship but also a spiritual source of Tsgoe and Ttda, where its symbols are deeply connected to Sufi concepts. All of this serves as a means for the Butonese people to achieve The *Insan Kamil.* Hence, this study explored the symbols and meanings of TGMotSoB about Tsgoe and Ttda, representing the spiritual journey towards The *Insan Kamil.*

2. Literature Review

2.1.The Seven Grades of Existence and The Twenty Divine Attributes

The concept of Tsgoe and Ttda aims to provide an understanding of the ultimate purpose of human life and its relationship with God.[12] This concept originates from *Fusus al-Hikam* (Summary) by Ibn Arabi and is influenced by pantheism-Neoplatonism (*Wujudiyah*).[13] Tsgoe and Ttda are the-anthropocentric, incorporating a gradation of existence *(Maratib al-Wujud),* and oriented towards both theistic spirituality and liberal deism.[14] In Indonesia, this teaching aligns with the *Wujudiyah* Sufism of Hamzah Fansuri[15] and also encompasses the concept of Tsgoe including *al-Lata'ayyun, al-Ta'ayyun al-Awwal,* and *al-Ta'ayyun al-Thani*. These seven stages are related to *tajalli* (divine manifestation), *faid* (emanation), *syuhud* (spiritual witnessing), and

[10]Junaidin, "Spiritual Approach and Development of the Insan Kamil Character," *Fusshilat: Journal of Islamic Education and Studies* 1, no. 1 (2024): 38–46.

[11]Husni Husni, and Ahmad Nabil Atoillah, "Islamic Education, Insan Kamil, and the Challenges of the Era of Society 5.0: A Literature Review," *Journal of Islamic Education Research* 10, no. 1 (2022): 67, https://doi.org/10.36667/jppi.v10i1.1005.

[12]Syukri Al Fauzi Harlis Yurnalis, and Arrasyid, "The Sulūk of The Salik in the Concept of Seven Stages (Martabat Tujuh) of Abdel Samad Al-Palimbani," *Theologia Journal* 33, no. 1 (2022): 87–99.

[13]Jarman Arroisi et al., "Understanding God as Reality: Analysis of the Ontological Approach in the Tradition of Islamic Philosophy and Sufism," *Journal of Islamic Thought and Civilization* 12, no. 1 (2022): 138–63, https://doi.org/10.32350/jitc.121.07.

[14]Wahyudin Noor, Moh. In'ami, and Masrukhin Masrukhin, "Islamic Universities towards Knowledge-Based Society," *Addin* 16, no. 2 (2022): 273, https://doi.org/10.21043/addin.v16i2.13780.

[15]Juraev and Rajavaliev, "Glorifying Human Qualities and Condemning Vices in Sufi Ahmad Yasawi's Poems."

wahdah Al-wujud (oneness of existence).[16] Tsgoe and Ttda explain *tajalli* in seven stages as a manifestation of God's desire to see Himself in His creation.[17] This teaching is based on *Wahdat al-Wujud* (the Unity of Being)[18] and explores the relationship between God, the universe, and humanity.[19] Moreover, it also emphasizes divine values as a bridge to True Existence.[20]

Its concept of existence refers to *Wujudiyah,* where the essence of God is inseparable from the universe.[21] Tsgoe and Ttda also explain the essence of human beings and their creation through *tanazzul* (The downward movement).[22] The comparison between the Sufism of Ibn Arabi and Ranggawarsita includes *tajalli* in human creation and the concept of The *Insan Kamil.*[23] This concept is also related to Nur Muhammad[24] as well as *Ma'rifatullah* in *Bahrul Lahut.*[25] This teaching developed within Islam *Kejawen* through Ranggawarsita's thoughts in *Serat Wirid Hidayat Jati*, which teaches the unity of human beings with God.[26] Haji Hasan Mustapa interpreted it through existential symbols, such as *tangtung-aing* and *aya-euweuh*.[27] Thus, Tsgoe and Ttda explain the creation of beings, *Wujudiyah, Manunggaling Kawula Gusti,* remembrance of Allah

[16]Faudzinaim Badaruddin, "Tuhfah Al-Mursalah Ila Ruh Al-Nabiy as the Source of the Doctrine Seven Grades of Being in the Malay-Indonesian Archipelago," *Teosofia: Indonesian Journal of Islamic Mysticism* 10, no. 1 (2021): 59–74, https://doi.org/10.21580/tos.v10i1.8580; Arroisi et al., "Understanding God as Reality: Analysis of the Ontological Approach in the Tradition of Islamic Philosophy and Sufism."

[17]Arroisi et al., "Understanding God as Reality: Analysis of the Ontological Approach in the Tradition of Islamic Philosophy and Sufism."

[18]Abdul Halim, "Ta'wīl Qur'ānic Hermeneutics in the Philosophical Thought of Ibn 'Arabi," *Islamic Studies Review* 3, no. 2 (2024): 260–85.

[19]Muhammad Lutfi, and Abdul Kadir Riyadi, "The Concept of Divine Oneness: A Synthesis Between Sufistic Tauhid and Mulla Sadra's Philosophy of Wujud," *Jaqfi: Journal of Islamic Theology and Philosophy* 9, no. 1 (2024): 1–14, https://doi.org/10.15575/jaqfi.v9i1.19065.

[20]Tanima Bag, "Religion And Morality: Connected or Separate?," *International Journal of Multidisciplinary Educational Research* 017, no. 8 (2023): 96–112.

[21]Nurhayati Abd Rasyid, "The Diaspora of the Sufis in Indonesia: Moving From Western to Eastern Islands," *International Journal of History and Philosophical Research* 9, no. 1 (2021): 33–45; Muhammad Haikal As-Shidqi and Qasir Abbas, "Achieving Insan Kamil Through Maqamat Tauhid Muhammad Nafis Al-Banjari And its Relevance to Modern Life," *Journal of Religious Studies* 6, no. 2 (2022): 81–94, https://doi.org/10.19109/jsa.v6i2.13447.

[22]Yurnalis and Arrasyid, "The Suluk of The Salik in the Concept of Seven Stages (Martabat Tujuh) of Abdel Samad Al-Palimbani."

[23]Fuad Mahbub Siraj, "The Effect of Hamzah Fansuri's Mystical Thought to the Muslim Intellectual Tradition in the Archipelago," *Ibda`: Journal of Islamic and Cultural Studies* 19, no. 2 (2021): 185–210, https://doi.org/10.24090/ibda.v19i2.4170.

[24]Yurnalis and Arrasyid, "The Suluk of the Salik in the Concept of Seven Stages (Martabat Tujuh) of Abdel Samad Al-Palimbani."

[25]Mirza Mahbub Wijaya et al., "The Ontology Concept in the Seven Dignity At-Tuhfah al-Mursalah Works of Burhanfuri," *Journal of Malay Islamic Studies* 04, no. 01 (2021): 17–26.

[26]Hanif Fitri Yantari, and Danur Putut Permadi, "Mystical Java: The Concept of Sasahidan in Serat Wirid Hidayat Jati," *Al Qalam* 40, no. 1 (2023): 72–86, https://doi.org/10.32678/alqalam.v40i1.7952.

[27]Mustopa, Moh In'ami, and Minkhatul Maula, "Serat Wulangreh: Islamization in Java Through Cultural Approach," *Journal Tsaqafah* 20, no. 1 (2024): 149–70, https://www.sastra.org/agama-dan-kepercayaan/wulang/1784-wulang-reh-pakubuwana-iv-1960-213.

(dhikr), Nur Muhammad, and *Ma'rifatullah*. This teaching also adapts to local concepts, such as in *Wirid Hidayat Jati,* which offers a mystical approach to attaining God.

2.2.The Insan Kamil

The Insan Kamil can be understood in several meanings: 1) The Ocean of Humanity. *Insan Kamil* is a person with vast understanding, deep awareness, and great compassion for others,[28] 2) The Peak of Divine Awareness. *The Insan Kamil* is the highest achievement in the spiritual journey, where everything is perceived with a clear and enlightened heart,[29] 3) A Civilized and Noble Human Being. The *Insan Kamil* is a complete individual who knows both himself and his Creator,[30] 4) *Momondo* Human (The Perfect Human). In a contemporary context, The *Insan Kamil* is a person with a strong identity, upholding noble values, and living life with wisdom,[31] 5) *Wali Quthub Wal Ghautz*. The *Insan Kamil* is at the highest spiritual rank, recognized only by fellow *awliya* (saints),[32] 6) The Journey to The *Insan Kamil.* Its attainment is achieved through esoteric spiritual guidance, a spiritual learning process that guides a person towards ultimate awareness, [33] and 7) Perfection and Closeness to Allah. The *Insan Kamil* has transcended the veil between themselves and Allah. Their transition from one realm to another is merely a continuation of their eternal existence. Every individual has the potential to attain this state, although the rank of prophethood remains exclusive to the prophets. Prophet Muhammad (Peace Be Upon Him) is the ultimate example of the perfect human being, and The *Insan Kamil* is a reflection of his noble character.[34] Thus, The *Insan Kamil* is a spiritually and morally perfected human being, possesses a high level of awareness, knows both themselves and their Creator, and lives with wisdom. This attainment is achieved through an inner spiritual journey, with Prophet Muhammad (Peace Be Upon Him) as the ultimate example of The *Insan Kamil.*

[28]Shafiu Alidu, "The Concept of Insan Kamil (Perfect Man) in Sufi Mysticism: A Comparative Study with the Last Man and Democratic Man in Nietzsche and Rawls' Political Thought," *Scientific Journal of Arts, Humanities and Social Science* 3, no. 2 (2024): 1–6.

[29]Rahayuningsih Deasy Ariyanti et al., "The Soul Journey of Accountants in Developing Ethical Awareness: Evoking Creativity Potential Within Self To Reach The Insan Kamil Level," *Eurasia: Economics and Business* 8, no. August (2021): 62–72.

[30]Ismam Maliberi, and Muhammad Farras Qari, "The Concept of Insan Kamil in the Thought of Abdul Karim Al-Jilli and Its Suitability in the Present Time," *Journal of Religious Research* 2, no. 3 (2022): 50–66, https://doi.org/10.15575/jra.v2i3.18320.

[31]Indah Wahyu Ningsih, "The Implementation of Character Education Values in Indonesia in Realizing the Ideal Human Being (Insan Kamil)," *Qiro'ah: Journal of Islamic Religious Education* 14, no. 2 (2024): 168–78.

[32]Merry Christian Putra, and Agus Widodo, "The Contribution of Ibn Arabi's Sufismphilosophical Thought to the Concept of Perfect Human Being Who Rationally Believes," *Journal of Asian Orientation in Theology* 6, no. 2 (2024): 135–60.

[33]Adnan Faris Naufal Siregar, and Betty Mauli Rosa Bustam, "The Concept Of Insan Kamil And Its Relevance To The Spiritual Beliefs Of Generation Z: Insights From Ibn Arabi," *Hunafa: Journal of Islamic Studies* 21, no. 1 (2024): 25–40.

[34]Masturin, Mhd Rasid Ritonga, and Siti Amaroh, "Tawhid-Based Green Learning in Islamic Higher Education: An Insan Kamil Character Building," *Qudus International Journal of Islamic Studies* 10, no. 1 (2022): 215–52, https://doi.org/10.21043/qijis.v10i1.14124; Zuraidah Juliana et al., "The Concept of Insan Khalifah in the Formation of Teacher Professionalism," *International Journal of Academic Research in Business And Social Sciences* 14, no. 12 (2024): 326–39, https://doi.org/10.6007/IJARBSS/v14-i12/23956.

3. Methodology

The current research adopted Husserl's transcendental phenomenology paradigm; its ontology is based on Husserl's concept of a conscious subject perceiving and understanding an object (dialectics); its epistemology is built on noesis and noema, phenomenological attitude, phenomenological assumptions, deriving meaning from reality, phenomenological description, and transcendental logic. The study employed an inductive approach, a single qualitative methodological choice, and followed Husserl's transcendental phenomenology strategy. The research data spans both synchronic and diachronic perspectives, with a total research duration of nine months, conducted within BPF. According to Creswell,[35] the data collection techniques in phenomenological research include three main methods: 1) In-depth interviews. Conducted to explore participants' subjective experiences directly, gaining insight into the meaning they assign to the phenomena they have encountered, 2) Self-reflection. Participants are asked to reflect on their personal experiences, allowing for a deeper exploration of the emotional and cognitive aspects of the studied phenomenon, and 3) Depictions of reality beyond the research context. The researcher examined broader perspectives to enrich the understanding of the phenomenon. Additionally, this study adopted supplementary techniques from:[36] 1) Direct observation. Observing participants in their natural environment captures expressions, interactions, and behaviors that support interview data and 2) Document analysis. Examining written sources, such as personal records, reports, or relevant literature to obtain information that supports or clarifies the research findings. By combining these methods, phenomenological research can explore human experiences more deeply and comprehensively.

Data analysis techniques according to Moustakas[37] consist of several stages: 1) Categorizing data based on the sub-themes of research and compiling relevant questions and answers, 2) Conducting data reduction and elimination through epoche to filter only relevant data, 3) Assigning themes to data that reveal eidos (invariant constituents), 4) Validating eidos by ensuring its alignment with the research problem, while irrelevant data is set aside through bracketing, 5) Constructing a textural description for each subject by rephrasing the findings without altering their essence, 6) Developing a structural description by integrating the textural description and transcendental reduction to reach transcendental consciousness, and 7) Synthesizing data to reconstruct the meaning and essence of the phenomenon to address the research problem. The validation techniques in phenomenological research, as referenced from Farid[38] are as follows: 1) In the first stage, the researcher reflects on the meanings derived from the synthesized phenomenon, 2) The researcher seeks opinions from colleagues or other researchers who focus on the research problem, as well as from lecturers and research subjects, and 3) A rational analysis is conducted by examining the phenomenological descriptions to ensure that the intersubjective meanings are logically coherent.

[35]John W Creswell, *Qualitatif Inquiry and Reserach Designe: Chosing Among Five Approaches* (London: Sage Publication, 2007).

[36]Amir Hamzah, *Phenomenological Research Method in the Study of Philosophy and Knowledge* ed. Nur Azizah Rahma, First Edition (Malang City: CV. Literasi Nuzantara Abadi, 2020).

[37]Clark E. Moustakas, *Phenomenological Reserach Methods* (Sage Publications, Inc., 1994).

[38]Muhammad Farid et al., *Phenomenology in Social Science Research*, ed. Muhammad Farid and Mohammad Adib, 1st ed. (Jakarta: Prenadamedia Group, 2018).

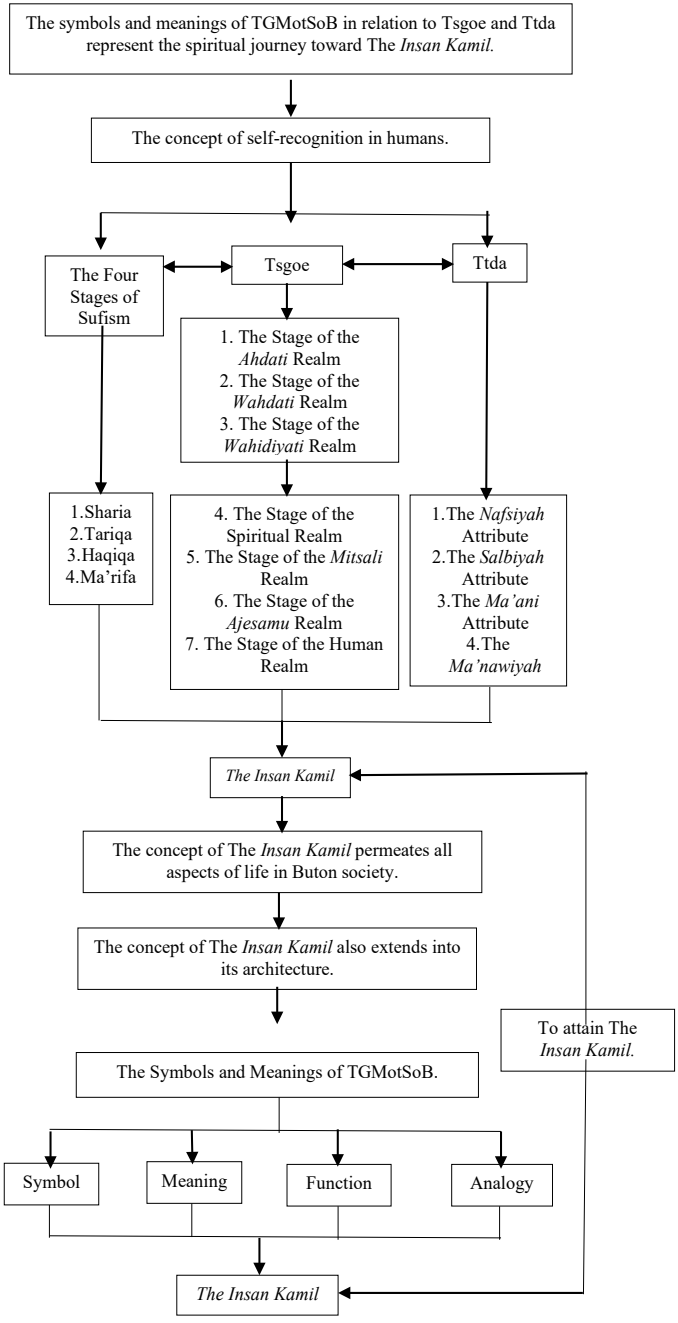


Figure 1. Research Results

4. Results

In defining the research objectives, four major concepts were identified: 1) The concept of self-recognition, 2) The four stages of Sufism (TFSoS), 3) Tsgoe, and 4) Ttda. The concept of self-recognition relates to the origins of the Butonese people in their search for the essence and source of their existence. The answers to their existential questions can be found in TFSoS, Tsgoe, and Ttda. TFSoS consists of *Shari'ah*, *Tariqa*, *Haqiqah*, and *Ma'rifa*, which are fundamental teachings that support the study of Tsgoe. The stages of Tsgoe include: 1) The Stage of the *Ahdati* Realm, 2) The Stage of the *Wahdati* Realm, and 3) The Stage of the *Wahidiyati* Realm. These three stages are known as The Station of the Divine Existence is Immutable, for it is *Qadīm* (pre-eternal and unchangeable). The subsequent stages are as follows: 4) The Stage of the Spiritual Realm, 5) The Stage of the *Mitsali* Realm, 6) The Stage of the *Ajesamu* Realm, and 7) The Stage of the Human Realm. These four stages are collectively referred to as The Station of Servitude. One may explore and engage with these stages by identifying themselves within them. Tsgoe and Ttda are always interconnected because Ttda originates from The Stage of the *Wahdati* Realm. Ttda consists of: 1) The *Nafsiyah* Attribute, 2) The *Salbiyah* Attribute, 3) The *Ma'ani* Attribute, and 4) The *Ma'nawiyah* Attribute. Tsgoe and Ttda represent the essence of the origin of human and cosmic creation. The relationship between the concept of self-recognition, TFSoS, Tsgoe, and Ttda ultimately aims at attaining The *Insan Kamil* (The Perfect Human). The concept of The *Insan Kamil* permeates every aspect of Butonese society including their architectural practices. Therefore, TGMotSoB is symbolic, meaningful, functional, and analogous to The *Insan Kamil,* derived from the concepts of self-recognition, TFSoS, Tsgoe, and Ttda, as can be seen in Figure 1.

5. Discussion

5.1.The Concept of Self-recognition in Human Beings

The concept of self-recognition is the starting point for human beings to understand their true essence and know Allah through His attributes and names. For the Butonese people, the concept of self-recognition is deeply embedded in their collective memory through the saying from a Hadīth Qudsi: *"Man 'arafa nafsahu faqad 'arafa rabbahu* (Whoever knows himself will know his Lord)." This saying is translated into the Butonese language as *"Tontomaka saanguuna tomobharina, tontomaka mobharina tomosaanguuna,*" which means "See the many within the one, and see the one within the many." This translation reflects the idea that human beings are essentially emanations or manifestations of Allah *(Ahdati)* and Muhammad *(Wahdati).* For the Butonese people, this concept is realized through Tsgoe and Ttda, which are institutionalized within their Sufi educational system. Thus, the concept of self-recognition in Butonese teachings affirms that human beings are divine reflections. In The *Insan Kamil,* spiritual perfection is attained through awareness of one's true self and God. The Butonese people embody this concept through Tsgoe and Ttda, using Sufi education as a path towards achieving the state of a complete human being *(The Insan Kamil).* This is in line with,[39] those who stated that The *Insan Kamil* holds a high spiritual rank, as well as,[40] those who emphasized that the themes in Tsgoe and Ttda encompass the essence of God, the universe, humanity, and *Ma'rifa* (spiritual knowledge).

5.2.The Seven Grades of Existence, The Twenty Divine Attributes, and The Four Stages of Sufism

[39]Putra and Widodo, "The Contribution of Ibn Arabi's Sufismphilosophical Thought to the Concept of Perfect Human Being Who Rationally Believes."

[40]Musa Alkadzim, "The Ontological Capture of Reason and Revelation : Toward A Synthesizing Approach of Ibn ' Arabī And Mullā Ṣadrā," *Kanz Philosophia: A Journal for Islamic Philosophy and Mysticism* 9, no. 2 (2023): 215–32.

The Sufi tradition in Buton follows the teachings of Tsgoe and Ttda. However, to attain a deeper understanding, a methodology involving *Shariah*, *Tariqa*, *Haqiqah*, and *Ma'rifa* is applied. These four methods serve as guiding principles through the seven realms of Tsgoe. The Four Stages of Sufism (TFSoS) do not necessarily have to be directly linked to Tsgoe, nor should Tsgoe be understood solely within the framework of TFSoS. TFSoS represents a method, while Tsgoe consists of the phases or levels in the spiritual journey. The first phase is called The Stage of the *Ahdati* Realm, which represents the Divine Essence. At this stage, the human intellect cannot comprehend it. The second phase is The Stage of the *Wahdati* Realm, also known as the stage of Divine Attributes, where the intellect begins to recognize God's attributes. The third phase is The Stage of the *Wahidiyati* Realm, which relates to the Divine Names. The fourth phase is The Stage of the Spiritual Realm, where the souls of humans and all living beings are created. The fifth phase is The Stage of the *Mitsali* Realm, a transitional realm where everything exists in symbolic or imagined forms before materializing in the physical world. The sixth phase is The Stage of the *Ajesamu* Realm, representing the most concrete manifestation of God's existence in the material reality. The final stage is The Stage of the Human Realm, where humans reflect the attributes of God, embodying the elements of the universe while also possessing something beyond, elevating them to a higher state of existence.

In the realm of Sufism, it is said that the first thing created was intellect, which is also known as Nur Muhammad or Muhammad himself. The intellect was the first to recognize Allah. In this understanding, as human beings, we have no way to know Allah except through His attributes, which were introduced to us through Muhammad. Therefore, Nur Muhammad serves as the intermediary that allows the intellect to comprehend and recognize Allah. This concept forms the foundation of Ttda. Allah's attributes are infinite and beyond count. However, from this limitless number, twenty essential attributes have been compiled and recognized in Islamic teachings. These attributes are categorized into four main groups: Firstly, The *Nafsiyah* Attribute. This attribute encompasses all other attributes within it. It serves as the ultimate conclusion of the four categories, the twenty attributes, and even the infinite attributes of Allah. The *Nafsiyah* Attribute has one defining characteristic: *Wujūd* (Existence), meaning that Allah's existence is absolute and undeniable. Secondly, The *Salbiyah* Attributes. These attributes negate anything unworthy of Allah. They affirm His perfection by rejecting any deficiency or imperfection. Some of the key *Salbiyah* Attributes include: a) *Qadīm*: Allah is eternal, without a beginning, and beyond the limits of time, b) *Baqa:* Allah is everlasting, never perishing or ceasing to exist, c) *Muhallifatu lil hawadith:* Allah is completely different from His creations, beyond comparison, d) *Qiyamuhu binafsihi:* Allah is self-sufficient, independent, and does not rely on anything or anyone, and e) *Wahdaniyah:* Allah is absolutely one and unique, with no partners or equals.

Thirdly, The *Ma'nawiyah* Attributes (Subsistence/ Baqa) consist of the following: 1) *Hayun: Modadina*/ The Ever-Living, 2) *Alimun: Momatauna*/ The All-Knowing, 3) *Qadirun: Mopolina*/ The All-Powerful, 4) *Muridun: Mopeluna/* The All-Willing, 5) *Sami'un: Moporangona*/ The All-Hearing, 6) *Basirun: Mopokamatana*/ The All-Seeing, and 7) *Mutakallimun: Mokaonionina*/ The All-Speaking. Fourthly, The *Ma'ani* Attributes (Annihilation/ Fana) are as follows: 1) *Hiyati: Adadi*/ Life, associated with the skin, 2) *Ilmu: Amatau*/ Knowledge, associated with the heart, 3) *Qudrati: Apoli*/ Power, associated with the bones, 4) *Iradati: Apelu/* Will, associated with the blood, 5) *Sama: Aporango/* Hearing, associated with the ears, 6) *Bashara: Apokamata/* Sight, associated with the eyes, 7) *Kalam: Akaonioni/* Speech, associated with the mouth. Thus, in Butonese teachings, the concept of The *Insan Kamil* is realized through the spiritual journey within Tsgoe, which is rooted in Ttda. These attributes serve as a reflection of divinity within human beings. By progressing through these stages, a person attains spiritual perfection, becoming a

mirror of God's attributes in the universe. This is in line with [41] and [42], who stated that The *Insan Kamil* is not distanced from Allah. He has surpassed the veil between himself and God, so his transition from one realm to another is merely a continuation of his eternal existence.

5.3.The Symbols and Meanings

5.3.1. The First *Lante* (First Floor)

Figure 2 shows, the plan includes: 1) *gusi* (urn), 2) *godegode* (prayer waiting room), 3) *gandana* (drum), 4) *mihirabu* (mihrab), 5) *pusena tana* (center of the ground), 6) *mimbara* (pulpit), 7) *lante* (main prayer room), 8) *salu* (porch), 9) tread high, 10) *tunuana sulu* (offering hole), 11) *badili* (cannon), 12) *jambajamba* (bathroom), 13) *koburu* (grave), 14) *lawalawana sultani* (sultan's hall), 15) *oda ogena* (main stairs), 16) *oda paa* (stairs to the second floor), 17) *rindi* (walls), 18) *bukasiri* (ornaments in the upper jamb frame), 19) *bamba ogena* (main door), 20) *balobalo* (window), 21) *kolamu katuko (*cane rail), 22) ariy (pillar), and 23) *kabelai* (main pillar). The first-floor layout *(lante)* contains the following symbols and meanings: 1) The *lante* represents four fundamental discussions in *tasawuf,* the four companions of the Prophet (PBUH), the four founding imams of Islamic schools of thought, and the four fundamental elements of human creation (water, fire, air, and earth), 2) In Tsgoe, *lante* belongs to the Stage of the *Ajesamu* Realm because it is based on the physical realm, 3) In Ttda, the *lante* is associated with the *Ma'ani* attributes and the *Ma'nawiyah* attributes, and 4) The *lante* symbolizes different aspects of the human body: skin and flesh (earth), bones (water), breath (air), and blood (fire). The length of the *lante* is approximately 13 saf (representing the 13 openings in the human body), its width accommodates around 40 rows of the *mokimu* (young congregants), and the height of TGMotSoB is equivalent to the height of Prophet Adam, which is approximately 60 hasta. The *lante* serves as the main prayer hall.

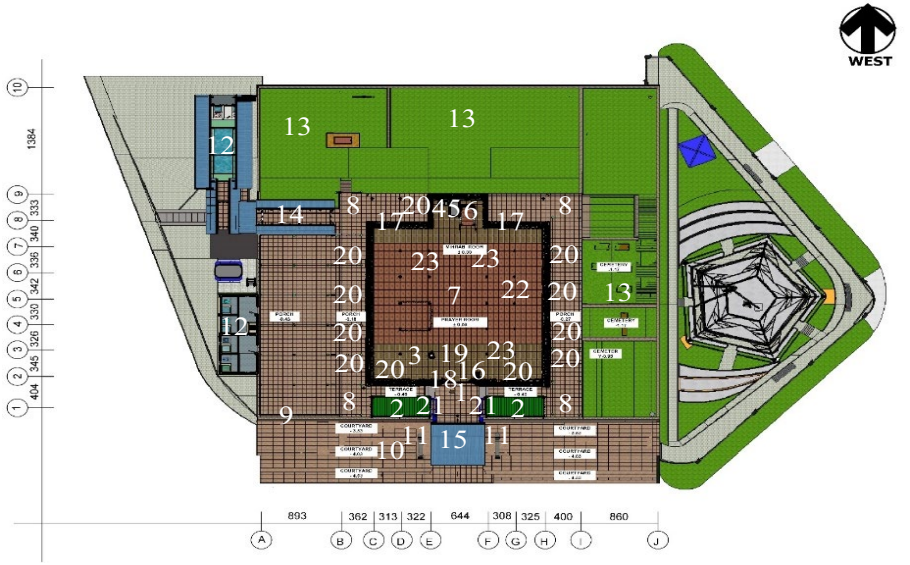


Figure 2. The First Floor

[41]Masturin, Ritonga, and Amaroh, "Tawhid-Based Green Learning in Islamic Higher Education: An Insan Kamil Character Building."

[42]Juliana et al., "The Concept of Insan Khalifah in the Formation of Teacher Professionalism."

Thus, the first floor is not merely a physical space but a symbol of the spiritual journey toward The *Insan Kamil* in body, soul, and divine awareness. Following Ariyanti,[43] The *Insan Kamil* is the highest attainment, where everything is perceived with a clear heart. This perfection is also reflected in the symbolic measurements of the *lante* (13 saf, 40 rows of the *mokimu*, and a height of 60 hasta), in line with[44] those who stated that Tsgoe and Ttda discuss the concept of *The Insan Kamil.*

5.3.2. The *Paa* (The Second Floor)

Figure 3 shows that the *Paa* consists of the following elements: 1) The *Paa*, 2) The *Odana Paa* (The staircase leading to the third floor), and 3) The *Padamara Manikamu* (Crystal lamp). The *Paa* holds the following meanings: 1) The *Paa* symbolizes four fundamental discussions about human existence, 2) In Tsgoe, The *Paa* corresponds to The Stage of the *Ajesamu* Realm, as it represents the four essential elements of the self, 3) In Ttda, The *Paa* is associated with The *Ma'ani* Attributes and the *Ma'nawiyah* Attributes, 4) The *Paa* symbolizes the human body. Within the human body, there are right ribs (represented by the *Paa* on the north side) and left ribs (represented by the *Paa* on the south side). Additionally, The *Paa* can also be seen as a metaphor for the chest cavity in the human body, and 5) The *Paa* serves as a space for contemplation and prayer. Recently, it has been used as a prayer room, however, during the TSoB era, it was not designated for prayer. Therefore, The *Paa* symbolizes the chest cavity, which is closely related to life *(hayat),* knowledge *(ma'ani),* and the spiritual journey towards The *Insan Kamil*. This is in line with [45], those who state that Tsgoe and Ttda are the paths to understanding the perfection of *aqli* (intellect-knowledge) and *dhawqi* (spiritual feeling).

[43]Ariyanti et al., "The Soul Journey of Accountants in Developing Ethical Awareness: Evoking Creativity Potential Within Self to Reach the Insan Kamil Level."

[44]Siraj, "The Effect of Hamzah Fansuri's Mystical Thought to the Muslim Intellectual Tradition in the Archipelago."

[45]Badaruddin, "Tuhfah Al-Mursalah Ila Ruh Al-Nabiy as the Source of the Doctrine Seven Grades of Being in the Malay-Indonesian Archipelago."

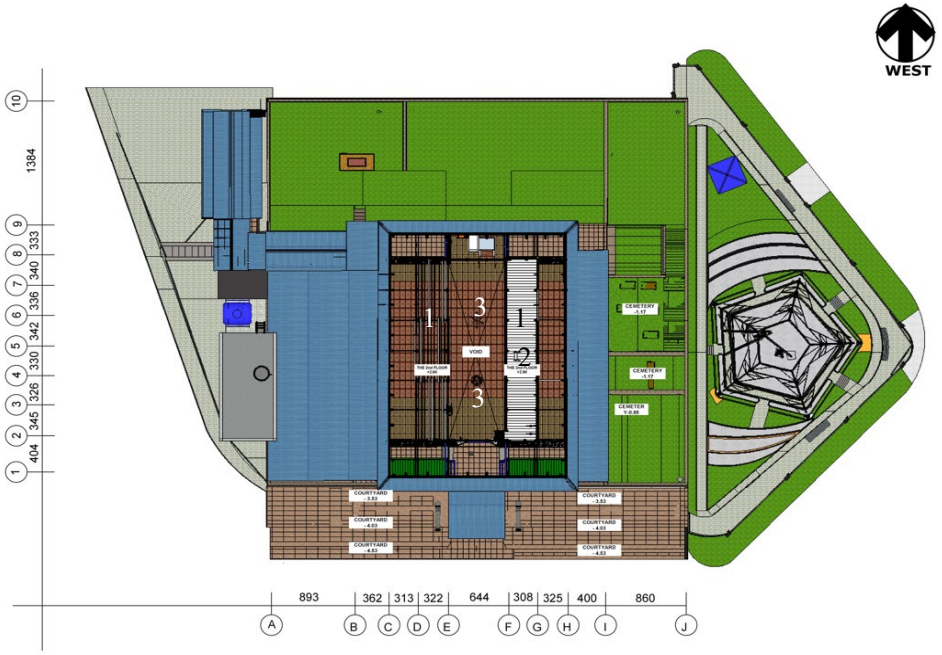


Figure 3. Second Floor Plan

5.3.3. The Pamalanga (The Third Floor)

Figure 4 shows that the *Pamalanga* consists of the following: 1) The *pamalanga*, and 2) The *oda pamalanga.* The *Pamalanga* can be explained as follows: 1) The *pamalanga* symbolizes the center of cosmic observation and spiritual awareness, 2) in Tsgoe, the *pamalanga* is associated with The Stage of the Spiritual Realm, 3) in Ttda, the *pamalanga* is considered *atoka* because it represents the center (the origin), 4) The *pamalanga* symbolizes the head in the human body, and 5) The *pamalanga* functions as a place for retreat, meditation, and the search for the new moon to determine the Islamic holiday. The *Pamalanga* represents the head as the center of knowledge and spiritual awareness. In Tsgoe, the *pamalanga* is connected with The Stage of the Spiritual Realm, representing the soul's awareness before entering the physical body. In Ttda, the *pamalanga* symbolizes the initial center of awareness. In the context of The *Insan Kamil,* the *pamalanga* reflects the process of self-purification and the achievement of the highest spiritual awareness. These explanations are supported,[46] by the statement that the concepts of Tsgoe and Ttda are related to the concept of *Ma'rifa* (the peak of highest consciousness) in The *Insan Kamil.*

[46]Wijaya et al., "The Ontology Concept in the Seven Dignity At-Tuhfah Al-Mursalah Works of Burhanfuri."

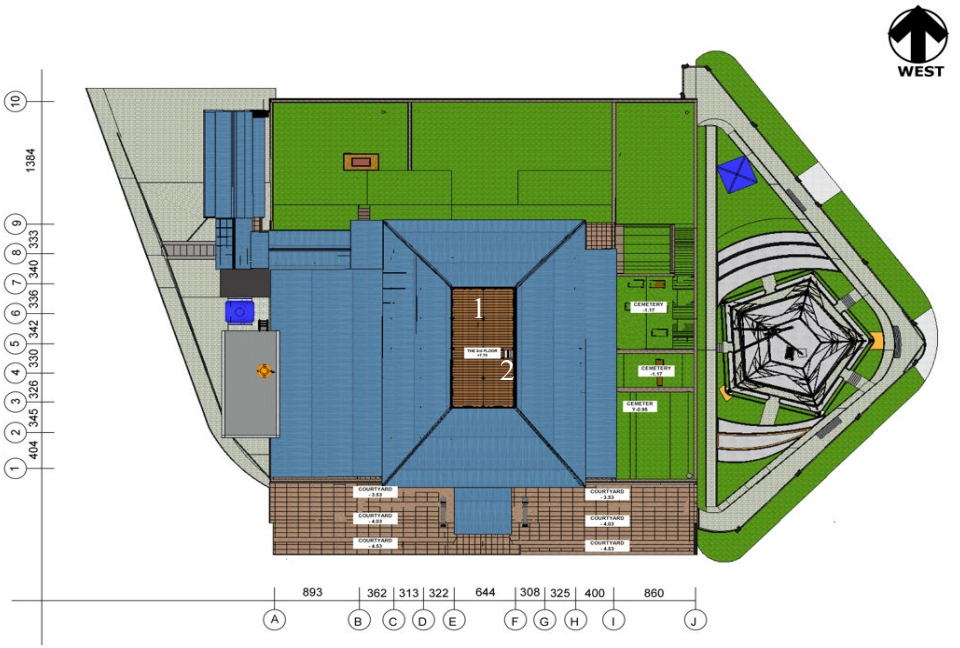


Figure 4. The Third-floor Plan

5.3.4. The Front Elevation of the Mosque

Figure 5 shows that the structure of TGMotSoB appears as follows: 1) The head section, consisting of the roof and the *pamalanga* (third floor), represents the social strata in society including the *Kaomu* group. In Tsgoe, it corresponds to The Stage of the *Ahdati* Realm, serving as the executive role in the TSoB government. In the mosque hierarchy, it symbolizes the religious leader, and in the family context, it represents the child, 2) The body or torso section, which includes rooms, such as the *Paa*, the *rindi* (wall) of the first floor, and the interior of the *oda,* represents the social status of the *Walaka* group. In Tsgoe, it aligns with The Stage of the *Wahdati* Realm and its role in the TSoB government is legislative. In the mosque, it symbolizes the Imam, and in the family, it represents the father, 3) The feet section consists of elements, such as the *salu* (foundation) and the *oda ogena* (main stairs). The social status here corresponds to the *Papara* group. In Tsgoe, it corresponds to The Stage of the *Wahidiyati* Realm and serves as the supporting role in the TSoB government. In the mosque, it symbolizes the *Khatib* (sermon leader), and 4) The hands section represents the verandah space. The social status here is again the *Papara* group. In Tsgoe, it corresponds to The Stage of the Human Realm, and the mosque's role is represented by the *Moji, the Para Tungguna, the Bhisa Patamiana*, and the *mokimu.* TGMotSoB symbolizes the spiritual journey of a person towards The *Insan Kamil*. Each part of the building reflects the stages of consciousness according to Tsgoe and Ttda. The head represents the initial consciousness, the body represents the understanding of knowledge and life, the feet represent the foundation of existence, and the hands represent the manifestation of deeds and social interaction. In line with this [47], The *Insan Kamil* is a perfect human being who knows themselves and knows their Creator.

[47]Maliberi and Qari, "The Concept of Insan Kamil in the Thought of Abdul Karim Al-Jilli and Its Suitability in the Present Time."

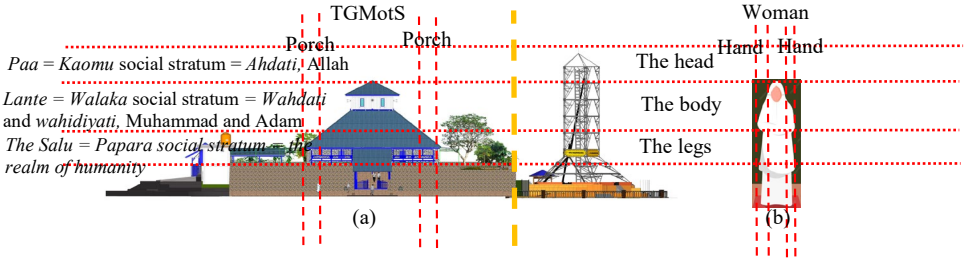


Figure 5. (a) Front Elevation of the Mosque and (b) Woman Praying (Female Body)

5.3.5. The *Bosubosu* Ornaments

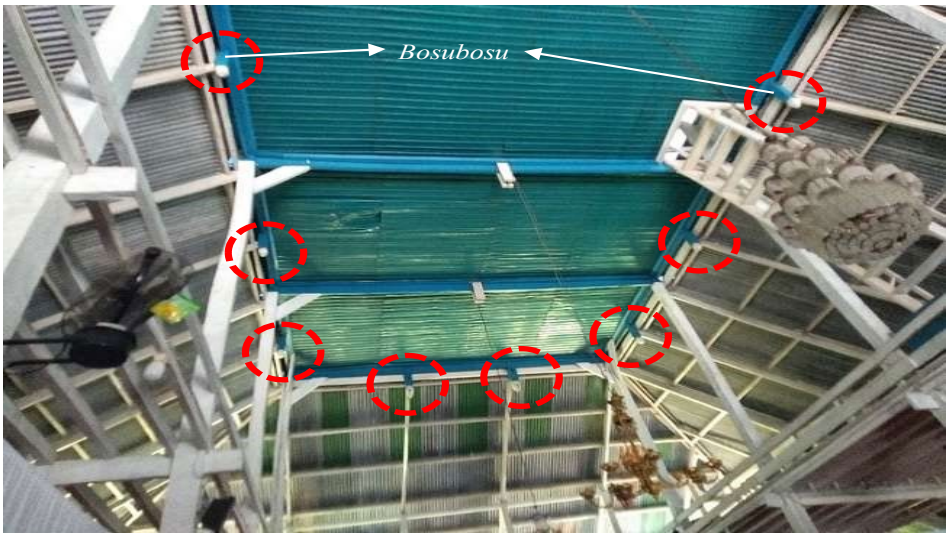


Figure 6. The *Bosubosu* Ornaments

The *bosubosu* ornament is as follows according to the Figure: 1) The *bosubosu* means an outstretched hand or the willingness of leaders; based on its function as a water container, it may also symbolize the element of life; it represents human rank, position, hierarchy, and dignity, 2) The *bosubosu* functions as an ornament, a place for drinking water, and a cover for wood joints, 3) In Tsgoe, it is included in The Stage of the *Ajesamu* Realm because it is based on four elements of the self (water), 4) In Ttda, it is classified under the attribute of *"adadi"* because it contains elements of life, such as water, and the attribute of *"apelu"* (will), and 5) The *bosubosu* symbolizes the blood fluid in the human body. The *bosubosu* represents the outstretched hand of a leader, the source of life, and the rank, position, and dignity of humans. In the context of The *Insan Kamil,* the *bosubosu* symbolizes the willingness to benefit others as a form of spiritual perfection. This aligns with Alidu,[48] who states that The *Insan Kamil* is a person with a broad understanding, deep consciousness, and sincere compassion for others.

[48]Alidu, "The Concept of Insan Kamil (Perfect Man) in Sufi Mysticism: A Comparative Study with the Last Man and Democratic Man in Nietzsche and Rawls' Political Thought."



(a) (b)

Figure 7. (a) The *Bukasiri* Ornament on the Main Door Frame, (b) The *Bukasiri* Ornament on the Pulpit Frame

5.3.6. The *Bukasiri* Ornament

According to Figure 7, the *bukasiri* ornament has the following meanings: 1) The *bukasiri* signifies birth and death through these doors (womb), 2) In Tsgoe, it is categorized under the realm of souls because it represents femininity, 3) In Ttda, it is associated with the quality of being different from men, 4) The *bukasiri* symbolizes the female reproductive organs (womb or uterus), and 5) The *bukasiri* functions as an ornament placed in the upper frame. Therefore, the *bukasiri* ornament reflects the role of the womb as the beginning of life, in alignment with the concept of The *Insan Kamil* as a perfect human who understands the origins of their existence. This is in line with [49] the statement that The *Insan Kamil* is a perfect human being who knows themselves and their Lord.

5.3.7. The *Insan Kamil* in TGMotSoB

The *Insan Kamil* embodies the divine attributes of Allah in their daily life. For them, Islam is not merely a belief but a guiding light that illuminates every aspect of existence. Within *Sara Wolio* and society, The *Insan Kamil* is characterized by the following: 1) Perfection in Actions. There is no room for error in the life of The *Insan Kamil.* Every thought, word, and deed must reflect perfection, 2) Absolute Responsibility. The *Insan Kamil* performs their duties with utmost sincerity, both in worship and leadership, without flaw or negligence, and 3) Embodying Prophetic Traits. The *Insan Kamil* upholds Amanah as outlined in the Tsgoe and Ttda's legal framework. 4) A Guide, Illuminator, and Role Model. The *Insan Kamil* serves as a guiding light for others, offering direction and setting an example of virtue, 5) Living by Divine Guidance. Every step taken by The *Insan Kamil* is firmly rooted in the teachings of the Qur'ān and Hadīth, 6) Unwavering Commitment to Islamic Values. The *Insan Kamil* remains steadfast in truth and is not swayed by worldly temptations, and 7) Harmony in Life. The *Insan Kamil* embodies the concept of *Momondo* (a person of wisdom), noble character, refined manners, and integrity in speech and behavior. The spirit of The *Insan Kamil* is also reflected in architectural structures, such as TGMotSoB. This mosque is more than just a place of worship; it symbolizes the journey towards wisdom and virtue, deeply rooted in the philosophical values of Butonese society. It represents the identity of the Butonese people, built upon noble principles, rich in meaning, and continuously striving for perfection in their relationship with Allah and fellow human beings.

[49]Maliberi and Qari, "The Concept of Insan Kamil in the Thought of Abdul Karim Al-Jilli and Its Suitability in the Present Time."

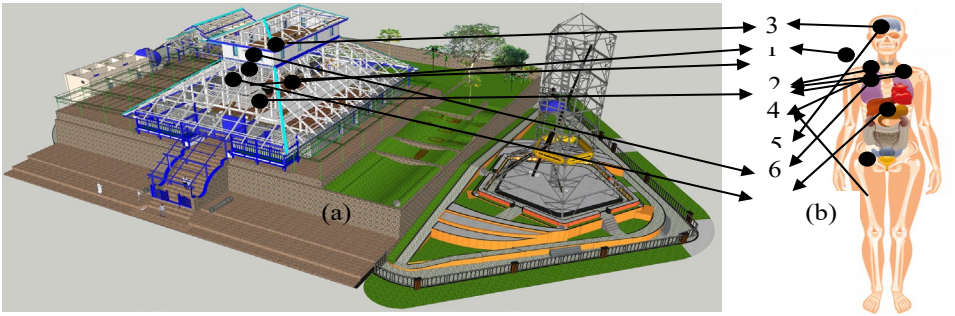


Figure 8. (a) TGMotSoB, (b) Depicting a Female Body

In Butonese architecture, every element reflects the process of human creation. The symbols and meanings embedded in TGMotSoB are designed to represent self-awareness. In tasawwuf (Islamic mysticism), the human body is often used as a symbol, as it is ultimately a vessel for servitude to the greatness and majesty of God. The structure of TGMotSoB mirrors the human body as if the building itself is a reflection of our being. Therefore, we must learn to appreciate and love our "home," both in its physical form and in our bodies. Within the human body, there are two complementary elements: the soul and the physical form. The body serves as a dwelling in this world, so taking care of it is akin to maintaining our home as both are interconnected in leading a meaningful life. The symbols and meanings in TGMotSoB represent human organs, based on the principles of Tsgoe and Ttda in Butonese *tasawwuf.* Some of these include: 1) The floor symbolizes the skin and flesh, 2) The *Paa* (roof beams) represents the human ribcage, 3) The *pamalanga* (main structure) symbolizes the head, 4) The front facade of the building represents the head, body, and legs, 5) The *bosubosu* ornament symbolizes blood circulation, and 6) The *bukasiri* ornament represents the female womb. Every part of TGMotSoB not only reflects human anatomy but also illustrates the spiritual journey towards divine realization (*Ma'rifa*), or *The Insan Kamil*. Elements, such as the skin, flesh, ribs, head, body, legs, blood, and womb within this structure symbolize the spiritual stages a person must go through to achieve the ultimate spiritual perfection. This aligns with [50], who explains that The *Insan Kamil* embarks on a journey towards perfection through inner guidance and spiritual learning that leads a person to true awareness, as can be seen in Figure 8.

6. Conclusion

Based on the explanation above, the symbols and meanings within TGMotSoB embody the concept of The *Insan Kamil.* This building is not merely a physical structure, however, a symbolic representation of the human spiritual journey towards perfection. Each architectural element reflects the principles of Tsgoe and Ttda, illustrating the stages of human consciousness in realizing their true essence as a manifestation of the Divine. TGMotSoB embodies the concept of The *Insan Kamil* by symbolizing human organs and spiritual stages within Butonese teachings. The head represents initial awareness, the chest cavity symbolizes knowledge and life, the hands reflect deeds and social interaction, and the feet serve as the foundation of existence. Through these elements, the structure manifests the path towards *Ma'rifa*, where a person attains unity with God through self-purification and an understanding of life's true essence. The perfection of The *Insan Kamil* is reflected in the balance between knowledge *(ma'ani),* life *(hayat),* and righteous actions. As a symbol of The *Insan Kamil,* TGMotSoB signifies that every aspect of human life, both spiritual and social should embody divine attributes, as reflected in Ttda. Thus, TGMotSoB is not

[50]Siregar and Bustam, "The Concept of Insan Kamil And Its Relevance to the Spiritual Beliefs of Generation Z: Insights From Ibn Arabi."

just a place of worship but also a center for spiritual education, guiding individuals towards spiritual perfection and divine awareness.

Conflict of Interest

The manuscript author has absolutely no financial or non-financial conflict of interest regarding the subject matter or material discussed in this manuscript.

Data Availability Statement

The data associated with this study will be provided by the corresponding author upon request.

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