

Application of Traditional Mantingan Motifs in New Wood Carving Art Design in Indonesia

Eko Haryanto^{1*}, Mujiyono², & Nadia Sigi Prameswari³

^{1,2,3}Department of Visual Arts, Universitas Negeri Semarang, Semarang, Indonesia

Email: ekoharyanto@mail.unnes.ac.id

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Abstract

The Mantingan Mosque is one of the historical buildings in Jepara Regency which was built in 1335 AD. The mosque building is unique in the form of reliefs in the form of a combination of geometry and circulars that reflect Javanese carvings. This paper explores the characteristics of the motifs of the Mantingan reliefs developed from the designs of wood carving art by referring to the motifs on the stone reliefs of the Mantingan Mosque. This research is an exploratory research conducted in 2021 in Bango Village, Demak Regency, Indonesia. Data collection was carried out by observation and interview methods with three informants. Data analysis was carried out through three stages, namely design identification and observation, analysis of design characteristics, and development of a new Mantingan-based motif design.

The results showed that there were four kinds of carvings made with two layers of teak wood with carving designs resembling floral, arabesq, and natural motifs which contain Islamic and life values, including leaf circle patterns, geometric and circular patterns, circular, geometry, and leaves patterns, as well as natural patterns. Aside from being decorative elements, these carvings also contain religious meanings that reflect beauty in Islam. In addition, the existence of the carvers has increased the economy of the local community as well as preserving the diversity of Javanese culture which is increasingly being eroded by time. Practical experience, aesthetic power, and creativity of the researchers and the carving craftsmen have succeeded in producing carving motifs that are not only of religious value but also become socio-cultural symbols in a pluralistic society. With these relief carvings, it can preserve the existence of Jepara carving motifs and Javanese culture that has been rooted since hundreds of years ago.

Keywords: Reliefs, Mantingan motifs, Carving art, Jepara, Indonesia

Introduction

Indonesia is known worldwide for its cultural diversity that spreads across the country from Sabang to Merauke (Asfina and Ovilia, 2017). One of the most well-known artworks of Indonesia is the wood carving art that features the distinct motifs and the deep historical background. Throughout its history, Indonesia has been influenced by various cultures, such as Chinese, Japanese, Western Christianity, Arab Islam, as well as Indian Hinduism and Buddhism. The society of Indonesia, the Javanese in particular, have long understood the

concept of finesse as the basis for their artwork, which are often represented by ancient relics in the form of literary works and works of art products (Hasanah, 2018; Prabowo, 2019). In the past, the ornaments and furniture with wood carving art were used only by the noblemen and the members of Keraton (Noor, Khoo and Lok, 2017). The carvings on the household furniture in Keraton palace or in noble houses had grown into symbols of social status at that time (Nasir, 1987).

Located in the Central Java province, Jepara is widely known as the city of wood carving art. The wood carving art has been the identity of the community in the region as it is rooted in the culture of the Jepara people. Due to its reputation, economic activities within the sectors of wood production and processing, especially in the field of furniture-making, have flourished (Alamsyah and Arido, 2018). According to the Central Statistics Agency (2017), there are numerous Micro, Small, Medium Enterprise (MSME) that operate in the sectors of wood craftsmanship and wood furniture businesses in Jepara: 5,993 units of MSMEs engaged in wood furniture, and 1,552 units in wood carving craftsmanship. The MSMEs engaged in the wood furniture sector have absorbed 77,187 workers, while those engaged in wood carving craftsmanship have absorbed 9,984 workers.

The style of wood carving art In Jepara is inspired by various foreign cultures and religious attributes. As viewed from the historical evidence, the ups and downs of carving art in Jepara can be traced back to ten centuries ago or in the era of the Keling Kingdom led by the Queen Shima. Wood carving art in Jepara had flourished since the period of Queen Kalinyamat and R.A. Kartini. At the end of the 2^{0th} century until the beginning of the 2^{1st} century, the socio-economic life of the Jepara community was still supported largely by the wood carving industry that experienced various dynamics (Irawati and Purnomo, 2012; Yuliati, 2015; Pratiwi, Kenang and Ruki, 2017; Alamsyah, 2018).

Marizar, Mutiara and Irawan (2020) have highlighted several notions related to the development of Jepara carving products as follows

- 1) There was almost no development of wood carving design.
- 2) The wood craftsmen work only on the design based on the clients' request
- 3) The products of wood carvings are very good have smooth textures
- 4) Potentials of wood carving art are still relatively huge to be explored.

Integration of traditional wood carving art designs into modern interior design not only enhances the beauty of the rooms, but also brings development and innovation to the modern interior designs (Wang, 2021). In Jepara, carving art decorations can be found in buildings such as mosques, pavilions, and in public spaces such as city parks, monuments at crossroads, landmarks, and at city lights; these ornaments contribute to highlight the beauty of the city of Jepara (Setiawan and Sulaiman, 2017).

There are various types and forms of Javanese carving arts that feature traditional ornaments and attributes rooted within the community for generations. Such a notion highlights that the traditional ornaments are well-preserved and are still incorporated until today. Nevertheless, wood carving art is an area of concern that needs serious attention to be preserved as one of the cultural heritage of Indonesia; it is not claimed by any other nations (Prabowo, 2019).

In this regard, Jepara has the potential to elevate traditional carving craftsmanship and introduce this to a worldwide scale due to its competitive value. The design and development of artworks such as wood carving art are therefore essential to compete in a global stage (Marizar, Mutiara and Irawan, 2020). The development of carving craftsmanship in Jepara needs to take into consideration the revitalization of local distinct decorative motifs such as the decorative motifs of the Mantingan Mosque as one of the artistic identities of Jepara (Haryanto *et al.*, 2018).

The carving craftsmanship in Jepara has existed since the 1^{6th} century, which was marked by the discovery of stone relief ornaments at the Mantingan Mosque, one of the ancient Javanese mosques in Jepara, Central Java (Alamsyah and Arido, 2018). The Mantingan Mosque

is estimated to have been established in 1559 during the reign of Queen Kalinyamat. Architecture of the Mosque resembles distinct Javanese architecture.

Mantingan Mosque has been designated as a cultural heritage which is believed to be one of the earliest media of Jepara carving art due to its age and the motifs as the underlying model of various carving motifs that are found today. Until now, the Mantingan Mosque is one of the important tourist destinations in Jepara which not only symbolizes strong local values but also sustainable preservation of history, architecture, and culture (Nuha and Lukito, 2018).

Setiawan and Sulaiman (2017) argue that the relief motif of the Mantingan Mosque reflects the expression of societal reality at that time, during the social transition from Hinduism to Islam. The design of motifs of the Mosque is inspired mainly by Hinduism and Chinese attribute designs (Supriyadi *et al.*, 2022). This reveals that the symbols visualized on the ornaments of the Mantingan Mosque resemble the Mosque's adaptation process to the dynamics in the community at that time. In regard to this, it is said that beyond the esthetic meaning of an engraving art lies a symbolism that depicts the human-God relation (Said & Abdullah, 2001). Bagus, Widagdo and Arifin (2019) point out that the carving motifs in the Mantingan Mosque relief are inspired from the stylization of geometric shapes and shapes that exist in Nature. The Mantingan relief motif symbolizes messages, advice, and philosophical meanings for the Javanese related to meaningful lessons in life (Said, 2001).

Innovation and novelty are of paramount importance in the struggle to maintain the relevance of cultural identity amid the penetration of modernity (Irianto, 2017). One of the main challenges of the continuation of carving and craftsmanship arts is that the younger generation grows less and less interested in these aspects (Kartono and Widyastuti, 2020; Sugiyanto *et al.*, 2023).

This research therefore aims to contribute to address the growing concern of people abandoning this original distinct art and culture. It examines the wood carving relief crafts related to the aspects of social life in Jepara and produce and propose new designs using Mantingan relief motifs

Its objectives are:

1. To raise the awareness and motivation of the younger generation towards carving arts and their preservation.
2. To contribute knowledge and understanding of Indonesian national cultural heritage present in Jepara Art.
3. To articulate design and development of Mantingan relief motifs that can be applied in the designs of wood carving art.

Literature Review

Carving Art

Rohman, Cahyono and Wadiyo (2021) explained that the art of sculpture is a work of cultural heritage that has evolved over time. Its development shows that the art of sculpture is highly dynamic and adaptable to the dimensions of form, space and time. The art of carving was originally known as a craft for beautifying handicrafts. Triyanto, Mujiyono and Sugiarto (2017) in their research, they argued that decorative woodcarving, like other works of art, is a form of self-expression by the craftsman. Although expressions can be influenced by the actors themselves and their socio-cultural environment, the decorative shapes of wood carvings have their own meanings and symbols. As works of art, various decorative wood carvings serve as sources of cultural information in the form of symbols and symbols with specific meanings.

Alamsyah and Arido (2018) have asserted that as the technique of relief carving developed, it was influenced by a variety of ornaments, including ornamental, abstract, and contemporary styles. Haryanto, Mujiyono and Prameswari (2022) explain the motifs of carving art, especially in Javanese carving art including plant motif, animal motif, *ukel* or *besusul* motif, *kala makara* motif, geometric, and arabesque. Supriyadi *et al.* (2022) also pointed out that the relief carving artefacts found in Jepara reflect the influence of Hindu, Chinese and Arabic aesthetics. Hindu aesthetics are reflected in Ramayana reliefs, Chinese and Arabic aesthetics are reflected in medallions, and geometric patterns are reflected in or *slimpetan*.

Wall Decoration

Gupta and Kaur (2022) asserted that wall decoration is defined as an integral part of interior design as it adds beauty and creates a great atmosphere. The term "wall decoration" refers to the process of beautifying the surfaces of walls and ceilings. The origins of wall decoration can be traced back to prehistoric times, when people used their imagination to express their thoughts and beliefs by painting creatively on the walls of caves. Sathale and Sathe (2021) explain that walls can also be decorated in different ways. One of these options is relief or engraving. These are three-dimensional representations or shapes that are sculpted and partially attached to a base (wall). An art form like this gives the room a look as it seems to stand out from the wall. Meanwhile Sereerat, Chantachon and Lao-Akka (2015) state that wall decorations can be made from a variety of materials including sculptures, wall panels, metal wall art, posters, decals and vinyl stickers. Obinwanne and Alozie (2019) categorize art styles and themes commonly used in wall art and paintings into flowers and leaves, seaside, metal effects, animals, maps, bath and linen, kitchen and dining room, vintage, classic, modern, abstract, children, and more. Wall decorations can be made in different sizes (mini size to oversize) to achieve the desired effect.

These works of art, paintings, and decorations have a direct impact on people's daily lives, including where they live and work. According to historical sources, wall art or wall decorations were widely used to decorate castles, temples, government buildings, warehouses, libraries, private homes, etc. Wall art isn't limited to the home, but incorporating innovative wall decor into your office space can create a more efficient workplace. Exterior wall art is also very important as interior wall decoration. (Wenkatha and Shantha, 2016).

Mantingan Relief

Mantingan reliefs in the Jepara Mantingan Mosque complex have various motifs such as floral, plant, animal motifs, and other types. The carvings on the reliefs of the Mantingan Mosque are distinctive in the form of medallion panels (circular), rosettes, squares, rectangles with both sides in the form of curly braces. Some are even shaped like bats. This relief panel shows: 1) animalistic style; 2) floral style; 3) mountains and sun; 4) stylized makara motif; 5) webbed pattern; 6) pattern of stilt houses, fences, gates, and *bentar* buildings (Anindyta, 2017; Irsyada, 2019).

The reliefs in the Mantingan Mosque are seen as a way of fulfilling the esthetic needs represented by the various symbols of ornamental elements. The shape of the relief motifs at the Mantingan Mosque in general shows the characteristics of the composition of the main leaves being threaded and arranged freely; these designs are discovered particularly in the carving motifs that resemble flower buds and blooming flowers (Irsyada, 2019). The floral motifs in the Mantingan ornament represent a sacred, beautiful, smooth and symmetrical, and aesthetic meanings. In addition, these designs portray the social reality and the relationship among the community, as depicted in the Mantingan ornament on the porch of the Mantingan Mosque (Normalita *et al.*, 2023).

Research Methodology

This is an experimental study to create a wall decoration with a new design of Mantingan relief motifs. Cristea *et al.* (2018) defines experimental research as a type of scientific examination in which one or more independent variables are changed and then applied to one or more dependent variables to see how they affect the latter. This experimental research was conducted in 2021 in Bango Village, Jepara Regency, Central Java, Indonesia. There were 8 informants in this research, such as five wood craftsmen in the creation process and three informants at the identification stage. All informants were taken using purposive sampling technique (kriteria: 1) pengalaman kerja tukang kayu 5 tahun; 2) pengurus masjid mantingan. Purposive sampling was designed to select informants most likely to provide relevant and useful information and is a method of identifying and selecting cases where limited research

resources are effectively used. (Palinkas *et al.*, 2015). In line with that, Bandur (2019) states that the fewer research informants, the more specific the sample will be.

There are three stages in designing this carving, including: design identification and observation, analysis of design characteristics, and development of a new Mantingan-based motif design. The identification stage includes observing the carving motifs in the Mantingan Jepara Mosque along with the types of materials and equipment used. At the analysis stage of the design characteristics is done by observing the characteristics and the meaning of each symbol in the Mantingan Jepara Mosque carving motif. Meanwhile, at the development stage the carving motifs based on the Mantingan motif were carried out by redesigning the carvings from teak wood by prioritizing leaf, geometric, circular and arabesque motifs. The production process begins with searching for materials in the form of teak wood and equipment in the form of wood stakes, screws, nails, glue, carving encrusting, hooks, dowels, and a saw.

The analysis data in this study such as identification of the Mantingan Mosque, analysis of the Mantingan motif, process production, development of motif design, religious values in Mantingan motif, socio-cultural reality, elements of decoration, and the economic aspect of the art of wood carving.

Results and the Discussion

Identification of the Mantingan Mosque

The ornaments of the Mantingan Mosque are made with a variety of stylized-style patterns, and there is a blend of Hindu, Chinese, Islamic, and Javanese cultures. The ornaments have also been realized with the depiction of animals using plant stylization (Hidayah, 2019). The ornaments of the Mantingan Mosque possess two functions, namely the aesthetic function and the teaching function. In terms of aesthetic function, the carving on the Mantingan Mosque is considered as a decoration for the empty rooms. While in terms of the teaching function, the carving patterns are used as a reminder regarding the teaching concept of *tauhid* (faith) toward Allah SWT (Pratama, 2016; Supriyadi *et al.*, 2023)



Fig. 1: Mantingan Mosque of Jepara (left) and Mantingan relief (right)
Sources: Authors

Analysis of the Mantingan Relief

Jepara carvings can be identified through the reliefs engraved on stone and then affixed to the walls of the Mantingan Mosque to decorate the walls of the mosque. Of course, these patterns have their philosophy. Fig. 2 shows a carved flora or plant pattern on a circular medallion. This design represents fertility and prosperity in life. Fig. 3 is a design made up of overlapping lines that are linked together. This pattern depicts the Islamic influence in Jepara. The geometric patterns in Islamic ornamental art reflect the feature of rational-mathematical considerations in life.



Fig. 2: Floral Pattern
Source: Authors



Fig. 3: Pattern of Arabesque
Source: Authors

Similar to the previous one, the Fig. 4 is an Islamic ornament pattern formed from an arrangement of interrelated lines. In the Fig. 5, the carvings depict mountains, trees, animals, and objects in Nature. It symbolizes gratitude for the sustenance that God has given to the human beings. In addition, this pattern perpetuates the beauty of the universe created by Allah.



Fig. 4: Pattern of Arabesk
Source: Authors



Fig. 5: Natural Pattern
Source: Authors

Production Process

Material

The materials involved in the creation of Mantingan wood carving-based wall decorations were 10 pieces of teak wood with a size of 60 x 60 cm and 10 pieces of plywood with a size of 80 x 120 cm. The tools used to create the engraving sketch were chalk, pencil, paper, eraser, compass, straight ruler, and triangle (see Figure 6). The carving tools used in this developmental study involved screws, nails, glue, carving encrusting, hooks, dowels, and a saw.

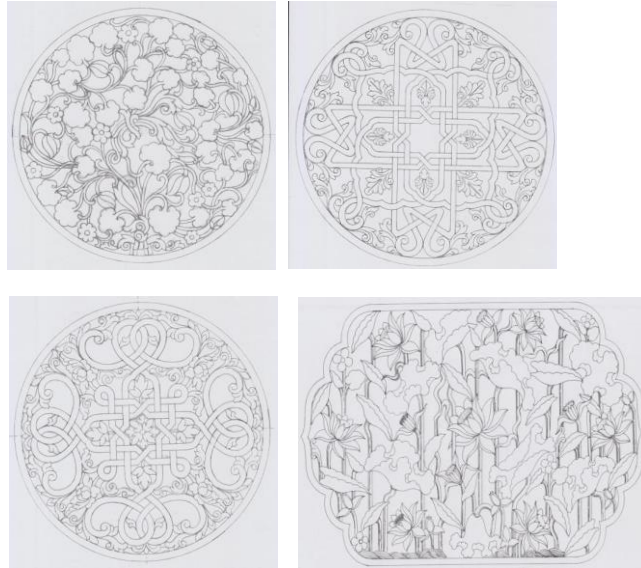


Fig. 6: Carving tools

Source: Authors

Sketching

In the sketching process, a sketch was engraved on the plywood medium according to the size of the order. The duration of the process depends on the level of complexity of the carving motif. On average, the process of drawing a carving motif takes about 8 hours. Initially the carving motifs were drawn by craftsmen using chalk because it is easier to remove them later.

**Fig. 7:** Carving Design Sketches

Source: Authors

After having drawn the sketch using chalk, the image was discussed with other craftsmen. Revisions were made if the design was rejected by other craftsmen. Otherwise, the rough design was bolded using a pencil and a marker for the lines. The finished image was then copied onto paper by tracing (see Figure 7). The image was applied onto the plywood that had been previously drawn. Afterwards, the image on the paper containing the traced image was transferred by *bledok* method. The original image on the plywood was not immediately discarded; instead it was used at a later stage as a guidelines should the image on the carving medium faded.

Carving Process

The carving process is carried out by reducing the surface of the material by carving it in convex and concave shapes, in the form of fractions for *isen-isen* (filler), and the carving base. The frame-making process is the last process in creating Mantingan motif-based wall decoration carving. The finished product was no longer painted or finished to highlight the characteristic texture of teak wood, unless if there is a request from the customer to do so.

Carving decorations onto a wall is relatively more challenging since the pattern is three-dimensional, and needs to be carved carefully to make it look real. The production process of carved wall hangings requires workers who have technical skills. They should also make carving designs in an adequate time because it affects the results of the carvings. Five craftsmen are tasked with processing the carvings from the beginning of sketching to getting the final outcome. They consist of drafters, carpenters, jigsaw operators, engravers, and finishing operators. The wood chosen as the basic material for this carving is the type of teak wood (*Tectona grandis*) which consists of 10 boards. Then the raw teak wood is processed into rectangular wood with a size of 60 x 60 x 5 cm. After the wood is formed one by one into a

rectangular area, the craftsmen begin to draw the patterns on the wood using chalk on the plywood.



Fig. 8: The process of preparing materials for carving
Source: Authors

The process of drawing a pattern starts with the use of chalk to draw the pattern, because it is an erasable material to prevent errors in the drawing process. The process of drawing the pattern takes about 8 hours/m², depending on the complexity and the size of the pattern. The sketches of the patterns is discussed among the craftsmen until they find the suitable one. If the image is deemed appropriate, the image made with chalk is thickened with a pencil. It is done by using a pencil to thicken once, and then a marker is used to thicken it again if required. The finished image is then copied on to paper by tracing.

In the process of carving, the plywood that the pattern has been drawn on, is pasted on paper. Then, the shadows of the pattern lines will appear on the paper, and the craftsmen draw the pattern on the paper by following the visible shadows. After that, the trace results are carved on the wood by the *bledok* method. The original image on the plywood is not immediately discarded because the image will later be used as a guide if the image on the carving media is lost.

The process of carving each carving wall decoration has a different processing time, depending on the level of complexity of the Mantingan relief pattern to be carved. The more craftsmen pay attention to details, not in a hurry to carve ornaments, the better the results will be, since regardless of how good the tool is, it is the craftsman's expertise that is most important in achieving success in the carving process. One example is the process of making wood carving crafts with circles and geometric patterns carved on wood measuring 60 cm x 60 cm with a wood thickness of 5 cm. The first step is to prepare teak wood as the basic material and the main material for making carved wall decorations. The selected teak wood (*Tectona grandis*) is aged over 50 – 100 years since older woods tend to possess better quality and fiber, making it easier to be carved on. In addition to the old age of the wood, it must be dried to have a moisture content below 15% so that it is more durable and is not exposed to pests that can damage the wood structure (Haryanto, Mujiyono and Prameswari, 2022).

The dried planks are then combined with several teak wood planks to form the desired flat area, then joined with glue and the edges of the wood glued together with glue. The thickness of the board depends on the desired pattern. The more complex the patterns to be made, the thicker the boards needed. Then, after all the materials are ready, the craftsmen begin to draw the patterns to be carved (see Figure 8). This drawing process requires accuracy and attention to the details of the ornament in order to produce a good pattern image. After being drawn, the craftsmen then carve it roughly by making the base first. After the craftsman completes the base, then the other details can be carved. To carry out this process, one wall decoration requires five craftsmen, and each has a different task.

In the process of making the frame, the outcomes of the wood carving are made into a frame. There is no need finishing on the carving or the frame because this researcher emphasizes the texture of the teak wood and can be a characteristic that adds artistic value to

the carving unless the consumers themselves ask for a finishing process or added coloring with paint.

Results of the Development of Motif Design

Following is the result of the development of the Mantingan carving pattern, which is usually carved on stone panels and then applied to the wood plane. In the Fig. 9, the presented pattern uses leaves carved in a circle (medallion). The leaves in this carving pattern symbolize fertility and prosperity in life and the universe. Foliage also symbolizes purity, beauty, symmetry, and aesthetics. In the Fig. 10, the pattern is made with a combination of overlapping and related geometric lines. Then this pattern is engraved on a circle (medallion). This pattern has an Islamic characteristic full of lines that form a geometric plane. Islamic ornaments with geometric patterns are the reflection of the aspect of rational-mathematical considerations in life.

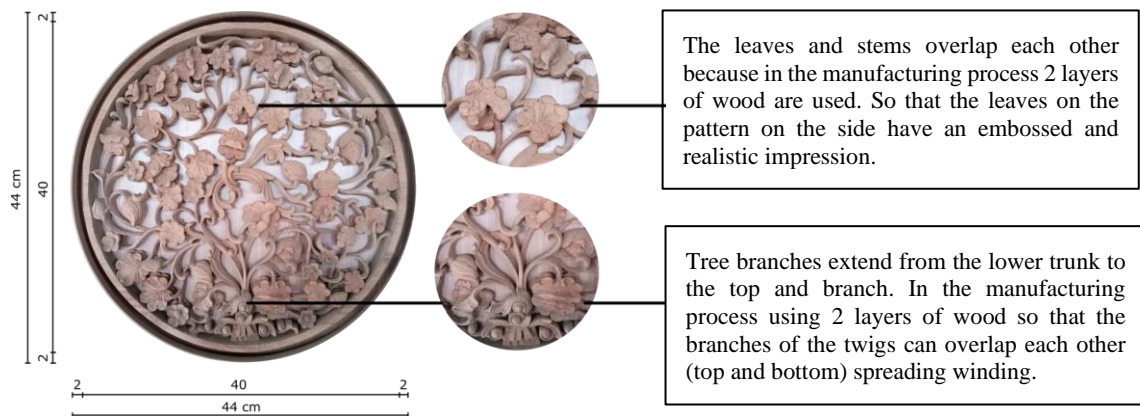


Fig. 9: Leaf Circle Pattern

Source: Authors

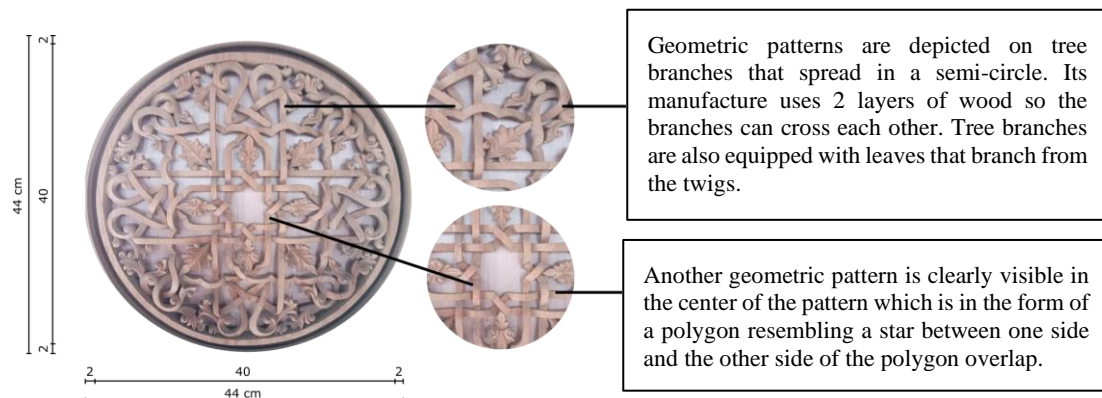


Fig. 10: Geometric and Circular Pattern

Source: Authors

Fig. 11 is a pattern assembled into a combination of geometric lines with leaves and flowers in the center and engraved in a circle (medallion). This pattern combines Islamic style and stylization, which applies Hindu aesthetic elements. Fig. 12 shows the pattern carved into a rectangular area with a curly shape on the left and right sides. In the middle, there is a carving depicting a natural landscape filled with plants and animals created by Allah SWT.

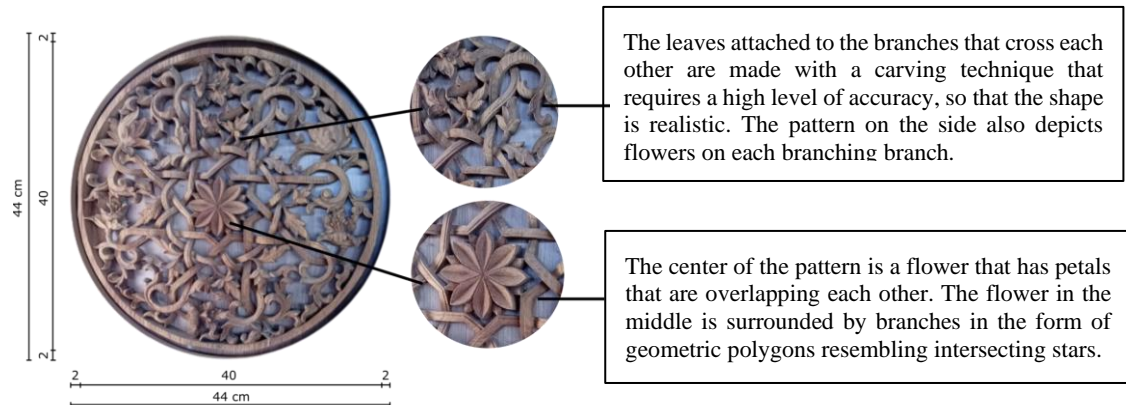


Fig. 11: Circular, Geometry, and Leaves Patterns

Source: Authors

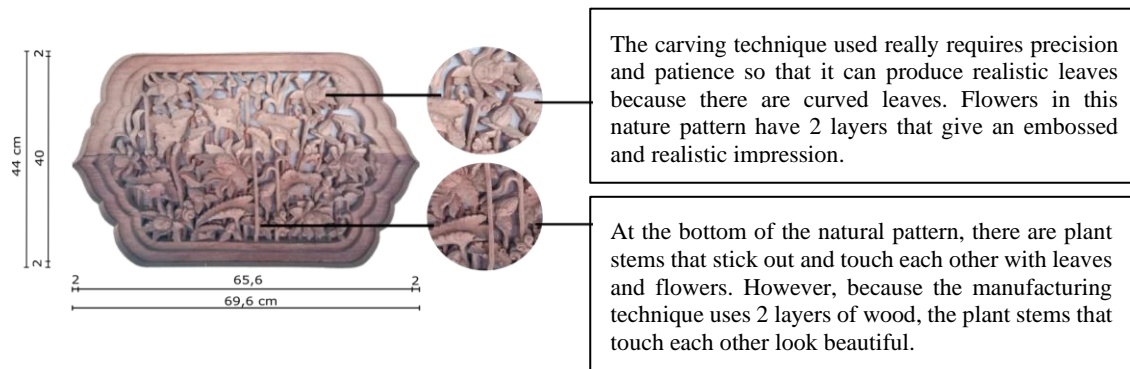


Fig. 12: Natural Patterns

Source: Authors

Discussion

The results of this study are wood carvings using the Mantingan Jepara pattern. Reliefs previously carved on stone are applied to wood. The previously existing patterns on the existing reliefs at the Mantingan Mosque were later developed into new patterns. Material selection is an important thing to consider in the production of carving art (Karmadi and Kartadarmadja, 1985). Researchers used teak wood (*Tectona grandis*) as the basic material for making carvings with the Mantingan pattern. Teak wood was chosen as the base material because of its excellent quality, resistance to decay, robust strength and is suitable for use as a basic material for making houses, furniture, and other purposes (Miranda, Sousa and Pereira, 2011; Niamké *et al.*, 2014; Adi *et al.*, 2016). In addition, teak trees also grow a lot in the area around Jepara. This is also believed to be a driving factor for the growth of carving production in Jepara (Karmadi and Kartadarmadja, 1985).

In addition to the basic materials, color selection must also be considered well. The color chosen on an object or building can have an impact on the cognitive, behavioral, and psychological aspects of humans. The impact of color choice can also have an influence on a person's comfort while in a room (Madden, Hewett and Roth, 2000; Monica and Luzar, 2011; Elliot, 2015). Chosen by the researcher in developing the design for this Mantingan pattern follows the original color of the wood, which is brown. Brown color in the color wheel is grouped as a natural color, a combination of secondary and tertiary colors whose characteristics have a dark color tone (Meilani, 2013). According to color psychology, the meaning contained in brown is warmth, seriousness, stability, and trust. In addition, the brown color is also related

to the natural color of wood and the tree trunks. Brown color is also full of traditional impressions (Tavaragi and C, 2016).

Researchers made designs according to existing shapes such as round shapes, rosettes, squares, rectangles. The panels installed in the Mantingan Mosque have various shapes, namely round (medallion), rosette, square, rectangular with both sides in the form of curly arches, and a shape resembling a bat (Putra, 2019), which is expected to possess various decorative ornaments attached to the walls of the mosque. Mantingan ornaments have their specialties, and their compositions coming from a blend of other cultures such as Hindu, Chinese, Islam, and Javanese which are manifested in one visual ornament. The dominant carving pattern depicts the plants. Meanwhile, animal patterns have been stylized, which shows that the carving patterns on the walls of the Mantingan Mosque are the creations of artists oriented towards Islamic religious values (Resiyani, 2020). The success or failure of carvings depend not only on the quality of the tools or the quality of the materials, but the main key lies in the carving skills of the craftsmen. The more experienced and knowledge a craftsman has in the art of carving, the better the result. The more experienced and knowledgeable a craftsman has in the art of carving, the better the result.

The Mantingan carving pattern applied to the development of this design has undoubtedly undergone several changes. The first pattern is the circle of leaves pattern. In the leaf circle pattern, there are carvings of leaves carved on the circle area. Carving with leaf patterns is a symbol of fertility. The second pattern is circular and geometric, which is a combination of overlapping and related geometric lines made in circular and geometric patterns. This pattern is carved on a circular plane and has an Islamic characteristic full of lines that form a geometric plane. The third pattern is assembled into a combination of geometric lines with the shape of leaves and flowers in the middle. This pattern combines Islamic style and stylization, which applies the Hindu aesthetic elements. The fourth pattern is the natural pattern. Natural patterns are carved into a rectangular area with a curly shape on the left and the right sides. In the middle, there is a carving depicting a natural landscape filled with plants and animals, which are the creation of Allah SWT.

Religious Values in Mantingan Motif

Wood carving crafts with Mantingan relief patterns can be used by the community as a means to remember God. In a study conducted by Sulistyono *et al.* (2022) explain that Christian carved reliefs made the figure of Jesus the main object. Verses from the Bible also complement the carved reliefs with Christian nuances. Similarly, Rahmawati, Triyanto and Iswidayati (2017) describe relief art with the theme of The Last Supper, which tells of the last supper held on the night before Easter. It also shows Jesus praying in the garden of Gethsemane before being handed over to the Roman Emperor. The results show that the wood carving craft with the Mantingan relief pattern can be used by the Muslims as a supporting decorative element in the mosque as a place of worship.

Socio-cultural Reality

Wood carving crafts are used by the community to retell folklores used to develop in the community. Saputra, Triyanto and Haryanto (2020) shows where the wood carving recites the story of Ramayana and Karno Tanding. The Ramayana is a legendary Javanese wayang story well known to the world. Meanwhile, Karno Tanding is a part of the wayang story about a sibling battle between Adipati Karna and Arjuna. The results show that wood carving can be used to recite stories of historical buildings; its existence is placed in the historical buildings that aim to introduce it to the general public.

In this experiment, the historical values are deposited into a wood carving craft, and it is hoped that it can preserve the original culture of Indonesia so that later, it can be introduced to the future generations in order to make them know the cultural and historical values that have existed in Indonesia.

Elements of Decoration

Arifin, Widagdo and Bagus (2020) point out that the beauty of wood carving could be used for the aesthetics of public and private buildings. Ornamental patterns on wood crafts have aesthetic values and their presence can give the impression of beauty to an object, as well as both objects and the rooms. The results show that people use wood carving as one of the home decoration elements because they have an aesthetic value that comes from the arrangement of patterns, symmetrical shapes, and colors used. Wood carving is used as one of the aesthetic elements of a room by attaching it to the wall. Indeed, the use of wood carvings as an element of room decoration gives a classic and unique impression to the room's interior.

The Economic Aspect of the Art of Wood Carving

The wood carving craft industry has a significant impact on the economy of the community. According to Antariksa (2019), the creative industry is capable of accommodating the community as creative and innovative workers who will produce carving handicraft products so that they can become one of the pillars of the local people's economy. Wood carving crafts are used by the Indonesian people as an economic source. The results show that wood carving, which utilizes teak wood as its primary raw material, is able to increase income and people's welfare for both business owners and employees or craftsmen. The complex manufacturing process makes it have a high selling value in the market. Not infrequently, the wood carving craft businesses are also used as family businesses passed down from one generation to the next. Thus, this craft industry is expected to grow in the future.

The existence of wood carving crafts in society has a positive influence on four aspects of life. It is used as a supporting interior in the mosque as a place of worship for Muslims. Through the creation of wood carving crafts, historical stories that have been passed down will continue to be remembered, even in generations to come through the visualization of historical stories engraved on wood as a media. Therefore, wood carving can be considered as an effort to preserve culture.

Often, wood carving crafts are also be found in corners of rooms because these objects have a high aesthetic value to be used as elements of room decorations. They also open up business opportunities for the communities. Through the development of this craft design pattern, it will be able to attract more buyers from the local as well as foreign residents.

Conclusions

There are four main Mantingan motifs, namely floral motifs, arabesque motifs, geometry and nature. However, the most common types of motifs found in the Mantingan Mosque are plant motifs. In the process of its creation, the carving motif developed was in the form of a leaf circle motif which depicts fertility and prosperity in life. The next motif is a geometric and circular pattern related to Islamic symbols. The third motif is circular, geometry, and leaves pattern which is a combination of Islamic and Hindu ornaments. While the last motif is a natural pattern that describes the existence of living things created by Allah SWT. Even though the design is a combination of Islamic, Hindu and Chinese cultures, the overall ornament contains aesthetic values taught by Islam, so that the ornaments used tend to be stylized.

In addition, the existence of the carvers has increased the economy of the local community as well as preserving the diversity of Javanese culture which is increasingly being eroded by time. Practical experience, aesthetic power, and creativity of the researchers and the carving craftsmen have succeeded in producing carving motifs that are not only of religious value but also become socio-cultural symbols in a pluralistic society. With these relief carvings, it can preserve the existence of Jepara carving motifs and Javanese culture that has been rooted since hundreds of years ago.

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