

A Pragmatic Analysis of Carving Ornaments at the Mantingan Mosque in Jepara, Indonesia

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Abstract

The Mantingan Mosque, the second oldest mosque after the Great Mosque of Demak is located in Mantingan Village, Tahunan District, Jepara Regency. It was built in 1481 Saka or 1559 AD by Sultan Hadlirin. This mosque is rich in white stone carvings that reflect the influence of Hindu, Buddhist, Chinese and Islamic culture. This paper investigates the implications and pragmatic power of the carved ornaments on the interior walls of the Mantingan Mosque.

The study used observation and interview techniques as data collection methods. Data was collected through interactions with mosque administrators, visitors, traders and the community around the mosque. Contextual analysis was used to process the data.

Findings show that the carved ornaments in the Mantingan Mosque did not merely have a role as aesthetic elements, but also had deep pragmatic power in social and religious contexts. These ornaments show how Hindu, Buddhist, Chinese and Islamic cultural elements did not only combine visually but also played a pragmatic role in supporting the functions of the mosque as a center of the community activities. It shows that the use of ornaments in the Mantingan Mosque was a representation of cultural integration and the sustainability of the socio-religious function of the mosque.

Keywords: The Mantingan Mosque Jepara, Implicature of Carving Ornaments, Pragmatics Force of Carving Ornaments.

Introduction

Pragmatics is a scientific discipline that studies and analyzes meanings in everyday settings (Agus, 2020). If applied to a building, pragmatics is an adventurous trip through a trial and error process in which the creation of a structure employs numerous accessible resources, such as available materials (Broadbent, 1980). The goal is to create a building that not only has a physical form but also fulfills the previously stated aims and objectives. This is also strongly related to building embellishment.

Ornament is an essential element in works of art and has become an anthropological constant that crosses many cultures and functions to enhance its aesthetic attributes as well as offer depth and readability of its symbolic connotations (Mitrache, 2012). The evolution of ornament in the context of architectural styles demonstrates its changing position as a decorative element with aesthetic value (Opincariu, 2011). Ornament is no longer regarded as

solely a predetermined mask that creates a certain meaning or conceals something. Ornaments, particularly in the Postmodernist age do not conceal but rather reveal themselves without imposing a certain interpretation (Picon, 2014). On the other side, ornamentation becomes a more liberated manifestation, breaking free from the strict conceptions of the past and seeking beauty beyond previously determined significant boundaries. As a result, ornaments are no longer restricted to the symbolic purpose that they have served throughout history. Instead, it becomes a more liberated form of artistic expression, with a broader scope for interpretation and enjoyment. In this evolving dynamic, ornaments have embraced their function as a kind of creative freedom in modern art and architecture, not just as visual decorations.

Mosques also have their ornaments. According to Siswoyo and Mardiana (2019), ornaments in mosques summarize the beauty of Islamic art in detail, creating geometric harmony and distinctive motifs that reflect rich culture and spirituality. From colored glass mosaics to artistic calligraphy, mosque ornaments become aesthetic markers that enrich the spiritual and visual experience for worshippers. The mosque serves primarily as a site of prayer for the Muslims (Halimah & Iqbal, 2019). In addition to serving as a place of prayer, a mosque serves social needs and provides services to the community, particularly the Muslims (Asif et al., 2021).

In this diverse society, mosques have always existed and have developed into important places for the population, particularly Muslims (Hidayat, 2011). Additionally, the mosque functions as a religious tourism destination. The existence of mosques as the destination for religious tourism can be used to promote spiritual awareness and comprehension of their historical and cultural values. Furthermore, Kessler (2015) adds that the existence of mosques as sacred tourist destinations affects micro-economic growth and the global economy. Moreover, mosques play a crucial role in fostering community empowerment and social engagement. Navajas-Romero et al. (2020) emphasize that mosques also play an essential role in the society by hosting educational events, forming cadres of individuals, and serving as the center of Islamic culture and *da'wah*.

In the history of the archipelago, Muslim traders from Arabia, India, and Persia brought Islamization and the rise of Islamic empires to Indonesia. They were accompanied at all times by Islamic scholars and preachers (Saifullah, 2010). The spread of Islam in Java, Indonesia, was inextricably linked to the *Wali Songo*, with the Demak Regency serving as the epicenter of Islamic outreach at the time (Azzaki et al., 2021; Geertz, 1982). Since then, Islamic influences have been assimilated into Hindu and Buddhist civilizations that existed beforehand (Syah, 2016). The integration of Hindu culture, particularly in religious architecture, had been extremely beneficial to the growth of Islam in the Jepara Regency. At that time, society, particularly non-Muslims, largely embraced Islam since it promoted tolerance toward Animism and Hindu-Buddhist culture (Indrahti, 2012). Historically, Islamic doctrines incorporated Javanese and Hindu cultures into their approach (Rosyid, 2022). Individuals who were prepared to embrace Islam boosted the missionaries' cultural spirit and *da'wah* in the Jepara region (Kharis, 2020).

The Mantingan Mosque, Jepara, was established by Sultan Hadlirin in 1481 Saka, or equivalently, in 1559 AD. The artistic value of the mosque is reflected in its architecture and ornamentation, which were the result of combinations involving Hindu, Buddhist, Chinese, and Islamic cultures. It is evidenced by the existence of stone-carved ornaments on the mosque's walls. Those carvings reflected a Hindu influence on Islamic architecture. However, the mosque's structure is wonderfully enhanced by the carvings. Additionally, the ornaments contain a hidden meaning. The erection of the Mantingan Mosque is commemorated with a *candra sengkala* on the mosque's Mihrab, which is written "*Rupa Brahmana Warna Sari*", which means 1481 Saka or 1559 AD.

Several prior research have been conducted on mosque ornamentation. For example, Dermawan and Laksmi (2022) study on the type of historic mosque buildings in West Sumatra. Siswoyo and Mardiana (2019) also analyzed the architecture of Cirebon's Sunan Gunung Jati Mosque as a synthesis of Islamic, Javanese, and Chinese cultures. Aside from that, many

examine a mosque's acculturation, such as Thamrin and Putra (2020) study on cultural acculturation at the Jami' Shiratal Mustaqiem mosque as a religious tourism destination in Samarinda. However, there has been no detailed research on the meaning or pragmatic analysis of an ornament. Therefore, this study examines in great detail the pragmatic analysis of the Mantingan Jepara Mosque.

There have been several previous studies that have discussed mosque ornaments. For example, Dermawan and Laksmi (2022) studied historical mosque building types in West Sumatra. Siswoyo and Mardiana (2019) analyzed the architecture of the Sunan Gunung Jati Mosque in Cirebon as a synthesis of Islamic, Javanese and Chinese culture. Apart from that, there are many studies that examine mosque acculturation, such as Thamrin and Putra's (2020) study on cultural acculturation at the Jami' Shiratal Mustaqiem mosque as a religious tourism destination in Samarinda. However, there has been no detailed research regarding the pragmatic analysis of ornaments. Thus, the aim of this study is to explore the pragmatic analysis of the ornaments in the Mantingan Mosque in Jepara. This goal reflects a long-term intention to deepen understanding of the interaction between aesthetics and function in mosque architectural ornamentation. The objectives of this study are:

1. To identify and describe the various ornaments which found in the Mantingan Mosque.
2. To analyze the meaning and pragmatic function of these ornaments in the context of mosque use.
3. To establish how these ornaments contribute to the function of mosques as centers of social and religious activities.

Dealing with clear and measurable objectives, this research is expected to provide significant new insights into the role of ornaments in the broader context of mosque architecture.

Theoretical Framework

Pragmatism is a philosophical approach which emphasizes the practical consequences and function of ideas or objects in the context of real use. In architecture, a pragmatic approach focuses not only on structural beauty but also on how building elements, including ornamentation, fulfill practical functions and support the effective use of space. Broadbent (1980) defines pragmatic design as a trial and error process in creating buildings that use available resources to achieve predetermined goals and objectives. According to Broadbent, this approach produces buildings that not only have physical form but also fulfill their intended purpose, including aesthetic and utilitarian functions. Ornaments, which are traditionally seen as decorative elements, in the context of pragmatism, are given a greater role in their contribution to the function and use of buildings. Picon (2014) describes that in the post-modern era, ornaments no longer only act as aesthetic complements, but also as elements that express the identity and function of buildings. Ornaments in this era were treated as a medium to convey a certain narrative or function, not only just empty decoration.

The implementation of pragmatism to ornaments can be seen in the way the ornaments function to support or improve the function of the building. According to Atthalibi et al. (2016), in mosque architecture, ornaments not only play a decorative role but also have deep pragmatic implications, such as helping visitors identify certain spaces or functions in the mosque. For example, the use of Islamic calligraphy ornaments is not only as decoration but also as a guide to the direction of the Qibla, which has an important religious function in the practice of worship. Apart from that, ornaments can also influence how a space is perceived and used by its users. Guy (2010) states that pragmatic architectural design considers factors such as comfort, safety and sustainability, where ornamentation can play a role in creating a more comfortable and inspiring environment for its users.

Literature Review

The Carved Ornaments in the Mosque

Ornaments are often applied in works of art as decorative elements with the aim of beautifying objects and often hold certain symbolic interpretations (Anfa & Susanti, 2020). Ornaments are divided into two types, namely passive ornaments which play a purely decorative role, and active ornaments which not only beautify but also have additional functions such as strengthening the structure of the object being decorated, an example of this case can be seen in the design of chair legs (Prayogi, 2020). Studying ornaments in the context of a mosque provides deeper insight into the aesthetics that support solemnity in worship, adding a sense of comfort and spiritual closeness for visitors (Tanaja & Tulistyantoro, 2017). In Indonesia, mosque ornaments usually reflect relics from the classical Islamic period, which shows historical influence and the continuity of cultural values (Supatmo, 2016). Cultural developments play an important role in determining the architecture of a place, especially in buildings used as places of worship, where cultural dynamics can affect the design and functional aspects of the building (Prayogi et al., 2021).

The Concepts of Pragmatics

In 1938, Charles Morris was the first to establish the concept of pragmatics in the study of signs (semiotics). Leech (1983) defined pragmatics as the study of the relationship between a sign and the person who created it so that it is related to semantics. Furthermore, Levinson (1983) defined pragmatics as the linguistic study of the relationship between language and its context, which is the foundation for determining comprehension. However, pragmatics is not only used to comprehend the context of language; it is also a tool for analyzing works of art. Artworks can be analyzed using pragmatics in terms of their object, context, pragmatic implicature, and pragmatic force. Pragmatics is not only related to linguistic aspects but also to non-linguistic aspects like art and design. Broadbent (1980) stated that pragmatic design is the process of trial and error in creating a building using diverse accessible resources (materials) to generate buildings with specified aims and objectives. Moreover, Atthalibi et al. (2016) argued that pragmatics is one of the three semiotic components of architectural grammar reading. In addition to semantic and syntactic components, pragmatics aims to depict the relationship between signs and their users so it has all psychological and sociological elements that are simultaneously important to the goals and objectives of building design. The pragmatic design process, which prioritizes characteristics of comfort, safety, convenience, and user safety, is the first step that people take in constructing an architectural work. This is in line with Pinem (2016) that argued pragmatic architecture prioritizes the significance of utility over aesthetics in its physical form. Additionally, in pragmatically designed structures, decorative elements serve not only an aesthetic but also a functional purpose. Guy (2010) explained that pragmatic architectural design can be a solution for an environmentally friendly and sustainable building because it adapts to the climatic, geographical, and socio-cultural conditions of the local population. Pragmatic architectural design can also be applied to all buildings, both modern and traditional.

Islamic Ornaments

Every ornament in the mosque contains semiotic components. As explained in Isla's (2018) study of the semiotics of the Masjid Agung Baiturrahim, Gorontalo there are five domes, with one large dome representing the Prophet Muhammad's apostolate and the other four smaller domes representing the Prophet's characteristics (*Siddiq, Amanah, Tabligh, and Fathanah*). Another Islamic-themed ornament at the Masjid Agung Baiturrahim, Gorontalo is a 35-meter-high tower that symbolizes Allah's oneness and Islamic teachings that Muslims must believe in till the end of time. Kassim et al. (2014) adds that the majority of Islamic ornaments in mosques are set in the mihrab room, which is the Muslim's place of prayer that faces Mecca directly. The placement of Islamic ornaments in the mihrab room is intended to make worshippers feel at ease, and it is believed that Allah appreciates beauty, so the prayer

area is designed with aesthetic elements. They also examine the architectural design of the Masjid Putrajaya, Malaysia, which combines Islamic architecture with Islamic ornaments that adorn the interior and exterior of the mosque in the form of pomegranates, lotus flowers, sunflowers, Wijayakusuma flowers, leaves of pandanus, and the tendrils and stems of Ipomoea plants. Meanwhile, Destiarmand and Santosa (2013) explain that Arabesque ornaments in mosques were a method of replacing heterogeneous traditional motifs as well as a method of authenticating Islamic identity during the heyday of classical Islam, without disregarding the rules of the Qur'an and Al-Hadith.

Javanese Traditional Ornaments

Mosque architectural designs and traditional Javanese ornaments are extremely intricate and have been influenced by other cultures. Idham (2021) investigates Javanese-style architectural designs on ancient buildings in Indonesia, including a mosque. He said that Javanese-style architecture uses *joglo* and *tajug* roofs, as well as the building shape resembles *limasan*. It is suspected that the use of the Joglo roof is still linked to traditional Javanese beliefs, notably *Kejawen*. Furthermore, the majority of mosques in Java use pillars known as *saka guru* and minarets that are acculturated with Hindu culture. Another study conducted by Widayat and Prameswari (2022) has found that Javanese ornaments predominate over all other ornaments in the Masjid Agung Surakarta. Javanese ornamentation may be seen in practically every structure of the mosque, from its main hall and garden to various structures across the compound.

Handoko (2013), examining the architectural characteristics of ancient mosques, describe an architectural design of mosques in Java that already exists and is fitted to architectural forms and building requirements that are idiocentric for Islamic beliefs. Numerous mosques that were partially constructed using vestiges of Hindu-Buddhist architectural relics at the time still very clearly display the accommodation between pre-Islamic and Islamic architectural traditions. Even ancient mosques in Java have a terraced holy place that reflects the Megalithic culture of the prehistoric era. Meanwhile, Lee-Niinioja (2010) has discovered that the Islamic Empire's existence in Java had a significant influence on Javanese ornamentation in mosque buildings. The ornamental design reflects both the tolerance of Javanese clerics toward the surrounding community and the political form of the reigning King. A mosque's structure must include certain decorations such as a central layout, four major pillars, a *mustaka* (a crown on the roof), outer colonnades, *serambi* (outer porch), a walled courtyard with two gates, a drum, a *kentongan* (traditional drum), and burial site for mosque founders are among the ornaments that must be included in a mosque building.

Hindu Ornaments

Hindu ornamentation has significantly contributed to the aesthetic appeal of mosque structures as a result of the cultural acculturation that has taken place since the arrival of Islam in the archipelago. Rosyid (2022) has investigated the existence of Hindu and Islamic ornaments in the Masjid Langgar Dalem, Kudus and he discovered drums, *kentongan*, *tumpal isen-isen*, *sengkalan pinulet*, *mustaka* on the roof, brick walls on the inside of the mosque, doors and windows mosque. Furthermore, Darmastuti (2021) has discovered four types of Hindu ornamentation on the entrance of the Masjid Al-Hikmah, Denpasar, Bali, including geometric, animal, human, and plant motifs. The geometric motifs are a combination of lines and points that are characteristics of Bali, specifically *Keketus Kakul-Kakulan*, *Egyptian Patra*, *Keketusan Masmasan*, and *Keketusan Bias Membah*. The human and animal motifs are in the shape of saint statues and eagle wings at the top of the door, and *kala*, *Karang Gajah*, and dragons at the bottom. The floral motifs that appear are *Patra Banci* and *Karang Sari* at the top of the door, whereas *Patra Ulanda* and *Karang Simbar* are located on the entrance pillars.

Siswayanti (2016) has examined the incorporation of Hindu culture at the Masjid Sunan Giri and discovered that mosques in the Java region almost always incorporate Hindu culture. This is evidenced by the use of *mustaka* on the mosque's roof, which resembles *Meru* in Hindu

structures; the *Mihrab*, which is the decorative arch; the *Kala Makara*, which is similar to a temple; the pulpit, which is in the shape of *Padmasana*; and the mosque gate that resembles a *Kori Agung* at the *Kedhaton* or Hindu Kingdom complex. Supriyadi et al. (2022) have added that cultural acculturation between Hinduism, Buddhism, and Islam is capable of producing a distinctive architectural style at the Masjid Menara Kudus, Indonesia.

Research Methodology

This study adopted a case study approach to understand in depth the influence and meaning of ornaments at the Mantingan Mosque in Jepara. Qualitative studies are a type of research used to collect and analyze data empirically, in the form of case studies, individual experiences, history, interactions between living objects, or visual texts that describe social phenomena (Aspers & Corte, 2019; Supriyadi, 2023). Within the framework of this case study, the research used two main data collection techniques: observations and interviews.

Observations were undertaken directly at the Mantingan Mosque in Jepara. This observation process includes visual recording of ornaments and user interactions with the mosque space. The aim of this observation is to identify how ornaments contribute to aesthetic and practical functions in the context of daily mosque use.

Interviews were conducted with eight informants consisting of two mosque administrators, three regular visitors, two local traders, and one tour guide. The selection of informants was carried out purposively, to obtain broad and in-depth perceptions from various stakeholders who interact with the mosque. Interviews were conducted in a semi-structured manner, allowing informants to provide in-depth details about their experiences and perceptions of the ornaments. Interviews were recorded and transcribed, and conducted in a quiet location within the mosque compound to ensure that all information could be recorded accurately.

Data was analyzed using contextual analysis, which involved correlating the form of carved ornaments with the context they appeared at the Mantingan Mosque (Subroto, 1992). Data analysis for this project was to discuss the historical analysis of the Mantingan Mosque, analysis of the pragmatic strength of Islamic ornaments, analysis of the pragmatic strength of Hindu ornaments

According to their demographics, the informants were six men and 2 women, ranging in age from 35 to 67 years. Each informant included three traders, one tour guide, two mosque foundations and administrators, one mosque receptionist, and one nearby neighborhood.

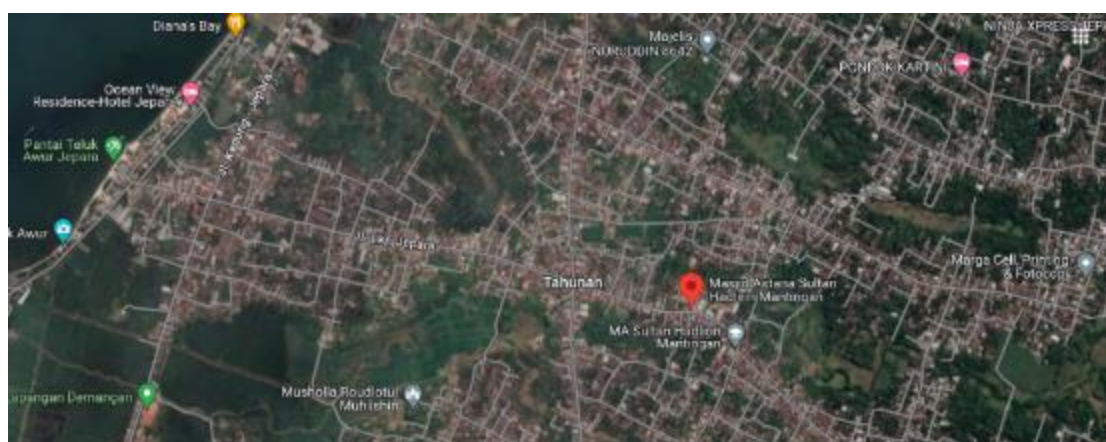


Fig 1: The Location of Mantingan Mosque
Source: Google maps

This mosque is located in Mantingan Village, Tahunan District, Jepara Regency, Central Java Province, Indonesia. This mosque has a long and rich history, being founded in 1559 AD by Sultan Hadlirin. This mosque not only functions as a place of worship but also as a center for social and cultural activities of the local community.

This mosque has been chosen due to its architectural uniqueness and richness of ornamentation which combines elements of Islamic, Hindu and Javanese culture, making it a rich example for the study of the implications and pragmatic power of ornamentation in Indonesian mosque architecture. This research focus on mosques provides an opportunity to dig deeper into how decorative elements are used not only for beauty but also to strengthen the social and spiritual functions of the building.

Findings and Discussion

Historical Analysis of the Mantingan Mosque

The Mantingan Mosque's practical characteristics include its location, architect, year of founding, period of construction, reason for being, and function. The mosque is located approximately 4 kilometers south of the city of Jepara. Supposedly, Sultan Hadlirin and his wife Queen Kalinyamat constructed a guesthouse as well as a location for seclusion and meditation. For that reason, Sultan Hadlirin constructed a mosque in his guesthouse. To decorate the walls of the mosque, Sultan Hadlirin delegated the task to *Patih* Cie Hwie Gwan, a renowned stone carver. The carving is exquisitely delicate in appearance. Sultan Hadlirin requested his adoptive father to search the decorations in China for their exquisite beauty (Masya, 1991). However, the only thing the *Patih* brought were white stones. The Mantingan people were then instructed by the *Patih* to carve the stones. Due to his skill, *Patih* Cie Hwie Gwan was given the appellation *Patih* Sungging Badar Duwung, which means "sculpting". Badar means "stone" or "agate" whereas Duwung means "sharp".

Based on the interview with the mosque administrator some believe the Mantingan Mosque was constructed by Queen Kalinyamat. He says;

"There are those who believe that Mantingan Mosque was constructed by Queen Kalinyamat because of the *Candra sengkala* inscription that hangs over the mosque's mihrab which was written in Javanese writing."

Administrator, May 2023

Candra sengkala carved into a stone reads "*Rupa Brahmana Warna Sari*", corresponding to 1481 Saka or 1559 AD. That year fell during the reign of Queen Kalinyamat. Therefore, there is a claim that Queen Kalinyamat constructed the Mantingan Mosque.

The book "The Queen Kalinyamat Tomb Complex, in Terms of History and Architecture" contains a painting of this ancient mosque based on a report written by J. Knebel, who visited the Mantingan Mosque in 1930. According to him, the Mantingan Mosque at that time was situated on high ground with terraced steps. Visitors could access the place of prayer by navigating a seven-step trap. Four circular medallions are etched into the left side of the front wall, and the same number is carved into the right side. The medallion was made of limestone and featured Chinese ornamentation.



Fig. 2: Mantingan Mosque



Fig. 3: The gate of the Tomb



Fig. 4: The Tomb of Queen Kalinyamat

Queen Kalinyamat, the queen of the Jepara Kingdom, was inextricably linked to the Mantingan Mosque . She was crowned queen in Jepara, and her ordination was marked with Surya Sengkala: “*Trus Karya Tataning Bumi*”, which means 1549 AD, with the assumption that the coronation date was the 12th of *Rabi al-Awwal*. Additionally, Queen Kalinyamat was a capable and well-respected head of state. In the well-known book “Da Asia”, the Portuguese historian namely De Couto claimed that Queen Kalinyamat was “*Rainha de Jepara senhora poderosa e rica*”, which means King of Jepara, a woman who is rich and has great power. It is supported by the interview’s excerpt with the participant, as below:

“Even with the usurpation of the throne that occurred in Demak in the XVI quarter, Queen Kalinyamat’s position was strengthened”

Participant, May 2023


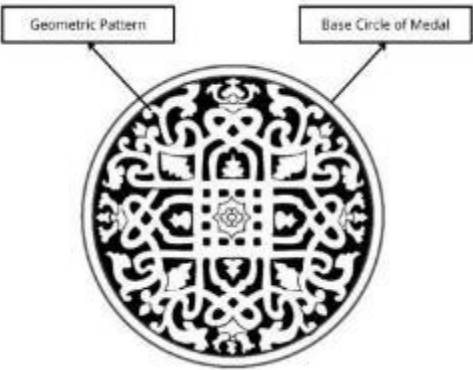

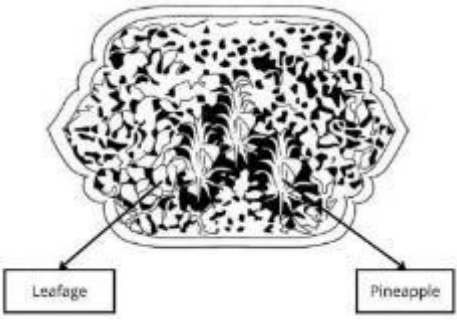
In the past, the Mantingan Mosque served as a place of prayer for Sultan Hadlirin and Queen Kalinyamat as well as their place of penance and solitude (Itikaf). However, its function is now developing as a place for holding religious events, historical education facilities, a centre for the community’s economy, as well as a tourism icon for Jepara Regency.


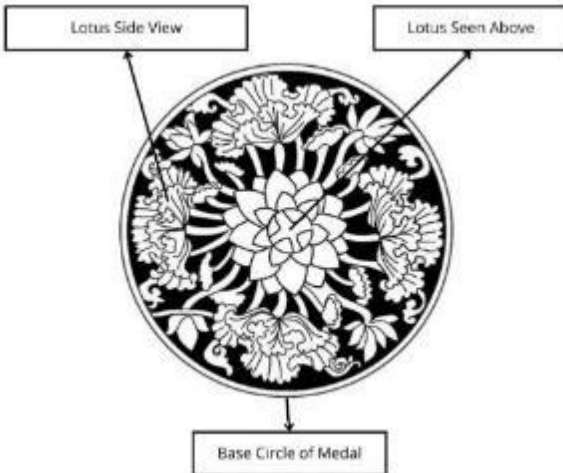

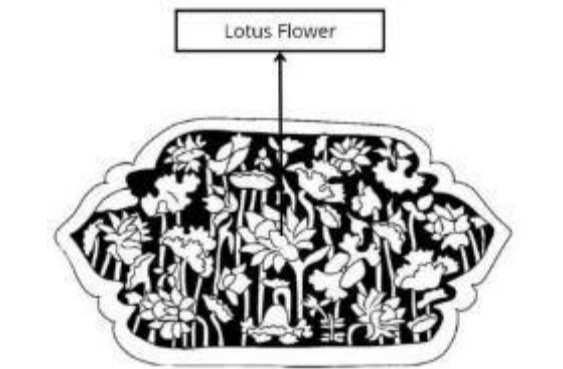
Analysis of the Pragmatic Force of Islamic Ornaments


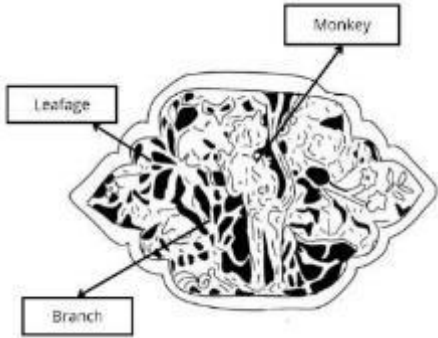
The ornaments at the Mantingan Mosque , Jepara are supported and adorned with Hindu, Javanese Islam, and Chinese motifs. Ornaments are often used in works of art as decorative elements intended to beautify an object and often have certain symbolic interpretations (Anfa & Susanti, 2020).

The ornaments demonstrate the symbiosis of artists in their artistic expression. The Mantingan Mosque engraved ornaments were created at a time when Hinduism and Buddhism were beginning to give way to Islam in the community. This is reflected in how the artist stylizes the forms of living things into the shapes of leaves and flowers as well as animal shapes by distilling the shapes of leaves and flowers as seen in ornament number 5, the Monkey motif, which carving experts call “Memet” carving from the Javanese word “*Njlimet*” or intricate carving. The symbolism and practical significance of the motifs on the walls of the Mantingan Mosque are described in Table 1.

Table 1: Implicature and Pragmatic Force of the Mantingan Mosque Ornaments

1	Geometric Medallion Motif	
		
<p>Meaning of Implicature: The image represents the medallion's shape with a beautiful geometric design that elegantly combines lines and abstract shapes. The pragmatic significance of the geometric medallion motif contains an underlying significance of interreligious companionship and tolerance between communities. This motif represents the Islamic influence on Hinduism. Additionally, this motif implies a harmonious relationship between Hinduism and Islam at that period.</p>		
<p>Pragmatic Force: The pragmatic force geometric motifs suggest that living humans must form friendships with one another. Help, respect, and collaborate. This motif teaches us that religious people always act tolerantly toward others, which is symbolized by an unbreakable bond.</p>		
2	Pineapple Motif	
		
<p>Meaning of Implicature: The image illustrates a pineapple motif, which is a pattern or design that depicts the shape and qualities of a pineapple fruit with numerous leaves surrounding it. The Pineapple Motif represents God's provision. In Islam, it has always been taught that God's provisions are inscribed on the human hand. God does not inform humans of their destinies, so they labor hard and pray to God Almighty to fulfill their destinies. This motivation is by Islamic teachings, as it encourages people to alter their destinies for the better.</p>		
<p>Pragmatic Force: The pragmatic force of the Pineapple motif is to imply and encourage humans to always live God's destiny with sincerity and to strive and to alter their fate so that it becomes a good one. Typically, humans are unwilling to accept a fate that is not beneficial for them even though God has predetermined the destinies of every human being according to his will. However, God still provides opportunities for human beings to alter their destinies by exerting their best effort.</p>		

<p>3</p>	<p>Lotus Flower Medallion Motif</p>	
		
<p>Meaning of Implicature: The image exhibits an artistic design in the shape of a lotus flower coupled with medallion parts, resulting in an artistic pattern. The implicature meaning of the Lotus Flower motif is that human character should resemble it which continues to grow even in a filthy environment. The Lotus Flower always blossoms magnificently regardless of where it is. In Hindu teachings, there are three different kinds of Lotus Flowers namely the Red Lotus or <i>Padma</i>, the Blue Lotus or <i>Utpala</i>, and the White Lotus or <i>Kumuda</i>.</p>		
<p>Pragmatic Force: The pragmatic power of the Lotus Flower Motif is believed to be able to inspire humans to imitate the nature of the Lotus Flower, i.e., wherever and whenever they are, they should always be able to make those around them feel cheerful and joyful. Avoid becoming the other way around where each step they take is extremely detrimental to other people making them uncomfortable and uneasy.</p>		
<p>4</p>	<p>Lotus Motif</p>	
		
<p>Meaning of Implicature: The image shows a row of lotus flower designs. The lotus flower is frequently understood as a sign of beauty and progress in the face of hardship. This pattern conveys a message about the ability to grow and remain attractive in the face of adversity.</p>		
<p>Pragmatic Force: The use of lotus motifs in art or design conveys a strong appeal of purity and elegance. The pragmatic force of this motif reflects positive values such as wisdom, beauty, and spirituality in a context.</p>		

5	Monkey Motif	
		
	<p>Meaning of Implicature: The image shows a monkey with many branches surrounding it. The monkey motif on the left side of the front wall of the mosque is a unique design. According to the art specialists, the intricate craftsmanship (<i>Njilimet</i> in Javanese) has earned this carving the name <i>Memet</i> Carving. This motif implies that a monkey's nature is an animal that is rapacious, greedy, and shrewd. This philosophy is applied to sculpted ornaments that are meant to be a symbol of a poor character that Muslims should not emulate.</p>	
	<p>Pragmatic Force: The pragmatic force of the monkey's motif is to teach Muslims not to adopt the negative characteristics of primates. Even when their mouths are still full of food, monkeys are always willing to receive anything. It implies a greedy nature that does not care about others. For instance, monkeys do not care if other monkeys are hungry as long as they get food, they will continue to appreciate the food they consume even if the others do not.</p>	

Sources: Authors

Analysis of geometric ornaments in the Mantingan Jepara Mosque illustrated in Table 1 shows a strong tendency in the use of geometric symbols which not only function as decoration but also as elements that instill religious and cosmological values. According to Anfa & Susanti (2020), the use of geometry in Islamic ornaments often reflects beliefs about eternity and perfection, which are key concepts in Islam. Furthermore, Tanaja and Tulistyantoro (2017) observed that geometric ornaments not only enrich the mosque's visuals but also facilitate meditation and spiritual reflection among the congregation, supporting the idea that aesthetic function of beauty can coexist with spiritual utility. In the context of the Mantingan Mosque, geometric ornaments not only decorate the space but also actively support the function of the mosque as a center of spirituality, helping to strengthen the spiritual experience of its visitors.

The Mantingan Mosque in Jepara takes pride in its design, which blends traditional Javanese ornamentation with Islamic themes. This mosque, located in a historical region of Java, is a symbol of Islam's forefathers and a hub for the transmission of Islamic beliefs. In accordance with the mosque administrator, "*The Mantingan Mosque is rich in history so there is a lot of culture exposed in it.*"

Traditional Javanese ornamentation dominates the architectural and ornamental components of this mosque, it demonstrates the richness of local culture. These decorations symbolize a legacy of traditional art and beauty that spans centuries. Aside from that, the Mantingan Jepara Mosque features meaningful Islamic ornamentation. The Islamic symbols depicted in the artwork have a profound theological and spiritual significance. This design represents the mosque's fundamental position as a place of worship, a gathering place for Muslims, and a hub for religious and social activities in the neighborhood. The Islamic ornaments placed in this mosque serve as a visible reminder of the local community's commitment to Islamic spiritual and cultural values.

The Mantingan Mosque in Jepara is not only a place of worship, but also a monument that tells the tale of Islam's lengthy journey in Java, thanks to its unique design that combines traditional Javanese and Islamic ornamentation. This mosque, with its exquisite ornamentation,


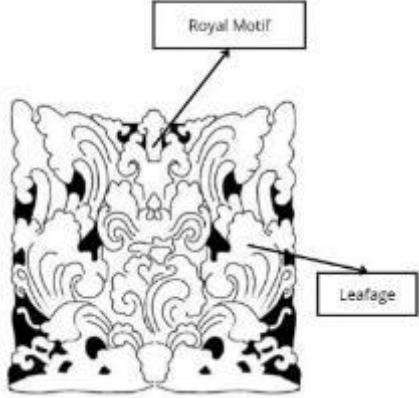
provides a mute witness to the peaceful blend of local values and the rich and deep religion of Islam. The Mantigan Jepara Mosque, as a spiritual and cultural center, immerses its guests in the beauty of art and knowledge inherent in each adornment. Featuring traditional Javanese (local) ornament designs, the Islamic ornaments in this mosque symbolize that Masjid Mantigan Jepara, as a pioneering mosque in Java and a center for the propagation of Islam, carry Islamic meanings represented by Islamic symbols.

Analysis of the Pragmatic Force of Hindu Ornaments

The Mantigan Mosque in Jepara combines Hindu influences in its ornamentation to create a beautiful architectural beauty. The Hindu ornaments utilized in this mosque serve not only as supporting elements but also play a prominent ornamental role. The presence of these embellishments lends a unique character to the mosque structure, resulting in beautiful visual harmony. Surprisingly, the Mantigan Mosque's dominating Hindu embellishments appear to be inspired by the majesty of the Majapahit Kingdom. This Indonesian kingdom ruled from the 14th to the 15th centuries and was recognized for its rich culture and rapid growth of art. The use of Majapahit era jewelry is not only ornamental but also symbolizes a desire to preserve Indonesia's noble cultural and historical heritage.

It is worth noting that the incorporation of Hindu ornamentation into the architecture of this mosque provides a sense of religious diversity and peace. The Mantigan Mosque, as a manifestation of Indonesia's cultural variety, welcomes tourists to appreciate the creative legacy and beliefs entrenched in the country's lengthy history. Thus, the Mantigan Mosque in Jepara is not only a place of worship, but also a cultural monument that embraces Indonesia's plurality of history and diversity, thanks to Hindu embellishments embraced with full beauty and creative effect. The ornaments can be observed in the following Table 2.

Tabel 2. Hindu ornaments at the Mantigan Mosque , Jepara

1	Majapahit Motif	
		
	<p>Function: The Majapahit motif carvings are in the form of rectangular stylized leaves. This motif symbolizes fertility and prosperity. The function of these carvings is to decorate the pulpit (mimbar) as a symbol of greatness.</p>	
	<p>Meaning: The Majapahit ornaments were a gift from the Demak Bintoro Kingdom, which was the brother of Queen Kalinyamat. The meaning of these carvings is the outstretched hand of the Demak Kingdom to Queen Kalinyamat, symbolizing their close sibling relationship.</p>	


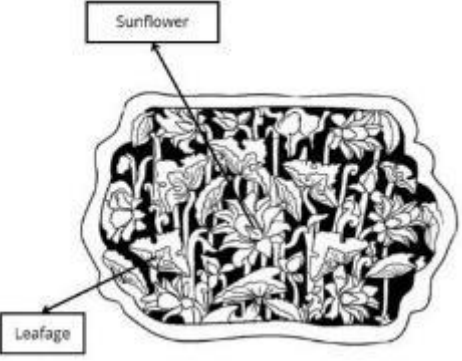

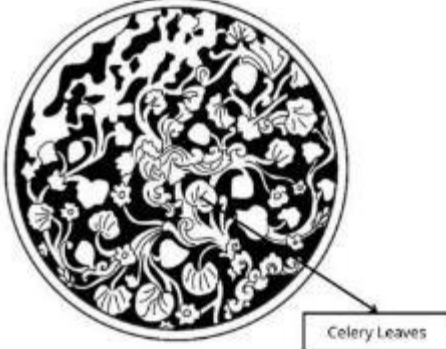
2	Sunflower Motif	
		
	<p>Function: The wall decoration featuring the sunflower motif is located on the front wall of the mosque's lobby. Its purpose is to enhance the interior of the mosque. In Islam, there is a belief that God appreciates beauty. Therefore, mosques are often adorned with decorative elements such as Arabic calligraphy. However, in Mantingan Mosque, many of the decorations are influenced by Hindu culture.</p>	
	<p>Meaning: The meaning of sunflower carving decoration is a symbol of human existence as God's creation to always work hard along with the rising of the sun in the morning. The sun also symbolizes the qualities of sincerity and selflessness in humans. If one acts, it should be based on a sincere intention, just like the sun that illuminates the world without discrimination. It provides light for life without distinguishing between ethnicities, religions, or social groups among humanity.</p>	
3	Lung-lungan	
		
	<p>Function: The Lung-lungan carving motif is a rosette pattern with a stylized celery leaf. This carving motif serves as a decoration to beautify the walls of the mosque's lobby area. It is made from white natural. This carving was created during the 15th century, the medieval period when Islam began to be widely embraced by communities that had previously followed Hinduism. Its distinguishing feature is the absence of depictions of living creatures, such as humans and animals.</p>	
	<p>Meaning: The meaning of the Lung-lungan carving motif represents the depiction of embracing each other, cooperation, and mutual support among people of different religions in Jepara. Since the reign of Queen Kalinyamat, the community has built on togetherness and mutual respect for all social groups and religious believers in Jepara. Even though Queen Kalinyamat embraced Islam, she did not marginalize other religions that existed there. The Queen united the people in every religious activity, both Islamic and Hindu.</p>	

Table 2 explains in detail the existence and significance of Hindu ornaments in the structure of the Mantingan Mosque in Jepara. This ornament not only acts as a visual decoration, but also as a symbol of cultural integration and adaptation that has occurred throughout history in Jepara. The use of Hindu motifs, such as lotus and garuda motifs, in the architecture of this mosque shows how elements of Hindu culture have been accepted and

integrated into an Islamic religious context, creating a unique symbiosis that reflects the plurality of local cultures (Pertiwi & Winarto, 2020). Furthermore, the integration of Hindu ornaments shows a rich historical and religious narrative, where mosques are not only places of worship but also as canvases that display narratives of interactions between cultures and religions (Busyairy, 2016). From a pragmatic point of view, these ornaments provide added value in educational and aesthetic aspects that can enhance the spiritual and aesthetic experience for the congregation. The Hindu ornamentation of the Mantingan Mosque, through its intricate and symbolic details, doubles as a reminder of its rich history as well as a bridge connecting the past with contemporary religious practices.

The magnificent ornamentation of Jepara's Mantigan Mosque astounds with its harmonious blend of Hindu, Javanese Islamic, and Chinese influences. These ornaments are more than just beautiful features; they have deep and pragmatic implications that reflect Jepara society's religious and cultural journey. The geometric medal theme depicts a message of interfaith tolerance and community solidarity. The pineapple motif incorporates Islamic beliefs about fate and human endeavor, promoting sincere acceptance of fate while continuing to attempt. Through carvings and ornaments, lotuses and sunflowers teach the moral ideals of growth, benevolence, and kindness. The monkey motif, with its intricate carvings, serves as a powerful warning to avoid being greedy and gluttonous. The combination of traditional Javanese and Islamic ornamentation gives the Mantigan Mosque a distinct personality, demonstrating the blending of civilizations and the development of Islam in Java. Hindu embellishments, such as Majapahit sculptures and lotus designs, add a touch of religious diversity and harmony to the mosque. Calligraphic carvings add a religious and spiritual depth to Muslims' religious practices. Other ornaments, such as drums and kentongan, as well as mosque saka, have roles and symbolic meanings that enhance the religious experience. Dealing with the local residents, *"This mosque deserves to be maintained because of its cultural beauty."*

Cultural heritage preservation is a key focus, demonstrating that the Mantigan Mosque is more than just a place of worship, but a cultural landmark that celebrates harmony, plurality, and rich Indonesian values.

Conclusion

This study has reveals the pragmatic role of carved ornaments in the Mantingan Jepara Mosque. It concludes that ornaments are not merely aesthetic elements but also have significant functional implications in social and religious contexts:

1. **Educational and Communication Function:** The ornaments in the Mantingan Mosque function as a medium for religious education and communication. Analysis shows that calligraphic and geometric ornaments not only beautify the mosque but also help the congregation understand and internalize Islamic values and teachings. This is evident from the response of the congregation who feel more connected to spiritual values when they are in a mosque environment decorated with this ornament.
2. **The effect on Social Interaction:** Active ornaments in mosques contribute to the increased social interaction among the congregation. For example, areas decorated with certain ornaments often become gathering and discussion points for visitors, indicating that ornaments can facilitate the formation of social and cultural communities within religious spaces.
3. **Supporting Architectural Function:** It is more than just decoration, the ornaments in the Mantingan Mosque also have a structural role. The study found that some ornaments such as carvings on pillars and door frames not only enhance the structural beauty but also strengthen the physical integrity of the building. This indicates the dual role of ornaments in supporting the durability and aesthetics of the mosque.

4. **Symbolization of Cultural Integration:** Analysis of the ornaments in the Mantingan Mosque emphasizes how design elements integrate Hindu, Javanese and Chinese cultural influences. This pragmatically shows the efforts of the Muslim community in Jepara to maintain and celebrate cultural diversity through mosque architecture.

It thus concludes that the ornaments in the Mantingan Jepara Mosque do not merely fulfill an aesthetic function, but also have a deep pragmatic dimension that affects the religious experience, social interaction, and the structural strength of the building. This discovery offers a new perspective in the study of mosque ornaments that could pave the way for further research on the multifunctional role of ornaments in religious architecture.

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