

Research Article

The Analysis of the Implicature and Pragmatics Force of the Carving Ornaments of the Mantingan Mosque, Jepara, and Their Acculturation to Surrounding Communities

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ORCIDSlamet Supriyadi: <https://orcid.org/0000-0002-5050-6769>**Abstract.**

The Masjid Mantingan, the second-oldest mosque after the Masjid Agung Demak, is located in Mantingan village, Tahunan subdistrict, Jepara Regency. The Masjid Mantingan was established in 1481 Saka or 1559 AD by Sultan Hadlirin, the spouse of Queen Kalinyamat. There are white stone carvings in the mosque that result from the influence of Hindu, Buddhist, Chinese, and Islamic cultures and have artistic value. This case study aimed to examine the implicatures and pragmatic forces of the carved ornaments on the interior walls of the Masjid Mantingan. Data were collected through observation and interviews with the administrators, visitors, traders, and the community surrounding the mosque. The data was then analyzed using contextual analysis. The study's findings demonstrated that, pragmatically, the Masjid Mantingan construction prioritizes functional components over aesthetic ones, as demonstrated by the mosque's use as a place of prayer, education, tourism, business, and socio-culture. The mosque was also constructed by emphasizing elements of implicature and pragmatics force, as evidenced by the use of ornaments drawn simultaneously from three different cultures, namely Islamic, Hindu, and Javanese. Cultural acculturation at the mosque also contributes to the development of socio-cultural aspects and the economics of the local community by preserving traditions, maintaining carved ornaments, and engaging in tourism activities. The Masjid Mantingan, as the precursor to the development of Islam in Jepara, is also able to adapt to become a historical, cultural, and religious edifice, a symbol of glory, and a symbol of tolerance among religious communities.

Keywords: Masjid Mantingan Jepara, implicature of carving ornaments, pragmatics force of carving ornaments

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1. Introduction

In the archipelago's history, 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 [1]. The spread of Islam in Java, Indonesia, was inextricably linked to the *Wali Songo*, with the Demak Regency serving as the

epicentre of Islamic outreach at the time [2,3]. Since then, Islamic influences have been assimilated into Hindu and Buddhist civilizations that existed beforehand [4].

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 [5]. 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 [6].

The mosque serves primarily as a site of prayer for Muslims [7]. In addition to serving as a place of prayer, a mosque serves social needs and provides services to the community, particularly Muslims [8]. In this diverse society, mosques have always existed and have developed into important places for the population, particularly Muslims [9]. Additionally, the mosque functions as a religious tourism destination. Moghavammi et al. [10] showed that the existence of mosques as the destination for religious tourism can be used to promote spiritual awareness and comprehension of its historical and cultural values.

Furthermore, Kessler [11] added that the existence of mosques as sacred tourist destinations affects microeconomic growth and the global economy. In addition, mosques play a crucial role in fostering community empowerment and social engagement. Moreover, Navajas-Romero et al. [12] emphasized that mosques also play an essential role in society by hosting educational events, forming cadres of individuals, and serving as the center of Islamic culture and *da'wah*.

The erection of the Masjid Mantingan 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. The Masjid Mantingan, 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.

2. Method

The study used a qualitative case study about the Masjid Mantingan, Jepara. A qualitative study is a type of study 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 [13,14]. In this study, data were gathered through observation and interview techniques. Interviews were conducted with eight informants, including two mosque administrators, one local community member, three traders around the mosque, one tour guide, and one receptionist. Purposive random sampling was employed to collect the samples. In this study, data was analyzed using contextual analysis, which involved correlating the shape of the carved ornaments with the context of its appearance at the Masjid Mantingan [15,16].

3. Findings and Discussions

3.1. Pragmatic Analysis of Masjid Mantingan, Jepara

The Mantingan Mosque's practical characteristics include its location, architect, year of founding, period of construction, the 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 [17]. 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 Masjid Mantingan, shown in Figure 1, was constructed by Queen Kalinyamat, shown in Figure 2. The excerpt can be seen below:

"There are those who believe that Masjid Mantingan 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 Masjid Mantingan.

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 Masjid Mantingan in 1930. According to the book, the Masjid Mantingan at that time was allegedly 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.



Figure 1: The Masjid Mantingan.



Figure 2: The Queen Kalinyamat Graveyard.

Queen Kalinyamat, the queen of the Jepara Kingdom, was inextricably linked to the Masjid Mantingan. 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 Masjid Mantingan 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.




3.2. Analysis of the Implicature and Pragmatic Force of Islamic Ornaments at the Masjid Mantingan, Jepara

The ornaments at the Masjid Mantingan, Jepara are supported and adorned with Hindu, Javanese Islam, and Chinese motifs. The ornaments demonstrate the symbiosis of artists in their artistic expression. The Masjid Mantingan 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 8, 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 Masjid Mantingan are described in Table 1.

3.3. The Impact of the Mosque on the Sociocultural Development of the Surrounding Community

Besides functioning as a place of prayer, the Masjid Mantingan also serves as a site for religious tourism, cultural implementation, and Islamic religious education. Muhajarah [18] asserted that the human need for religion and tourism supports religious tourism at mosques, particularly in developing nations. This is in line with the excerpt of the interview with the tour guide, as can be seen below:

TABLE 1: Implicature and Pragmatic Force of the Masjid Mantingan Ornaments.

No	The Motif Name	Meaning of Implicature	Pragmatic Force
1.	<p>Geometric Medallion Motif</p> 	<p>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>The pragmatic force geometric motifs suggest that living humans must form friendships with one another. Help, respect, and collaborate with one another. This motif teaches us that religious people always act tolerantly toward others, which is symbolized by an unbreakable bond.</p>
2.	<p>Lotus Flower Medallion Motif</p> 	<p>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>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 make them uncomfortable and uneasy.</p>
3.	<p>Monkey Motif</p> 	<p>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>Njlimet</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>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>

“Visitors come directly to the Masjid Mantingan to learn about its culture because it possesses a great deal of history and distinctiveness.” (Tour Guide/ April 2023)

3.4. The Impact of the Mosque's Existence on the Economics of the Community Surrounding the Mosque

The result of the study expanded from prior studies [19,20,21] that the existence of the Masjid Mantingan catalyzes the local economy, particularly for the indigenous population from Mantingan, Jepara. The traders run their individual enterprises by offering a variety of accessories, souvenirs, pilgrimage equipment, and souvenirs. The

urbanization process carried out by traders from outside the city also contributed to the Masjid Mantingan, Jepara neighborhood's economy. The existence of economic activity in the vicinity of the Masjid Mantingan demonstrates that mosques are not always regarded as sacred sites of prayer, but are also conducive to *Muamalah* and engage in lawful economic activity.

4. Conclusion

The Masjid Mantingan, the second-oldest mosque on Java Island after the Masjid Demak, is not simply a monument to greatness and a hub for religious research. Additionally, the Masjid Mantingan has the potential to be artistically and culturally significant as a result of the acculturation of Hindu, Javanese, and Islamic cultures. From a pragmatic point of view, the Masjid Mantingan is a functional building because it serves not only as a place of prayer but also as a means of education, tourism, economy, social, and cultural development. In terms of implicature and pragmatic force, the Masjid Mantingan carved ornaments are impressive. The ornaments are aligned with the mission of the Islamic teachings being imparted.

The Masjid Mantingan also has an impact on the socioeconomic and sociocultural aspects of society. Through cultural preservation, the Masjid Mantingan is occasionally able to transform into a historic religious structure, a symbol of grandeur, and a symbol of religious tolerance.

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