

HINDU TRACE IN THE ISLAMIC SPACE, ORNAMENT MANTINGAN MOSQUE: A CASE STUDY OF LOCAL CULTURE IN MANTINGAN, JEPARA MOSQUE

Sutarya^{1*}

¹ Product Design Program, Faculty of Applied Science and Technology, Nahdlatul Ulama
Islamic University, Indonesia

*Corresponding Author: Sutarya@unisnu.ac.id

Abstract: Jepara, a city located in Central Java, is considered the center of the woodcarving industry in Indonesia. The city is famous for its slogan "the city of carving". The existence of carving activities can be traced back to the 16th century, marked by the discovery of ornamental ornaments in the Mantingan Mosque, Jepara. The production process of wood carving products is supported by skilled human resources, both men and women. Jepara carving products have a variety of ornamental ornaments. Ornaments applied to carved craft products are mostly influenced by local and foreign cultures. Therefore, these influences are absorbed, applied and developed in carved craft products. Descriptive research was conducted to describe the various cultural influences attached to woodcarving products in various centers and clusters in Jepara. The results of this study show that cultural influences in ornamental ornaments have strengthened the existence of carving crafts today. Thus, cultural influences in carving crafts have enriched the patterns and forms of ornamental ornaments. The content of historical value, philosophical meaning, and the quality of the ornamental variety in the carving craft makes Jepara wood carving products have a high selling value and are in demand by domestic and foreign consumers.

Keywords: Cultural Influence, Craft Center, Carving, Jepara

1. Introduction

Indonesia's traditional cultural heritage has shown many things, including the art of carving (Santyaningtyas & Noor, 2016). In fact, the center of Indonesian carving crafts is located in Jepara, Central Java Province, Indonesia, which is known as the "carving city". The economic activities of carving crafts influence the dynamics of social and economic growth, including in Jepara (Linblad, 1989; Alamsyah, 2013). Wood carving art products have been marketed in various regions in Indonesia and abroad. The international market is spread across various countries including Asia, Australia, the Middle East, America, Europe, and Africa. In 2014, carving craft products have been exported to 106 countries. The types of typical Jepara carved products include tables, chairs, cupboards, buffets, beds, reliefs, statues, room dividers, gebyok, corner tables, slintru, flagpoles, wall hangings, pole covers, tables, toilets, souvenirs, and other products with various types of decorative ornaments (Gustami, 2000; Karmadi and Kartadarmadja, 1985; Gelora Magazine, March 2015).

The popularity of Jepara carved products is supported by the precision and skill of the carvers in creating various decorative ornaments. Decorative ornaments applied in the wood carving industry are influenced by various cultures, both local and foreign. Local cultures that influence decorative ornaments applied in wood carving crafts include decorative ornaments originating from Pajajaran, Majapahit, Mataram, Madura, Bali, Cirebon, Surakarta, Yogyakarta, and mixed decorative ornaments. Meanwhile, foreign cultural influences in decorative ornaments in Jepara carved crafts come from India (Hinduism), the Middle East or Arabia (Islam), China,

Europe, and France (Gustami, 2000; Interview with Hartoyo, May 2016; Interview with Suhud, May 2016). This article will explain the influence of culture on decorative ornaments on Jepara carving crafts which is divided into six parts; the influence of the first prehistoric culture, local culture, Indian culture (Hindu), Chinese culture, Islamic culture (Arabic), and European culture.

2. Literature Review

Peter Burke explains that cultural history has existed for a long time, both in the form of classical and popular culture (Burke, Peter, 2008: 6 & 27). Cultural history can include the history of philosophy, literature, painting, and so on, including the history of handicraft motifs. Through cultural history, understanding and communication of culture between one society and another is fostered. (Burke, Peter, 2008: 143) In addition to the cultural approach above, this article also uses a historical method. This method consists of Heuristics, criticism, interpretation, and historiography. Heuristics is the stage or activity of searching for and collecting sources, information, and traces of the past (Garraghan, 1947; Gottschalk, 1975). Heuristics is conducted based on primary sources, including interviews and secondary sources. Primary sources come from statistical data, data from the Jepara Regency Trade and Industry Office, local magazines, and interviews. Interviews were conducted with woodcarving entrepreneurs, primarily artisans. Five carvers were interviewed. They came from two sub-districts, namely Tahunan and Kota Jepara. In-depth interviews were conducted by formulating relevant questions and matching those questions with other informants (Roulston, 2011). Secondary sources were obtained from books, research results, and journals relevant to this research. After the sources were obtained, the next stage was to critique the sources to determine their authenticity and credibility (Garraghan, 1947; Herlina, 2008). All collected data is then classified, connected, or accumulated with one another, connecting primary and secondary sources, as a form of interpretation and synthesis to develop a workable model. The final stage is historiography, which involves the writing process, taking into account the selection process, imagination, and chronology (Abdullah, 1983-1984; Gottschalk, 1975).

3. Method

The existence of Jepara carving can be linked to the stone carvings that adorned the Mantingan Mosque in Jepara in the 16th century (Schiller & Schiller, 1997). At the beginning of the 20th century, precisely during the Kartini era, Jepara carving began to develop. Kartini created new decorative ornaments that had never been done by previous carvers. She created the form of ornamental *lunglungan* flowers, also known as "original Jepara motifs." Here, Kartini's efforts have brought Jepara carving to the international stage (Karmadi & Kartadarmadja, 1985; Gustami, 2000; Sutrisno, 1981).

During the New Order era (1967-1998), Jepara woodcarving penetrated the national and international markets. These woodcarving products filled the interior of the presidential palace, with a special room called the "Jepara Room." Jepara carvings were also displayed at the Taman Mini Indonesia Indah (Beautiful Indonesia in Miniature Park) in Jakarta. During the New Order era, Tien Soeharto, as First Lady, played a key role in advancing Jepara's woodcarving industry and encouraging foreign investors to invest in this sector (Gustami, 2000).

Since 1986, woodcarving exporters from Europe, Australia, America, Korea, Taiwan, and Japan have played a role in increasing the number of woodcarving exports. They are involved in various aspects of production, from production techniques and design to quality control and

marketing. In 1994 and 1995, the number of woodcarving exporters reached 80, while the export destinations were more than 50 countries, including Europe, America, Australia, and Asia. In 1995, the woodcarving industry was supported by approximately 2,000 small businesses and 100 large companies spread across 80 villages in Jepara (Schiller & Schiller, 1997). In 1996, the number of exporters increased to 156, with exports to 57 countries (Gelora Magazine, 1997; Schiller & Schiller, 1997). In that year, approximately 90 foreigners settled in Jepara, and it is estimated that hundreds more people were also involved in the woodcarving craft industry in Jepara. At that time, there were 10 leading exporters controlling approximately 50% of the woodcarving industry in Jepara. Of these 10 leading exporters, four were foreign-owned, five were locally owned, and one was Chinese. For example, in 1997, the United States ordered woodcarving products from Jepara, but only met approximately 12% of the furniture demand. This also applied to European market demand (Gelora Magazine, December 1997). It's exploding The development of the woodcarving industry in Indonesia occurred in 1998 during the monetary crisis (Alamsyah, 2017; Gelora Magazine, August 1999). At that time, the high dollar exchange rate against the rupiah enabled Jepara entrepreneurs to profit significantly from exports. This encouraged foreign investors and local entrepreneurs outside Jepara to invest. As a result, by 1998, the woodcarving industry in Jepara had grown rapidly, expanding internationally.

Remote villages. Employing approximately 45,000 workers (Gelora Magazine, February 1998). During the monetary crisis, the regional economy was unaffected, and in fact, benefited from the decline in the Rupiah exchange rate, which positively impacted Jepara's economy (Alamsyah, 2000). The booming woodcarving industry was also accompanied by intense competition. Entrepreneurs sometimes lowered prices but paid little attention to product quality (Priyanto, 2013). As a result, exports suffered from poor quality, resulting in many being rejected by consumers. This situation was detrimental to local artisans and entrepreneurs. In 2000, in addition to the large number of small artisans in Jepara, there were also 20 Foreign Direct Investments (FDI) and 150 foreign nationals, employing approximately 80,000 workers. In fact, in 2001, woodcarving became the backbone of the Jepara regional economy (Gelora Magazine, February 2000; March 2001).

Between 2005 and 2009, the woodcarving industry experienced a decline due to the global economic downturn. It wasn't until 2010 that the woodcarving industry began to revive, marked by an increase in the number of exporters, reaching 290 companies (Jepara Industry and Trade Office, 2010; Gelora Magazine, March 2011). In 2010, the woodcarving production process shifted from a cluster model to a manufacturing model, primarily by foreign companies. In the cluster production process, the production chain ensures the involvement of carpenters, craftsmen, and exporters, thereby benefiting the community economically. On the other hand, the in-house manufacturing model shows that product production is carried out directly by the capital-owning company, so that carpenters and craftsmen in the village are not involved. This means that the community does not receive direct benefits (Jepara Industry and Trade Office, 2010; Gelora Magazine, March 2011).

Recently, there has been widespread piracy of 99 Jepara carving designs by several parties abroad. One of the countries claiming to own Jepara carved decorative ornaments is France (Santyaningtyas & Noor, 2016). They usually import wood carving products from Jepara. Then, exporters create their own products by copying the typical designs of Jepara carving crafts. These carving products are claimed to be the result of their creativity. As a result, Jepara craftsmen can no longer export their products to countries that already use similar carving designs (Jepara Industry and Trade Office, 2010; Gelora Magazine, March 2011). Therefore, to maintain the existence of Jepara carving crafts, the Regional Government issued Jepara

Regent Decree Number 10 of 2014 concerning the Granting of Carved Ornament Business Permits on Buildings and Other Structures Owned by the Regional Government (Gelora Magazine, March 2015; Gelora Magazine, May 2015; Regent Regulation No. 10 of 2014).

It is estimated that from 2007 to 2016 Jepara had to face quite serious internal problems due to fierce competition with wood carving crafts from Malaysia, China, and Vietnam. There are several reasons for the decline in exports of Jepara wood carving crafts, including the increase in the price of raw materials for the carving and finishing process, carving designs made based on consumer demand and not based on local Jepara designs, and the weakness of the carvers in conducting direct marketing (Interview with Sutarya, May 2016).

4. Result and Discussion

Initially, Jepara wood carving decorative motifs followed the decorative motifs applied at the Mantingan Mosque. Subsequently, the development of these decorative motifs was influenced by local culture, including prehistoric decorative motifs and decorative motifs originating from Pajajaran, Majapahit, Mataram, Madura, Bali, Cirebon, Surakarta, Yogyakarta, and other decorative motifs (Kadir, 1980). In addition to the diverse local decorative motifs, there are also decorative motifs from abroad that have influenced Jepara carving patterns.

The influence of prehistoric culture. Ornaments are characterized by the form of fauna and flora (Karmadi & Kartadarmadja, 1985). Some prehistoric ornamental ornaments include the buffalo, which is considered a sacred animal, a symbol of fertility, a ward off evil, and a vehicle for the dead. Other ornamental ornaments include the rooster as a symbol of strength, fertility, courage, and a symbol of the sun because the rooster always crows at sunrise. The elephant is also used as an ornamental ornament that symbolizes the vehicle of the dead. There is also the Garuda, a type of eagle, as a symbol of the sun bird. The horse is also a popular ornamental ornament that symbolizes the deceased. Horses are also often associated with the sun. Turtles are also applied as ornamental ornaments that symbolize the earth. There are also shrimp and crabs as symbols of resurrection, or symbols of death. Several objects from prehistoric times are also used. One of them is the ship as a symbol of the vehicle of the deceased to the afterlife. There are also ornaments in the form of a double circle that symbolizes the cycle of nature or the sun, or those related to sun worship. Another important ornament is the tree of life that symbolizes life, prosperity or the attribute of oneness (Karmadi & Kartadarmadja, 1985).

Some of the decorative ornaments mentioned above are also applied in Jepara carving, particularly in reliefs and woodcarvings. Ornamental figures such as buffalo, roosters, elephants, Garuda birds, horses, turtles, crabs, ships, double gyres, and the tree of life are created exclusively by Jepara carvers (Interview with Suhud, 2016).

Influence of Local Culture. Regional cultures that influence Jepara's carved decorative motifs include decorative motifs originating from Majapahit, Pajajaran, Mataram, Madura, Bali, Cirebon, Surakarta, Semarang and others. Majapahit-style decorative motifs are mostly in the form of ball and krawingan (concave) decorative motifs. Mipatran (leaf) decorative motifs are in the form of krawing (concave). The main topic of Majapahit decorative motifs is their question mark-like shape. The characteristic of Majapahit decorative motifs is a mixture of convex and concave. Majapahit decorative motifs can be seen in the carvings during the Kartini era in the form of Majapahit chairs, namely chairs full of "Majapahitan" patterned carvings with rattan backrests and bases. This type of chair is called an antique guest chair (Kadir, 1980; Priyanto, 2013; Gustami, 2000)



**Figure 1 Majapahit Style Decorative
 Ornaments**
 Source: Kadir, 1980; Priyanto
 Documentation

Pajajaran decorative ornaments are comma-shaped ukuleles, round-shaped angkup, and rounded fern-shaped ones. The tip of the ukel is slanted. Pejajaran decorative motifs are heavily influenced by plants, namely leaves, angkup, horns, lanting, tenunan, simbar, pecah, and trubusan. The characteristics of Pajajaran decorative motifs are that all leaves or flowers, both large and small, are made convex (round) (Priyanto, 2013; Kadir, 1980).

Mataram's decorative ornaments, judging from their carvings, are derived from the prototype puppet costumes. Their shape resembles a cawenan, a puppet costume. Mataram carving motifs originate from the Demak Kingdom's puppet prototypes. The Mataram leaf motif is characterized by its modified form resembling real leaves and its communal lifestyle. It depicts unity or a path toward a center (convergence). The leaves are concave, with the front and top featuring a spiral or plain pattern, and some leaves face downward.



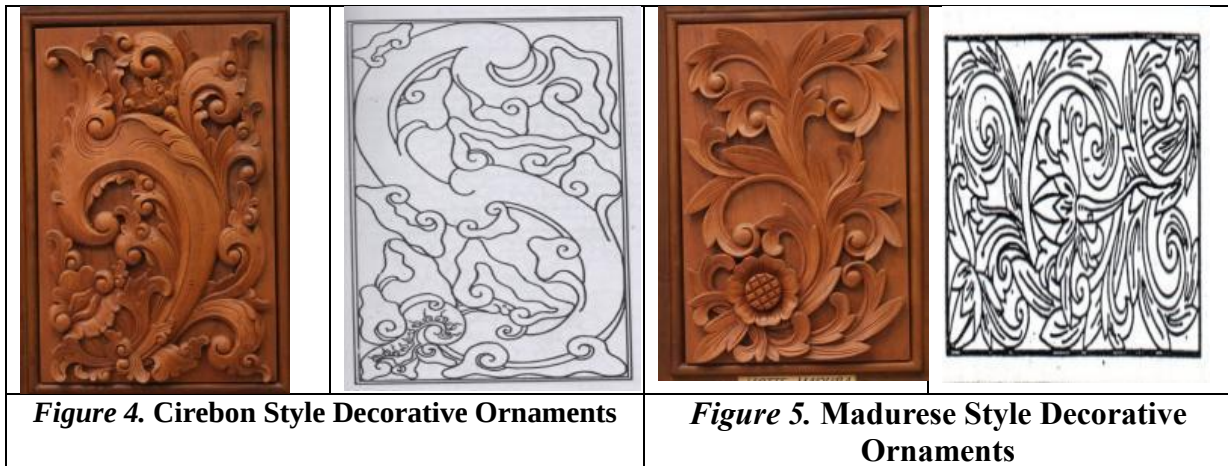
Figure 2 Padjadjaran Style Decorative Ornaments
 Source: Kadir, 1980; Priyanto Documentation

**Figure 3 Mataram Style
 Decorative Ornaments**
 Source: Priyanto
 Documentation

Cirebon's decorative ornaments are called mega mendung, which typically feature clouds, stones, and plants. There are also stylized fern motifs on leaves. Cirebon decorative ornaments are easily recognizable because they typically mimic the characteristics of clouds and stones. Cirebon decorative ornaments are influenced by Chinese elements, with the addition of fern motifs (Interview with Sutarya, 2016).

Meanwhile, Madurese decorative ornaments typically take the form of broad, stiff leaves. Madurese carving patterns resemble the strong, assertive characteristics of the Madurese

people. Madurese leaf patterns are often created in overlapping carvings. The motifs include the main leaf, cawen (leaf), spirals, threads, and leaf bases (Priyanto, 2013).



Balinese decorative ornaments are patterns developed in Bali and then taught to Jepara carvers at the Open Arts School. These motifs are a development of Pajajaran and Majapahit motifs. Balinese motif elements include leaves, spiral stems, angkup (a type of bamboo), sunggar leaves, tenunan (a type of bamboo), endhong (a type of bamboo), and trubusan (a type of bamboo) (Priyanto, 2013).



Semarang carving motifs are characterized by stylized forms of climbing plants. The main leaves are shaped like lungs. Along the recesses grow trubusan leaves, a combination of round and pointed shapes. The “semarangan” motif is almost similar to the Jepara motif, but there is a special characteristic that the leaf part of the Semarang motif is carved round, this similarity is probably due to the close geographical location. The elements of the motif are leaves, threads, spirals, niches, and cawen (Priyanto & et al, 2013: 90; Interview with Sutarya, 2016). Meanwhile, Balinese decorative motifs are motifs that developed in Bali which were then taught to carvers in Jepara at the Openbare Ambachtsschool School. This motif is a development of the Padjadjaran and Majapahit motifs. The elements of the Balinese motif include the main leaf, the main spiral, angkup, the sunggar leaf, threads, endhong, and trubusan ((Priyanto & et al, 2013: 86).

Local culture plays an important role in the development of decorative motifs in Jepara carving crafts, although in its application there is more interaction between mixed cultures in the decorative motifs of its carved products.

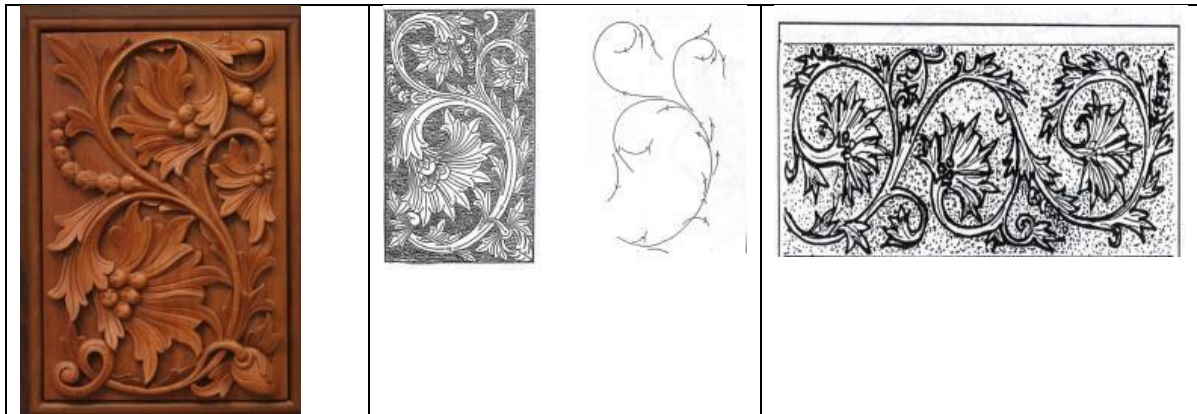


Figure 7. Basic motif of Lung Lungan flower, Jepara tendril motif and decorative ornaments of Jepara

The basic lung lungan flower motif is a characteristic of Jepara carvings, which concerns the pattern, direction, and movement of the basic lines of the carving motif. The carving line pattern has a dynamic tendency that leads to symmetrical balance. The motif has lines as the main pattern and supporting lines (Jepara Regional Government, 2010: 14). The Jepara tendril motif, on the side of the Kartini sewing machine (Kartini Museum, Jepara) shows a more dynamic, agile curved style with smaller stem tendrils (Jepara Regional Government, 2010). Jepara ornaments consist of the main spiral, fruit, main leaves, fragments, stems, bases or krawangan, trubusan, and small spirals.

Influence of Indian (Hindu) culture. The influence of Indian culture on woodcarving can be seen in the shape of the gears, which curl to the right and left, resembling the letter "S." These gears mean or symbolize "the rotation or revolving of nature" or "the rotation or revolving of the sun." These motifs have been applied as decorative ornaments on many woodcarving products since the beginning of Indian influence in Indonesia (Karmadi & Kartadarmadja, 1985).



Figure 8 The Influence of Indian (Hindu) Culture and the Lotus Flower at the Mantingan Mosque in Jepara

The influence of Indian culture on Jepara carving art is also evident in its floral ornaments, particularly lotus flower compositions. This influence is evident in the decorative ornaments

on woodcarvings at the Mantingan Mosque. The lotus flower is a special flower in Hinduism, which believes the lotus flower is a flower of purity. The decorative ornaments carved on several objects at the Mantingan Mosque reflect the influence of Indian (Hindu) aesthetics, as seen in the reliefs depicting scenes from the Ramayana, which are similar to those found in most temples during the Majapahit era (Pemda Jepara, 1999; Gustami, 2000; Karmadi & Kartadarmadja, 1985).

Influence of Chinese Culture. In the 16th century, Queen Kalinyamat, as the ruler of Jepara, along with her husband (Sunan Hadirin), played a significant role in the carving industry. The myth of Sunan Hadirin's adoptive father, Chi Huigwan (Sungging Badar Duwung), who was a Chinese carver for the Mantingan Mosque's ornamental stone, indicates that Jepara's carving craft was influenced by Chinese culture. This period is considered the root of Jepara's carving tradition (Hayati, 2007; Gustami, 2000). Chinese motifs are seen in the water gourd ornaments, cloudy sky motifs, medallions, and phoenixes on lotus flowers that stretch out on the surface of the water (Hayati, 2007; Gustami, 2000). The water gourd ornaments in Chinese ornaments represent a sign of respect for one of the gods. In Chinese tradition, the lotus flower is used as a symbol of the five essential manifestations: reason, sight, wisdom, and consciousness. It is a well-known Buddhist symbol (Karmadi & Kartadarmadja, 1985). In addition, many craftsmen make Phoenix ornaments on lotus flowers and dragon ornaments on Chinese and Taiwanese table chairs (Interview with Subur, 2016).



Figure 9. China Influence on Decorative Ornaments of Dragon and Phoenix
(Author's documentation source, October 2016)

Arab (Islamic) influence. Islamic elements are reflected in ornaments arranged as geometric patterns, or what are called *slimpetan* motifs. Living creatures are depicted in disguised forms of various vines (Gustami, 2000). Under Islamic influence, floral ornaments are still found because Islam prohibits the depiction of animals and humans. Human and animal carvings are disguised so that it is no longer possible to depict living creatures. During the Islamic era, decorative ornaments on carved products mostly consist of leaves, flowers, hills, landscapes, and so on. In addition, popular ornaments are geometric motifs in the form of rectangles or squares, pentagons, rhombuses, curves, and so on. Floral decorative ornaments in Arab culture are called "*asjkaluhanasijah*" or botanical motifs, namely leaves, roots, and other flowers (Karmadi & Kartadarmadja, 1985).



Figure 10. Islamic Influences, Floral Ornaments, Geometric Motifs, and Twists in the Mantingan Mosque

Islamic carvings in Jepara can be seen in the decorative ornaments on the panels on the walls of the Mantingan Mosque in Jepara, as well as on the tomb of Queen Kalinyamat. The decorative ornaments on these panels are made of limestone. The shapes of the ornaments are round, square, and rectangular with both sides forming a clamp. Meanwhile, the decorative ornaments consist of four types of decorative motifs: floral motifs, animal motifs, intertwined or braided motifs, and natural landscape motifs, namely mountains, trees, and hills. The type of floral decorative ornament is in the form of lotus flowers. Types of unclear animal motifs are in the form of monkeys, elephants, birds, and others. The helical braided motif ornament is in the form of intertwined ropes combined with unclear leaves (Karmadi & Kartadarmadja, 1985).

Islamic influence is evident in decorative patterns using Arabic script, known as "calligraphy." Decorative calligraphy began to develop rapidly in the 1980s (Interview with Muzakkir, 2016; Karmadi & Kartadarmadja, 1985).

European cultural influences. The development of woodcarving in Jepara also followed the development of carved furniture in Europe. Its designs have developed rapidly in several European countries, such as England, France, and the Netherlands, since the 17th century (Priyanto, 2013).

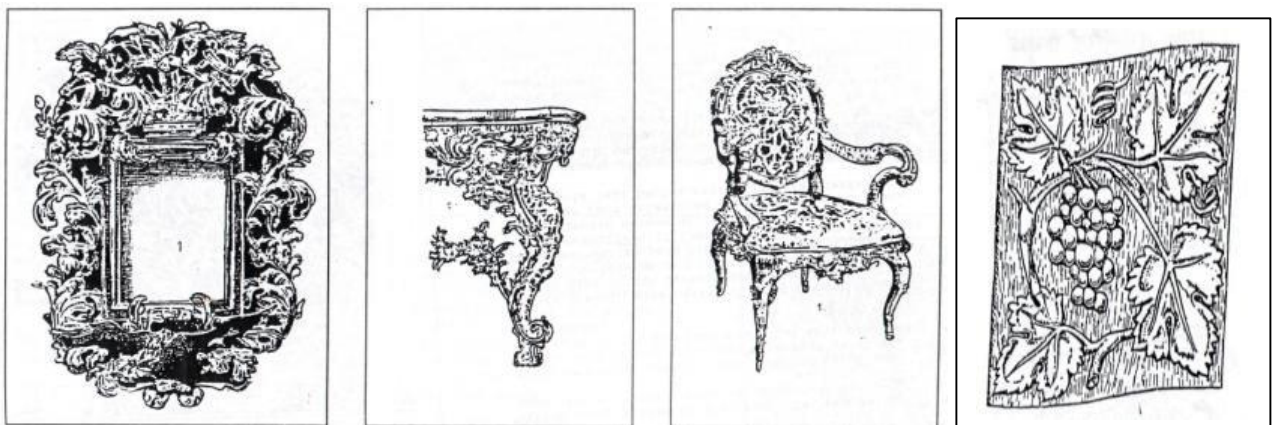


Figure 11. Jepara carvings are influenced by European ornaments, and Jepara decorative patterns are influenced by European decorative patterns.

The image above shows an 18th-century Italian carved wooden frame and an 18th-century German Console Table and Armchair. The 17th-century Italian table exhibits naturalistic leaf (floral) motif carvings, like most European carvings. The direction and movement of the motifs are unrestricted, with deep carved surfaces. This is very different from the Jepara carving style, which generally has thin carved surfaces, with distorted plant (floral) motifs (Pemda Jepara, 2010).

The development of stylized leaf and flower motifs from fruit and leaf stalk motifs follows European naturalist patterns (Jepara Regional Government, 2010). From the aspect of decorative ornaments, European carvings began to influence Jepara's wood carving art in an implementative and massive manner since the 1970s. Initially, European decorative ornaments were created due to orders from a woodcarving entrepreneur from Jakarta, named Harun. Along with the many foreign investors who came to Jepara in the 1990s, European decorative ornaments began to flourish. Since then, European decorative ornaments have become known to carvers in Jepara (Alamsyah, 2000: 48; Gustami, 2000; Karmadi & Kartadarmadja, 1985; interview with Sutarya, 2016). European decorative ornaments that have influenced Jepara's wood carving craft include "Portugisan", "Kumpeni", "Perancisan", and "Rafflesan". Portuguese decorative ornaments can be seen in Portuguese chairs, which can be traced back to the early Renaissance (Priyanto, 2013). Here, Portuguese decorative ornaments, overall, have a rough, simple, and rigid appearance. This style of furniture uses many blocks and boards that emphasize strength without considering proportion, so it may appear stiff, massive, and heavy as if not handled by a craftsman. Many ornamental elements use lathe and threaded shapes.



Figure 12. Indo-Portuguese Baroque Decorative Ornaments and Company Decorative Ornaments (Queen Anne)

VOC decorative ornaments emerged during the VOC (Verenigde Oost Compagnie) era around 1600-1799. The visualization of the VOC style depicts the influence of European styles on the legs of furniture and Chinese styles on the curved parts, especially on the backs of chairs. These decorative ornaments originated from Chinese culture and art. The development of this mixed decorative ornamentation reached its peak in England during the reign of Queen Anne between 1702 and 1714. Therefore, this style is also known as the Queen Anne style. With the introduction of the Queen Anne decorative ornamental style to Java, furniture exports from Jepara began to materialize (Priyanto, 2013). The decorative ornaments applied to these wood carvings take the form of plants, vines, leaves, flowers, and animals, especially birds and dragons. The carvings on these products were intended to be considered *isen-isèn*, meaning that the quality of the relief was considered mediocre. Chairs made in the VOC style vary in shape and tend to create shapes that had never before existed in other styles. This can be seen

from the number and arrangement of the legs and other parts, such as the backrest and arms. Kumpeni-style chairs are considered less comfortable to use because their size and proportions are not proportional to the human body (Priyanto, 2013).

French decorative ornaments bear similarities to the French furniture style of the time of King Louis XV in France, known as regency. This ornament represents the Rococo art in France. The development of French decorative ornaments in Java was likely influenced by the regency style, considering that France once ruled Java. French decorative ornaments include dragon cabinets and medallion chairs. The French style uses more similar decorative ornaments, such as sofas that are shaped like medallions. The only difference lies in the length of the chair. Another name for a French sofa is a scarf sofa because the carvings resemble a scarf.

In addition, there is also another decorative ornament known as Jengki (yan-kee) which is applied to chairs influenced by the Art Deco style. This style developed in France. The term "jengki" is a Javanese expression for an object that is neither too small nor too large. Its characteristics are short chairs, tending to sag when sat on, and shaped like a lounge chair with a backrest that slopes backwards (Priyanto, 2013). The Jengki style mainly developed in coastal areas. The Art Deco style that developed in Jepara can be seen in the form of kodokan seating designs, which is the name for Art Deco-style chairs that use curved lines and visually resemble a "frog". Most craftsmen in Jepara call them Sedan chairs, meaning their physical shape resembles a sedan car seat (Priyanto, 2013).

The Raffles decorative style is named after Thomas Stamford Raffles, a Governor-General who served as a representative of the British government in Java from 1811 to 1816. In Europe, this decorative style is known as the Greco-Roman revival. The most visible characteristic of a Raffles chair is the second leg in the form of a lathe and a bracelet and often given a tight longitudinal groove, while the rear leg is curved rectangular. Another existing product is the Raffles sofa, also known as kepel or kipas, because the carving is shaped like a fan. Some craftsmen produce chairs in this style to meet the local market (Priyanto, 2013).

5. Conclusions

The art of wood carving has been influenced by various types of ornaments since the 16th century, both domestic and foreign. The influence of these domestic ornaments began in prehistoric times and continued through the existence of kingdoms in Java such as Majapahit, Pajajaran, Mataram, Cirebon, Madura, Bali, Yogyakarta, Surakarta, and several other regions. Likewise, foreign cultural influences also occurred as a logical consequence of the presence of colonialism in the country, starting from the VOC, France, England, and the Netherlands. Nevertheless, these cultural influences have had a positive impact on the existence of Jepara carving crafts. Jepara carving products are accepted by various consumer groups with different backgrounds. This acceptance is based on the cooperative attitude of Jepara craftsmen towards other ornamental patterns. The increasing diversity of ornamental ornaments in wood carving will further expand the market share, both domestically and internationally.

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