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Analyses of The Wood Carvings Motifs on The Pulpit of The Kampung Undang Mosque in Terengganu

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Abstract

Mosques are one of the many revered places of prayer for Muslims. It is one of the places where Muslims gather for religious purposes such as sermons, meetings, etc. Countries around the world have their own designs for mosque pulpits based on their culture and ethnicity. Terengganu is one of the Malaysian states that has a variety of unique and interesting carving motifs on the mosque pulpit. The question now is, what is the carving motif and meaning behind the wood carving on the pulpit of the Terengganu mosque? In order to obtain accurate information, qualitative research is used to explain the answers. Interviews and observations were also used to supplement the information collected from primary and secondary sources. The findings of the study show that the three parts of the pulpit at the Kampung Undang mosque in Terengganu have various motifs consisting of flora and fauna motifs and these carving motifs try to convey a message related to the pure values of Malay culture. These wood carvings are examples of Malay craftsmanship that should be preserved. This research is expected to bring awareness to the public about the importance of preserving the cultural heritage that gives ethnic identity.

Keywords: Pulpit, Motifs, Art, Mosque, Wooden Carving, Terengganu

Introduction

With the establishment of mosques in Malaya, the spread of Islam in the Middle East accelerated to South East Asia. Its introduction to South East Asia began at the beginning of Hijra' with the discovery of the Inscription Stone, written in Arabic and dated 1082 or 1102 AD in Gresik, Java (Mukmin, 1992). Mosque construction was used to spread Islam teachings among Malays and their surroundings. The structures adhere to Islamic Sharia but also incorporate elements from the Malays' surroundings at the time. Mosques were constructed with readily available materials such as wood. The use of wood in the construction of mosques influenced the population to decorate the mosques with various designs and patterns. Malay craftsmanship and art would adorn every corner of the mosques. A variety of motifs and

symbols influenced the designs. Each mosque built had its own distinct identity, as evidenced by the designers' level of creativity in displaying the Malay lifestyle.

Terengganu is one of several states on Malaysia's East Coast Peninsula with a government centre near the beach. To facilitate administration, all state management is centralised in one location. The main administration related to religion is handled by MAIDAM (Literally Terengganu Religion and Malay Custom Council). This council is in charge of all mosque and surau construction. During the reign of Sultan Zainal Abidin II, one of the oldest wooden mosques was built. And all mosque enlargements were completed in 1319 H or 1901 AD. However, during the reign of the new ruler Almarhum Baginda Sultan Umar, the building's original wood construction was replaced with stone. The final enhancement was made in 1972, when one of the main towers was built to look like the towers at the Kuala Lumpur National Mosque

Research Objective

- To describe the design of the pulpit stairs in the Terengganu Mosque
- To describe the wood carving on the Pulpit Mosque of Kampung Undang Mosque in Terengganu.
- To analyse the wood carvings motif on the pulpit of Terengganu's Kampung Undang Mosque.

Literature Review

Islamic Architecture's Characteristics

In Islamic art, there are several types of Islamic structures or buildings that are religiously or secularly motivated. The royal palace is one of the secular-motivated structures that has become an important structure. Its architecture has been described as an art form for the Islamic civilization, demonstrating the greatness of its architecture. Initially, mosque construction was limited to the sides. It gradually gave impact to mosques over time. Transformation occurred in a variety of beautiful and stunning mosque forms. It also paved the way for arts such as craftsmanship and calligraphy to flourish (Rahim & Zin, 1995).

According to Titus Burkhardt, expressions of peace and solitude are frequently referenced in Islamic architecture. These elements exist as long as they do not contradict either the spiritual and the materialistic or the worldly and the afterlife. It emphasises the aspect of high light flow into buildings, which is emphasised by Islamic architecture. It is in keeping with the environment in terms of providing comfort and tranquillity for Muslims to pray to the All Mighty. Another aspect of Islamic architecture that is emphasised is indoor and outdoor decoration, such as wall decoration. Calligraphy is the most commonly used decoration in mosques because it is thought to be more effective and appropriate (Yatim, 1989).

According to Titus Burkhardt, Islamic architecture frequently alludes to expressions of tranquillity and seclusion. These elements are present as long as they do not contradict one another on either the spiritual-materialistic or the worldly-afterlife spectrum. It emphasises the aspect of strong light flow into the buildings because Islamic design emphasises this as one of its key features. It is appropriate for the Muslim to pray to the All-Mighty in a setting that provides comfort and peace. Islamic architecture also emphasises aspects of wall decoration and other indoor and outdoor ornamentation. Calligraphy is the most popular type of decoration in mosques because it is considered more acceptable and effective (Yatim, 1989).

Development of Mosques across Time

The mosque is an example of Islamic architecture that began during the Prophet's time to serve as a place of prayer to God. Its construction also serves a number of functions that provide harmony to humans while also uniting them against any outside influence that could disrupt peace in their daily lives. Because of the global spread of Islam, the evolution of mosques around the world has resulted in the existence of smaller mosques in other countries. The introduction of Islam to the Malay archipelago was primarily due to trade with the Arabs. The economic factor of trade had a direct influence on the locals' decision to embrace Islam. This was the result of the bond formed between the Arab traders and the locals (Mukmin, 1992). The roles of both traders and preachers contributed to their openness to spread Islam (Othman, 2005). The spread of Islam and the construction of mosques in Malaya increased Islam's influence. Because of the locals' construction of mosques, Islam could spread rapidly through religion education.



Picture 1: Terengganu mosque craftsmanship in wood that showcases Malay art

Mosque and Pulpit

During the time of the Prophet, the Prophet would sit on the highest level of a tree level pulpit. The pulpit had a specialized role whereby the 'khatib' (preacher) would stay there where delivering summons, most commonly for Friday prayers. It is commonly situated on the right side of the mihrab, made from either wood or concrete. There is also pulpit equipped with small dome that has an oval or circle top. Currently, pulpit is no longer limited to three levels. From a philosophical point of view, pulpit is viewed as communication from Heaven.



Picture 2. An example of a pulpit made of wood with a marble base

The Craft of Carving

Islam places a high value on carving, to the point where the community admires it when carving motifs are arranged in a compositional manner for adornment. The motif layout is divided according to mathematical or measurement principles to ensure that the positions for each motif are properly arranged. Islamic art depicts a unified whole made up of harmonious pieces from various perspectives, and the workmanship can convey a message when seen, thought about, or felt. Natural elements such as leaves, roots, and flowers are frequently arranged to suit the aesthetic preferences of the designers. Wood, streamlined terracotta stones, and other materials are commonly used. Workmanship frequently coexists with literary art and does not exist in isolation. More can thus be generated. As a result, more craftsmanship for structures embellished with Islamic craftsmanship is possible (Israr, 1978).

Craftsmanship cannot be seen as being developed solely for artistic purposes without also serving as a lovely expression. It also has a lovely vibe that has a big impact. All forms of beauty will bring people closer to their creator and to one another in everyday life. The carvings were created using empowerment phrases that are commonly found in many carving designs, as well as verses from the Koran, hadith, and other sources. It is customary to begin the Koran with verses such as "bismillahirrahmanirrahim" or "la ilaha illallah Muhammad Rasulallah." Sculpture-based craftsmanship became popular among the general public during the Renaissance. It was not only popular among Muslims, but it also influenced Christians in producing their own artists. A few churches in Italy, such as the Milano Church, are decorated with craftsmanship ideas. It is visible at the entrance and is filled with abundant craftsmanship that is properly arranged in Arabic as seen in Islamic buildings. This demonstrates that Islamic craftsmanship has become a popular art form, as most churches incorporate it into their rituals.

Motif Definition

The existence of a motif is formed by image repetitions and small designs. It is structurally organised in a fixed sequence to form a design (Ibrahim, 2007). Its evolution is also related to object arrangement because it involves the arrangement of organic and geometric designs. The motifs are arranged repetitively and include design elements such as lines, forms, value, and colour (Hussin, 2006). Repeating the produced motif will refer to the basic design, which refers to the produced motif itself. This will eventually result in a new pattern known as a 'all over pattern.' It is clear here that the motifs are stationary in the absence of the produced designs.

Malay arts will be incomplete unless there are interesting and unique motif and designs on the art surface, whether it is wood carvings or something else. Traditional Malay motifs are divided into two types: decoration motifs and finishing motifs, which serve as decorations for the finished product. Their evolution is heavily influenced by the Malays' inherited traditions and customs (Nasir, 1986). Without motifs, society cannot distinguish a nation's identity and ethnicity. A nation is recognised by the uniqueness and difference of its motifs, which demonstrate the expertise and knowledge that it possesses in producing an artwork that is admired by others. These decoration motifs can also distinguish the arts that exist in different areas, districts, and states in Malaysia, in addition to becoming a distinguishing feature of an object and the weaving produced from it. The evolution of such motifs demonstrates how the earlier Malay society was detailed in their creativity in creating motifs from weaving. Because the process is complicated, the creation of this motif can elevate Malay weaving craftsmanship to a new level and be appreciated. We may not be able to distinguish the weaving motifs from other countries unless we go through the hardships and difficulties of producing weavings from the easiest to the most difficult. Its creation can also make a carving more interesting when combined with art elements in designs.

Finding and Discussion

Terengganu Mosque's Pulpit Stairs Design

The pulpit's three primary components are the head, body, and leg. The basic structure of each pulpit is made up of multiple supporting components for each individual part. The calf and thighs, which represent a section of the stairs as shown in table I, are given metaphorical significance in this study.

The pulpit under consideration has been designed to resemble human anatomy, which can be divided into three primary categories: the head, body, and legs, as shown in the table below.

Table 1

Similarities between pulpit design structure and human body structure

No.	Main limb	Smaller limb	Pulpit Structure
1	Head	Head	Roof
2		Neck	Upper engraving (roof)
3	Body	Shoulder	Main engraving at upper part.
4		Chest	column and empty space where khatib delivers khutbah (to see khatib clearly)
5		Stomach	Khatib's notes placeholder.
6	Leg	Buttock	Lower engraving
7		calf/thigh	Stairs
8		Foot	Base

Human thighs or calves are compared to the stairs on a mimbar. Similar to how a house has steps, a pulpit has stairs that allow the khatib to safely ascend and descend from the pulpit. Terengganu's districts have three, five, six, or seven new pulpit stairs. During Rasulullah's time, the stairs were located in front of the pulpit, facing the makmum. Due to the increasing number of worshippers who came to see Rasulullah deliver his khutbah, Marwan bin Hakam increased the use of the three stair steps that had been in place since Rasulullah's time to six steps to make it higher. Raising the height of steps does not contradict Islamic teachings because it corresponds to the height, size, and/or width of a specific mosque, where pulpits serve as a location for khatibs to deliver khutbah in front of the congregation during Friday prayers and Eid prayers (Al-Qaradawi, 2000).

It has been observed that pulpit steps in Terengganu typically consist of three to seven steps. However, each pulpit has a different number of steps depending on the district, with some having 1 (Picture 1), 2 or 4 steps (Picture 2). The number of steps built is determined by the design of the pulpit in relation to the mosque's size, material, area, and width.



Picture 3. Pasir Akar Mosque's pulpit stairs in Setiu



Picture 4. Masjid Baris Lampu's Mimbar Stairs in Besut

Rasulullah's pulpit has three steps, but he delivered his khutbahs facing the crowd on the second and sat on the third. There is no compulsion to be excessive in the making of the pulpit, which forces the pulpit to be perceived as boastful (Thahir, 2007). As a result, there are differences in the number of steps in Rasulullah's time and our time in terms of the amount and arrangement of the steps, which is considered excessive nowadays. Following that, it makes it difficult to promote Rasulullah's sunnah in the construction of the stairs that are used to allow the crowd or jemaah to see the imam's face.

During Rasulullah's time, the pulpit stairs were located in the front, so that when Rasulullah goes up the stairs, he will be facing away from the jemaah, but will face the jemaah when he delivers the khutbah. All of the jemaah present will be able to see Rasulullah's entire body in this manner. However, the majority of the newer pulpits studied, built between 2009 and 2014, revealed that the majority of the stairs are located to the right, rather than in the front, as in older mosques. The following is an illustration of the position of the old pulpit in Terengganu (Picture 3) demonstrating that the stairs were in front of the pulpit during the Prophet's time.



Picture 5. Pulpit of Old Mosque at Tuan Village, Kemaman

Wood Carving on Kampung Undang Mosque's Pulpit Mosque in Terengganu

Typically, wood is used for the carving on the pulpit of a mosque. The use of wood in its development allows for the use of a wide range of spectacular designs on the wood surface. Furthermore, various themes, frequently centred on flowers, are used to embellish its surface. It adheres to Islamic principles that prohibit the use of living things as themes, such as animals.

The carving styles decorate the mosque pulpit are typically inspired by the cosmos or geometric plant forms. Islam forbids the use of living objects and animals because it is considered makruh by ulama (scholars). People who practise Islam are forbidden by Islamic law from using living beings as motifs.

According to a hadith attributed to Sa'id Ibnu Hasan, "While I was with Ibn Abbas, a man walks in and says, "Yes, Ibnu Abbas!" I support myself by making arches like this with my hands. "None of what I have spoken to you is what I heard from the Prophet," Ibn Abbas replied. He states: "God will torture anyone who paints a picture until he gives the picture life, but he will never be able to do it again. The hadith makes it abundantly clear that using any type of expression in the form of living things is forbidden. In the hereafter, everyone who depicts animals will be condemned, and God will punish those who make a living doing so. As a result, Islamic craftsmen and artists restrict the usage of particular motifs in their creations (Israr, 1978).



Picture 6: The pulpit The Kampung Undang Mosque Besar is decorated with calligraphy and floral motifs

Wood Carvings Motifs on The Pulpit of The Kampung Undang Mosque in Terengganu

Geometric motifs are commonly used in Malay arts such as pottery, *tepak sirih*, and Keris sheaths (Teh, 1990). Its motif is restricted to circle or pointed designs. The process of creating these geometric motifs in Islamic arts is more prone to repetitions in order to give them life. They are typically linked and combined with other decorations containing plant motifs or calligraphy (Zakaria, 2009). The geometric motif represents mathematically based production.' The relationship between these two designs gave rise to a variety of techniques for creating new motifs or constructing mosques (Rashed, 1992).

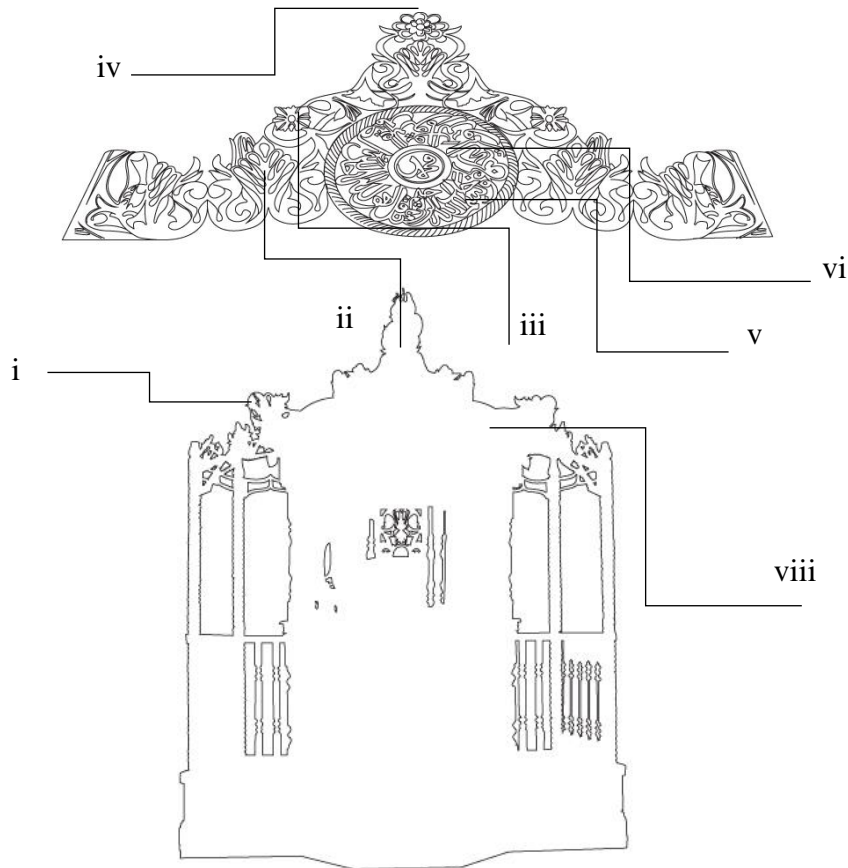
In Terengganu, the carvings on the pulpits of mosques incorporate motifs from flowers, cosmos, calligraphy, and fauna. Calligraphy is frequently used with flower motifs for each of the carvings produced. Aside from that, the motifs are sometimes created independently or in conjunction with other flower motifs. However, the majority of the carvings are more inclined toward combinations because they depict Malay society in their daily lives, as cited in "*Tajam Tidak Menujah Lawan*" (Sharp without Thrusting Foe). The quote can be seen on the ends and sides of the plant motifs, which are connected to other leaves in the carvings, which always bow down, symbolising opposition to conflict. Each bowing leaf represented Malay society's mutual respect.




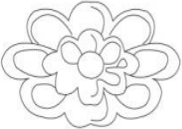



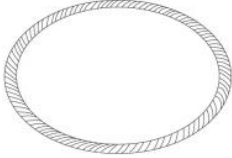

Picture 7: Illustration of carving motifs on mosque motifs referencing the quote "Sharp without Thrusting Foe"

Head of the Pulpit

The roof part of the pulpit and the neck or nape of the neck are the two most important parts of the head division. These two parts are known as the small parts found in the main part known as the head. The head is the primary structure that connects all other parts of the body. This part becomes a structure that aids in the formation of the structure of other parts. At the top, the structure that plays a role is the roof, which is positioned in the centre of the entire pulpit design, which provides balance to a building. The balance of the pulpit is critical in order for it to stand firmly and perfectly. The most of of the roofs are in the shape of a cone, which gets smaller and smaller on the part of the round base until a sharp corner is formed at the end of the cone. The size of this middle roof is neither too large nor too small, with the majority of the area capable of providing the edge space that surrounds the cone. The second space beneath the head element is the neck or nape, which serves as a support or the main structure on the roof. Each component serves a distinct purpose in the construction of a pulpit with sentimental value to the community. Without this component, the roof would be unable to support itself. The neck or nape becomes a part of the structure that houses the main part. In this section, you can also see the various carvings that surround each space on the cone. The carving on this part is also simplified to a more simple and easy to produce form. This part is larger than the cone, which also serves as a support for the cone structure. In comparison to the past, which was more compact and difficult, most carvings in this region are now produced in a geometric form. This section depicts the main structure of the carving on the pulpit that everyone can see because it is at the front of the pulpit form. It becomes the primary space for pulpit architecture in this section.



No.	Carving Motifs and Descriptions	
i.		<p><i>Selembayung</i> is located on the pulpit's carved corner. It is usually visible at the intersection of two buildings' roofs. <i>Selembayung</i> is an ornament at the intersection of the two ends of the building ridge.</p>
ii.		<p>Unexplored lotus petals are visible with seeds.</p>
iii.		<p><i>Kangkung</i> flower motif is blooming</p>
iv.		<p>The <i>Melur</i> Flower motif is built on top of the pulpit decoration.</p>
v.		<p>The Khat Thulut engraving is based on an Al-Quran verse in which the name Muhammad is carved in the centre of a circle shape.</p>

vi.		The carving is shaped like a braided rope or <i>pilin</i> rope wrapped around the carving space on each side of the pulpit head.
vii.		Surah Al-Jumaat verse 9 engraved by Khat Thulut.

The highest peak of this pulpit has a wooden carving of Allah and Muhammad. The peak appears to be thrusting into the sky, or looking up. The set of piercing carvings is decorated with the colour yellow, which is categorised as a bright colour showing the clear use of Allah's name as the worshipped god and Muhammad as the Messenger of Allah. The use of contrasting colours is used as a sign of human memory to the creator through verses of the Qur'an that are superior to the use of better verses. The size of the sculpture where people can remember the creator when they look up the words. The second layer, after the name of Allah, is decorated with a traditional carved flower, as well as the braided roots to the left and right of the beautiful single flower that decorates the creator's name. When decorating the main carving, which is larger in the middle between the flowers and flower stems on both the left and right sides, the flower carving appears balanced. On the second layer, after the name of Allah, four main flowers surround the carving, and the four main flowers are also decorated with flower stems that creep between each other. The main flower has a symmetrical shape, which is required by Malay Islamic architecture. The principle of balance is used in this form, so that every part is in perfect condition and carefully positioned from top to bottom. Symmetry, which refers to an even and balanced design from all angles such as left and right, also shows the reflection element, which clearly shows the position of the carved flowers on either side. The pulpit head from the numerical category is used to decorate the surface of the pulpit head in this section. Some structures, among others, can be seen on this structure. Furthermore, it appears that carved carving elements such as braided ropes are found on several carved wooden pieces/sticks that circle in front of the main carving. The stick is seen in various sizes, with the size of the stick to the front carving being larger and thicker than the back. While uncarved wood appears to be smaller in size than carved wood. The wood becomes an ornament in the tepid part and back of the pulpit in the form of a numerical structure with a specific shape.

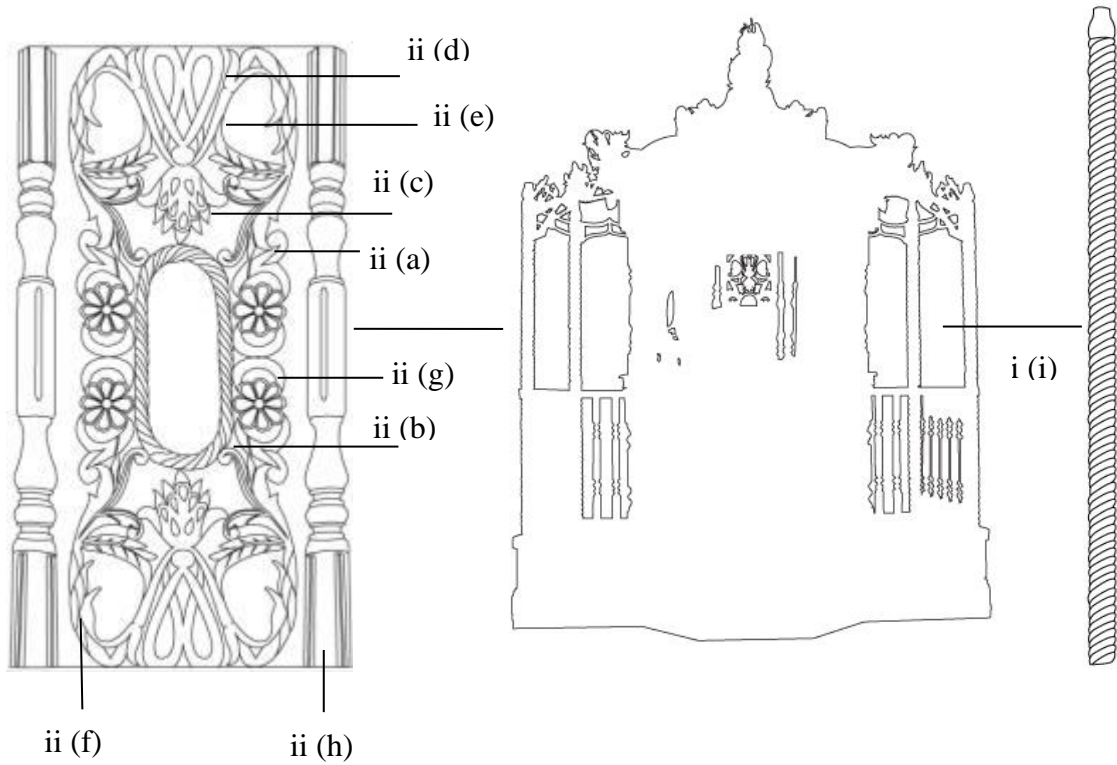
On the neck side, there are several groups of flower carvings that decorate the pulpit shape, which is also decorated with a numerical pulpit structure. The neck is divided into three sections: the front, the middle, and the back. On the front, there is a structure that twists on the side and beneath the flower motif, as well as on the main pillar that supports the pulpit structure. The size of the wood carving twist is determined by the wooden structure constructed, with the main pillar being larger than the side structure at the top of the pulpit production. Meanwhile, the neck of the pulpit facing the makmun is adorned with a floral carving design that includes Qur'anic verses within the circular carving. Where Qur'anic verses are carved using embossing. Every type of carving on this mosque's pulpit is painted yellow so that the verse can be seen and read clearly. The use of yellow can highlight the overall shape of the pulpit, which is coloured with natural colours and varnished. The use of varnish can preserve the structure of the wood, resulting in a beautiful and long-lasting finish. While

the small round shape between the calligraphy of the Qur'an verses is built with Muhammad's name as the main verse located in front of the pulpit. Meanwhile, some Qur'anic verses consisting of three pieces from the front part. Despite the fact that this mosque's minbar has been in place for a long time, it must be preserved in order to identify any forms used in the design of the minbar.



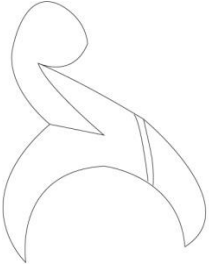
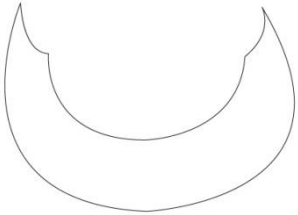
Body of The Pulpit



The pulpit body is located in the middle of the human body, between the head and the feet. This section concludes that the body is the second most important member after the head. The other members cannot move without the body because they connect the upper and lower parts. After the roof, the body is the second most important element. The body part is divided into three spaces by small members. In terms of design structure, each task produces a solid pulpit. The main body member connects to smaller members on each section. The body is a space or place with small members with functionality, as shown by the shoulders, chest, and stomach. It can be seen on the shoulder, which serves as a location for the main carving on the top. Whereas the chest serves as a pole and the empty space serves as a pole to the main structure of the pulpit, which stands firmly. When giving a sermon, the open chest space in four parts in the front, back, and edges to the left and right allow a person to be clearly seen. Here are small members consisting of shoulders, chest, and stomach where the body is a space or place with small members with functionality. It can be seen on the shoulder, where the main carving is on top. Whereas the chest serves as a pole and the empty space serves as a pole to the main structure of the pulpit, it stands firmly. When giving a sermon, a person can be clearly seen in the open chest space in four parts in the front, back, and edges to the left and right.

No	Human Body	Body Structure	Structure Of The Pulpit
1.	Body	Shoulder	The uppermost carved section
2.		Chest	Poles and empty space where Khatib delivers a sermon (Can see khatib clearly)
3.		Stomach	Khatib puts a sermon note



No.	Carving Motifs and Descriptions	
i	Shoulder	This section continues to connect between the shoulder and the stomach, forming the carving door shown in no. ii above.
ii	Chest	
	a.	Melur flower motif is blooming
	b.	Twisted rope elements are used in embossed carvings.
	c.	The inner lotus petals have visible grain elements.

	<p>d.</p> 	<p>New shoots are growing.</p>
	<p>e.</p> 	<p>Shoots that have blossomed from buds.</p>
	<p>f.</p> 	<p>Blossoming buds.</p>
	<p>g.</p> 	<p>The crescent moon motif from the cosmos category is used in this section.</p>

		<p>h. Small carved pillars reveal texture on the surface of the form. Built by combining several basic shapes such as round, rectangular, and curved shapes.</p>
		<p>i. Carving appears on the pulpit via a cord technique.</p>
iii	Stomach	There is no carving on this section.

The shoulders, chest, and stomach of Kampung Undang Mosque are flawless. The shoulders are seen to be built together all the way up to the stomach. This section serves as a link between these two crucial sections.

The chest is covered in piercing carvings that are divided into sections. It can be seen on the left and right sides, and the front facing the makmum is left blank. The carving on this part is built from the ground up to the neck. Each part is constructed in the shape of a square section and is fully carved. A fine pillar is attached to one side of the square shape, complementing the carved shape that is inside the square space.

The designed part's square shape is shaped like a roof, leaving an empty square area on the stomach. On the left and right sides, two medium-sized poles are installed. Simple embossed carvings on the pillar's surface are used to beautify the surface. The preacher's notes or paper attachments for the Friday sermon or lecture should go in the space at the bottom of the square shape. The area for inserting notes is built with the khatib in its proper place at the centre level, according to the Malaysian khatib size standard.

Legs of the Pulpit

The third and last structure, which is the most important in the design of the Terengganu pulpit, is visible at the foot. Before the legs, this part becomes one of the parts that combines the structure of the head and the body. The combination of the three parts produces a perfect pulpit structure capable of standing upright and strong, strong and stable. A good pulpit employs artistic elements and design principles that cover all aspects of design. Because each part serves a specific purpose, stability is critical in pulpit analysis. From here, spaces will be created for the placement of a sculpture, large or small, based on the types of carvings used and the carving techniques in place.

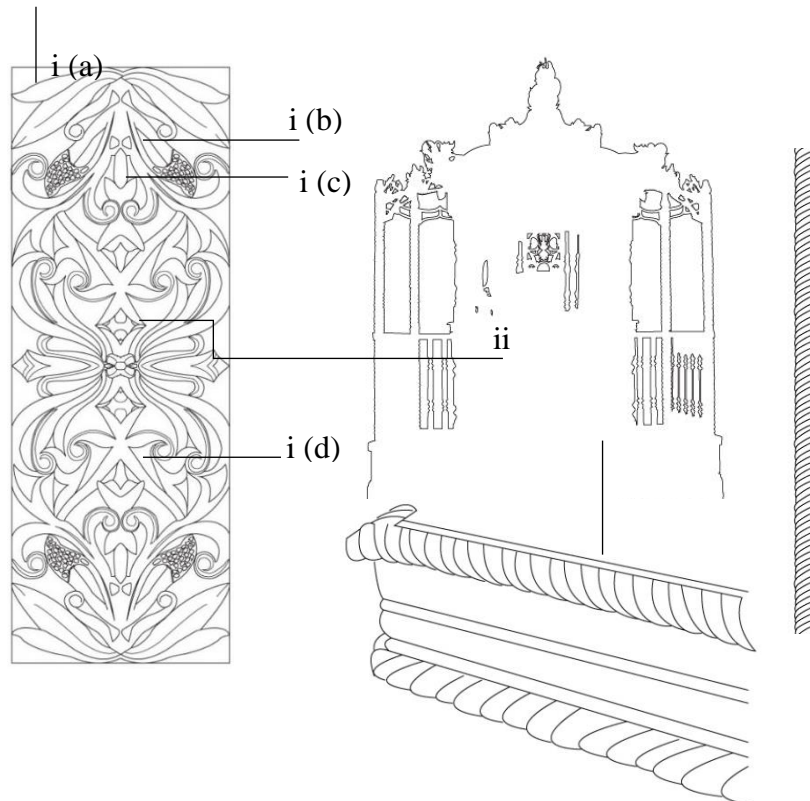
The leg analysis allows the researchers to recognise, understand, and know more clearly and deeply about the structure of the pulpit legs. In-depth research is critical so that each major and minor member can be studied and known in each section. Through this research, we can also indirectly convey all of the information that the public does not yet know about the uniqueness of the art of minbar design in Terengganu in particular. Furthermore, each part of the foot part can convey something useful to the community through several meanings conveyed indirectly in the design of the pulpit.

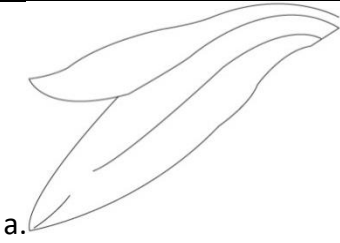
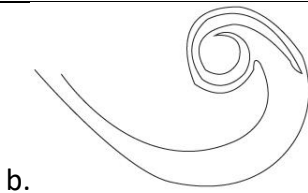
The main part of the leg is the back part, which can be seen on a small part of the structure of the Kubang Parit Mosque pulpit, and the engraving on this part is divided into two, piercing carving with silat and raised perforation carving with silat. Carved construction is built on a three-paneled piece of board or wood. Two of the three panels at the end use silat embossing carvings from abstract patterns. The carvings on the flanking panels to the left and right of the main carving are from within the frame. While the carvings are placed in the centre of the square wooden panel. Because the engraving has been prioritised in the middle, the shape of the board should be left blank on the side without any engraving. However, the central carving created by this square panel is divided into three parts, each with a clamp in the middle that connects the carving in the first column to the carving in the third. These two parts share the same carving but are distinguished by a clamp in the middle.

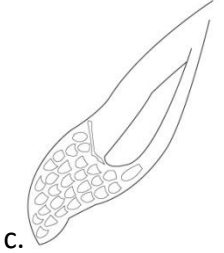
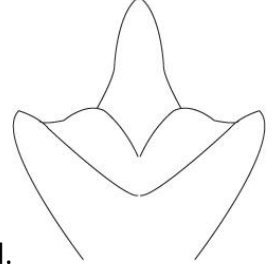
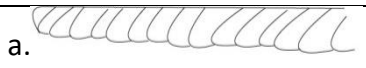
The carving in the centre is also divided into two sections: upper and lower. The upper section is built in the shape of a wide rectangle, while the lower section is larger and square. The upper and lower rooms both have silat cut-through carvings, but the sizes differ. The top carving is a small carving based on the space available, while the bottom carving is the main carving for the design of this unroofed pulpit. This section features Flora carvings from *Sesayap* leaf. This carving can also be seen as symmetry on the left and right in the form of a square. The carvings on these three panels are white in colour and are embellished with several small shapes made of wood that are also built and painted in golden colour. It can be seen on the wooden space that serves as a barrier between the panels on the left and right. The golden colour is applied to the top end of the central panel, which is shaped like a sharp square resembling a pyramid.

The part of the thigh or calf that refers to the pulpit structure, i.e. the stairs, cannot be seen from the front view because the stairs are built on the back of the wall. As a result, the *makmum* cannot see the stairs for this pulpit, but they can be seen by going to the pulpit's front room. A wall that covers the front of the pulpit conceals the staircase. The pulpit stairs are typically built in a side room behind a wall. There are 5 steps that connect directly to the pulpit room and are commonly used in this room. The majority of these rooms are even, allowing the site's position to be well managed. This is due to the fact that the majority of pulpits will be managed by other jurisdictions.

The foot is the main part of the pulpit design structure that ensures it is balanced, strong, and able to support the weight of the entire pulpit. Despite the fact that it emphasises stability, this pulpit still has a good design on the base. Whereas there are two pillars at the end of the front room on the right and left with buton fruit decorated in white throughout, the niche behind the buton fruit is decorated in gold. This part of the foot is not only made up of pillars, but it is also filled with space. The front room has two square shapes built in a brown wooden frame and a small white space at the end, as seen in this section. While the brown middle room is plastered with three golden relief carvings on the right and left in the shape of an 8 star and a white star in the centre the same colour as the entire pulpit.



No.	Carving Motifs and Descriptions	
i	Hips	
	 <p>a.</p>	<i>Kemboja tree leaf motif</i>
	 <p>b.</p>	Tendrils of leaves with rounded ends

		<i>Bangkai flower seed</i>
		<i>Bangkai flowers have protruding pollen ends.</i>
ii	Thigh/calf	This column has no carvings.
iii	Kaki	
		Twisted rope

The Kampung Undang Mosque has piercing carvings around the pulpit through the back of the legs. The pulpit of this mosque has an inner and outer back, with the inner back decorated with floral carvings. While the outer back is decorated with pillars that resemble rope coils that are interpreted in the form of a stick of wood arranged at the same distance. The arrangement of the pillars creates an air space between them. The built pole is covered on the bottom and top with a wooden base, which makes it look neater and more organised between the lining and the wooden base.

In the front view, the thigh or calf can be seen on the two steps to the right and left of the pulpit. The position of the stairs on the pulpit demonstrates the use of traditional elements, as most stairs nowadays are on the right side of the pulpit. The use of tanga on the front side, which is located on the side, is also uncommon on traditional pulpits. Although the majority of traditional stairs are located in the front, the stairs are only built on one side. The staircase built in front of the pulpit is unique for this pulpit because it incorporates traditional elements but adds value by using both sides of the staircase. This two-step staircase connects directly to the preacher's room. A barrier made of wooden pieces with an interlaced pattern on the surface of the shape is built along the side of the stairs. The wood is meticulously arranged on the side and back of the stairs. The room is decorated with five pillars on either side of the stairs. Relief carvings in the shape of a pointed square can be seen on the tread part of the stairs, decorating the surface of the stairs.

The final structure, which is the base that serves as the pillar or anchor for the pulpit's stability, can be seen in the final section. Where this part is still in contact with the cement base of the mosque. A balanced foot position will influence the overall position of the pulpit, ensuring its safety and peace. The legs of this pulpit appear simpler because the base design lacks any carvings of flora or fauna. However, it is formed with a wooden frame on one side with raised lines on the base's surface. On the upper and lower ends of the legs, the frame can be seen. The site is divided into five design sections on the front, two on the sides, and one of the widest and largest on the back.

Conclusion

Terengganu's mosques show spectacular craftsmanship. The craftsmen's precision and expertise in creating a wide range of unique and interesting designs. Using symbols and emblems demonstrates a high level of thinking that emphasises the culture of the society in the form of art. Muslim artisans create one-of-a-kind work that demonstrates their level of thought, with their works containing both written and implicit messages. It demonstrates the level of detail in Islamic art in illustrating something detailed and delicate to others. Malay Muslim art depicts a respectful society. The intended message is conveyed indirectly rather than directly. It is one of many ways to show consideration for those around them. It has also caused society to think deeply, allowing society to become creative and innovative. It can be concluded that the majority of the pulpits in Terengganu mosques use motifs derived from natural flora surrounding their accommodations, such as hibiscus. Furthermore, the use of living motifs such as animals in wood carvings was previously avoided because it is forbidden in Islamic art.

It is hoped that the public will be able to examine the variety of mosque pulpit decorations in Terengganu, which is the meaning behind the design motifs on the Kampung Undang Mosque pulpit so that it can be preserved for future generations, as well as explain it to tourists who visit the Terengganu Kampung Undang Mosque. It is anticipated that researchers and educators would continue to supply cultural heritage knowledge so that young people can recognise and wish to learn about it. Researchers intend to discover more about the meaning of the carved motifs on the pulpit of Terengganu's Kampung Undang Mosque so that it can be developed and utilised as a reference for future research. It is believed that research undertaken in the Kampung Undang Mosque in Terengganu will also assist conserve Malay cultural heritage.

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