

# The Pulpit Wood Carvings Motifs of The Taman Hadhari Mosque in Terengganu: An Analytical Study

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## Abstract

Mosques are considered to be highly regarded places specifically allocated for the purpose of worship by followers of the Islamic faith. This particular site functions as a communal area where individuals of the Islamic faith convene to partake in religious practises, such as sermons, assemblies, and other associated occasions. Mosque pulpits in many nations throughout the world display distinctive styles that are shaped by the diverse cultural and ethnic contexts they originate from. Terengganu, a state located in Malaysia, is renowned for its rich assortment of unique and intriguing carving motifs that embellish the pulpits of its mosques. This study concerns the carving motif and underlying meaning of the wooden sculpture that embellishes the pulpit of the Terengganu mosque. Qualitative research is employed as a means to elucidate the responses and acquire precise information. In addition to primary and secondary sources, interviews and observations were employed as supplementary methods to gather information. The study's findings indicate that the pulpit at the Taman Hadhari mosque in Terengganu comprises three distinct sections, each adorned with themes inspired by flora and animals. These intricate carvings aim to communicate a message pertaining to the intrinsic virtues of Malay culture. The aforementioned wooden carvings serve as exemplars of Malay artistry that warrant preservation. The objective of this study is to enhance public knowledge of the significance of safeguarding cultural heritage as a means of sustaining ethnic identity.

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

## **Introduction**

The proliferation of mosques in Malaya facilitated the rapid dissemination of Islam from the Middle East to Southeast Asia. The arrival of Islam to South East Asia can be traced back to the early period of Hijra', marked by the discovery of the Inscription Stone in Gresik, Java. This stone, inscribed in Arabic and dated between 1082 and 1102 AD, serves as evidence of the early presence of Islam in the region (Mukmin, 1992). The construction of mosques was employed as a means to disseminate Islamic teachings across the Malay community and its environs. The architectural designs conform to the principles of Islamic Sharia, while also integrating aspects derived from the local environment of the Malays during that period. Mosques were built using easily accessible materials, such as wood. The utilisation of timber in the architectural composition of mosques exerted a significant influence on the populace, prompting them to embellish these sacred structures with a diverse array of intricate forms and patterns. The mosques would be embellished with Malay craftsmanship and art in every nook and cranny. The designs were influenced by a diverse range of patterns and symbols. The construction of each mosque was characterised by a unique individuality, as demonstrated by the designers' adeptness in showcasing the cultural aspects of the Malay lifestyle.

Terengganu is among the states located on the East Coast Peninsula of Malaysia, characterised by a government centre situated in close proximity to the coastal area. In order to streamline administrative processes, the management of all states is consolidated in a centralised place. The primary authority responsible for overseeing religious affairs is the Terengganu Religion and Malay Custom Council (MAIDAM). The aforementioned council assumes responsibility for overseeing the construction of all mosques and suraus. The construction of one of the most ancient wooden mosques took place during the tenure of Sultan Zainal Abidin II. All mosque expansions were finalised in the year 1319 H, which corresponds to 1901 AD. Nevertheless, under the leadership of the esteemed monarch Almarhum Baginda Sultan Umar, the original wooden structure of the edifice was substituted with a more durable stone construction. The last modification was implemented in 1972, wherein a primary tower was constructed to emulate the architectural style of the towers present at the Kuala Lumpur National Mosque.

## **Research Objective**

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

## **Literature Review**

### ***Islamic Architecture's Characteristics***

Islamic art encompasses a diverse array of structures or edifices that are motivated by religious or secular purposes. The royal palace is a prominent architectural edifice that holds significant cultural and historical value, driven by secular motivations. The architecture of the Islamic culture has been widely regarded as an artistic expression, showcasing the remarkable achievements in architectural design. At the outset, the construction of mosques was restricted to the periphery. Over the course of time, mosques saw a progressive impact. A diverse range of aesthetically pleasing and remarkable mosque designs witnessed a process

of transformation. Additionally, it facilitated the development and prosperity of artistic disciplines such as handicraft and calligraphy (Rahim & Zin, 1995).

Titus Burkhardt asserts that Islamic architecture often incorporates motifs that symbolise tranquilly and seclusion. These elements persist as long as they do not present any inconsistencies with either the spiritual and materialistic realms or the temporal and transcendental domains. The aspect of high light flow into buildings is accentuated in Islamic architecture. The provision of comfort and tranquilly for Muslims to engage in prayer to the All Mighty aligns with the principles of environmental congruence. One notable feature of Islamic architecture that receives significant focus is the adornment of both indoor and outdoor spaces, including the embellishment of walls. According to Yatim (1989), calligraphy is widely employed as a decorative element in mosques due to its perceived effectiveness and appropriateness.

Titus Burkhardt says that Islamic architecture often incorporates elements that evoke a sense of serenity and seclusion. These elements coexist as long as they are not in conflict with each other along the spiritual-materialistic or the worldly-afterlife continuum. The issue of great light flow into the buildings is emphasised in Islamic design as one of its fundamental features. Muslim individuals commonly engage in prayer to the All-Mighty in an environment that offers solace and tranquilly, which is seen suitable and acceptable. Islamic architecture places significant focus on the adornment of walls and the use of decorative elements both inside and outside of structures. According to Yatim (1989), calligraphy is widely regarded as the predominant form of ornamentation in mosques due to its perceived acceptability and efficacy.

### ***Mosques' Development Throughout History***



Picture 1: Terengganu mosques are showcases for Malay woodcarving art.

The mosque represents a prominent manifestation of Islamic architectural traditions, originating from the era of the Prophet Muhammad, and serving as a dedicated space for communal worship and devotion to the divine. The building of [the subject] fulfils various roles that contribute to the well-being of individuals, fostering a sense of unity and safeguarding against external factors that may pose a threat to the tranquilly of their everyday existence. The global dissemination of Islam has engendered the development of mosques in many regions, hence giving rise to the presence of smaller-scale mosques in different nations.

The primary catalyst for the introduction of Islam to the Malay archipelago can be attributed to the extensive trade interactions between the local inhabitants and the Arab traders. The economic aspect of trade exerted a direct impact on the local population's inclination towards adopting Islam. The outcome described can be attributed to the establishment of a relationship between Arab traders and the local population (Mukmin, 1992). The responsibilities of shopkeepers and preachers were crucial in fostering a receptive environment for the dissemination of Islam (Othman, 2005). The proliferation of Islam and the establishment of mosques in Malaya resulted in a significant expansion of Islam's sphere of influence. The quick dissemination of Islam can be attributed to the local population's construction of mosques and their commitment to religious education.

### ***Mosque and Pulpit***

During the historical period associated with the Prophet, it was customary for him to occupy the uppermost tier of a multi-tiered pulpit situated within a tree. The pulpit served a distinct function in which the 'khatib' (preacher) would remain stationed while delivering sermons, typically during Friday prayers. The structure in question is often positioned on the right side of the mihrab and is constructed using materials such as wood or concrete. Additionally, there exists a pulpit that is furnished with a small dome featuring a top in the shape of an oval or circular. At present, the pulpit is no longer constrained by a three-tiered structure. From a philosophical perspective, the pulpit is regarded as a means of communication originating from a divine realm.



Picture 2: A wooden pulpit atop a marble base.

### ***The Craft of Carving***

The Islamic faith lays considerable emphasis on the art of carving, with the community expressing deep love for the arrangement of carved motifs in a compositional manner for the sake of decoration. The organization of motifs inside the pattern is systematically designed according to mathematical or measurement principles in order to achieve accurate placement of each motif. Islamic art is distinguished by its capacity to create a unified entity via the integration of harmonious elements derived from many perspectives. Moreover, the utilization of skilled craftsmanship in Islamic art possesses the ability to proficiently convey a

message when it is examined, contemplated, or experienced. Designers frequently arrange organic elements, like foliage, botanical structures, and blossoms, in a manner that conforms to their subjective aesthetic preferences. Wood, clay stones with a streamlined shape, and a variety of other materials are commonly utilized. The coexistence of workmanship frequently aligns with literary art and is not an isolated entity. Consequently, a higher quantity of production can be generated. As a result, the integration of Islamic handicraft in architectural structures facilitates a heightened degree of artistic expression and craftsmanship (Israr, 1978).

The consideration of craftsmanship's growth should not be limited solely to its creative purpose, but should also encompass its role in communicating aesthetic appeal. Moreover, it exhibits a favorable ambiance that exerts a substantial impact. The diverse expressions of beauty possess the capacity to cultivate a more profound relationship between individuals and their creator, while also facilitating stronger interpersonal connections within the framework of everyday life. The carvings were skillfully created using empowerment words commonly seen in many carving styles, as well as verses derived from the Koran, hadith, and other authorized sources. As per customary practice, the commencement of the recitation of the Koran sometimes involves the utterance of lines such as "bismillahirrahmanirrahim" or "la ilaha illallah Muhammad Rasulallah."

During the Renaissance, there was a notable increase in the widespread appreciation and engagement with sculpture as a kind of craftsmanship among the general population. The impact of Islamic art transcended its original Muslim audience, since it exerted a substantial influence on the aesthetic pursuits of Christians as well. Numerous ecclesiastical structures in Italy, such as the Milano Church, prominently display intricate embellishments that exemplify remarkable artistry. The entrance showcases a plethora of intricately designed Arabic craftsmanship, evoking the architectural style frequently found in Islamic edifices. This remark exemplifies the increasing recognition of Islamic craftsmanship as a form of artistic expression, evident in its extensive incorporation into the rituals of various churches.

### ***Defining Motifs***

The presence of a motif is established through the repetition of images and the use of minor designs. According to Ibrahim (2007), the design is organized in a predetermined sequence, resulting in a structured arrangement. The evolution of item arrangement is closely linked to its relationship with organic and geometric designs. The motifs are organized in a recurring manner and encompass design components such as lines, shapes, value, and color (Hussin, 2006). The act of repeating the generated pattern pertains to the fundamental design, which in turn pertains to the generated motif itself. Ultimately, this will culminate in the emergence of a novel configuration referred to as a "all over pattern." The presence of fixed motifs is evident when the created designs are absent.

The artistic expression of Malay culture would be considered lacking in its entirety if it were devoid of captivating and distinctive motifs and designs adorning various art forms, such as wood carvings or other mediums. The traditional motifs in Malay culture can be categorized into two distinct types: decorative motifs and finishing motifs. These motifs play a significant role in embellishing the final product. The evolution of the Malays is significantly shaped by the traditions and practices that have been passed down through generations (Nasir, 1986). The absence of themes hinders society's ability to discern the identity and ethnicity of a nation. The distinctiveness and divergence of a nation's themes serve as

indicators of its expertise and understanding in the creation of artwork that garners admiration from others. The decorating motifs have the capacity to differentiate the artistic expressions found in various regions, districts, and states within Malaysia. This characteristic not only serves as a distinctive attribute of an object, but also of the woven materials derived from it. The evolution of these designs exemplifies the intricate ingenuity of the previous Malay civilisation in the development of weaving motifs. The intricate nature of the method involved in creating this design has the potential to enhance the level of artistry in Malay weaving and get appreciation. The identification of weaving motifs from different countries may be challenging without through the arduous process of manufacturing weavings, starting from the simplest to the most complex. The incorporation of art elements in designs can enhance the appeal of a carving, rendering it more captivating.

## Finding and Discussion

### *Terengganu Mosque's Pulpit Stairs Design*

The pulpit is comprised of three main constituents, namely the head, body, and leg. The fundamental framework of every pulpit consists of numerous supportive elements for each respective component. The significance of the calf and thighs, which correspond to a specific portion of the staircase as depicted in table 1, is attributed with metaphorical meaning in this research.

The pulpit being discussed has been intentionally crafted to bear resemblance to the anatomical structure of a human being, which may be categorized into three main divisions: the head, body, and legs, as depicted in the table provided.

Table 1

*Morphological similarities between the pulpit and the human body*

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

The human thighs or calves can be metaphorically likened to the steps of a mimbar. Analogous to the presence of steps in a residential structure, a pulpit is equipped with a set of stairs that facilitate the safe ascension and descent of the khatib. The regions of Terengganu are equipped with modern pulpit stairs, with the number of stairs varying between three, five, six, or seven. During the era of Rasulullah, the stairs were positioned in proximity to the pulpit, oriented towards the congregation. In response to the growing congregation attending Rasulullah's sermons, Marwan bin Hakam opted to augment the existing three-step platform, which had been in use since the time of Rasulullah, by extending it to six steps in order to elevate its height. The act of increasing the height of steps in a

mosque does not conflict with Islamic principles, as it aligns with the dimensions of the mosque itself, where pulpits are utilized by khatibs to deliver sermons to the crowd during Friday and Eid prayers (Al-Qaradawi, 2000).

The pulpit stairs in Terengganu are commonly characterized by a range of three to seven steps, as has been noted via observation. Nevertheless, it is important to note that the number of steps on each pulpit varies depending on the district. For instance, certain pulpits may have only one step (as depicted in Picture 3), while others may have two or four steps (as shown in Picture 4). The quantity of stairs constructed is contingent upon the pulpit's design in connection to the dimensions, material composition, area, and width of the mosque.



Picture 3: Masjid Baris Lampu's Mimbar Stairs in Besut



Picture 4: Pasir Akar Mosque's pulpit stairs in Setiu

There are three tiers to Rasulullah's pulpit, but he only used the middle tier from where he addressed the congregation while delivering his khutbahs. Making an overly elaborate pulpit would be unnecessary and come across as arrogant (Thahir, 2007). Therefore, the amount and arrangement of steps, which is regarded excessive nowadays, differs between Rasulullah's period and our own. Since the stairs used to allow the jemaah to see the imam's face are rarely built in accordance with Rasulullah's sunnah, this poses a challenge to the practice of the religion.

The pulpit stairs were originally placed at the front of the building during Rasulullah's lifetime so that the prophet could ascend them while facing away from the jemaah and then turn around to face the congregation when delivering the khutbah. In this way, everyone in the jemaah will be able to observe Rasulullah from head to toe. In contrast to earlier mosques, most modern pulpits (those constructed between 2009 and 2014) have their staircases on the right side of the building instead of in the front. Picture 5 shows the location of the old pulpit in Terengganu, Malaysia, at the time of the Prophet, when the stairs were in front of the pulpit.



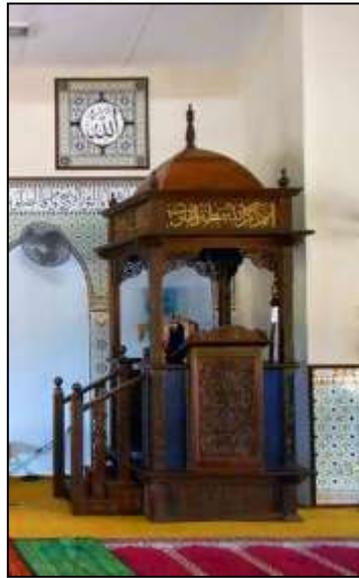
Picture 5: Pulpit of Old Mosque at Tuan Village, Kemaman

### ***The Art of Wood Carving on The Pulpit of The Hadhari Mosque in Terengganu***

Prior to the construction of the Taman Hadhari Mosque, inhabitants residing in the vicinity would engage in Friday prayers at either the Jamek Paka Mosque or the Santong Mosque. Kerteh is located in the state of Terengganu. Traditionally, wood is employed for the intricate carving adorning the pulpit inside the architectural structure of a mosque. The utilization of wood in its fabrication facilitates the incorporation of an extensive array of visually striking designs onto its surface. Moreover, a multitude of themes, often focused on floral motifs, are employed to adorn its exterior. The utilization of live beings, such as animals, as subjects is forbidden in accordance with Islamic beliefs.

The decorative techniques employed in adorning the pulpit of a mosque are commonly derived from the cosmos or geometric plant forms. The utilization of living organisms and animals is prohibited in Islam due to its classification as makruh by ulama, who are Islamic experts. According to Islamic law, individuals adhering to the Islamic faith are prohibited from utilizing living creatures as themes.

In accordance with a hadith ascribed to Sa'id Ibnu Hasan, it is reported that during my presence with Ibn Abbas, an individual entered and addressed him by saying, "Yes, Ibnu Abbas!" I sustain my livelihood by manually crafting bridges of this nature using my hands. Ibn Abbas responded by stating that none of the information he had conveyed was derived from the teachings of the Prophet. The individual asserts that individuals who engage in the act of painting a picture will be subjected to divine torment until they successfully bestow life upon the artwork, although they will be unable to replicate this feat in subsequent attempts. The hadith explicitly prohibits the utilization of any form of representation resembling live beings. In the hereafter, individuals who engage in the portrayal of animals will face condemnation, and God will administer punishment upon those who derive their livelihood from such activities. Consequently, Islamic artisans and artists impose limitations on the incorporation of specific elements in their artistic endeavors (Israr, 1978).



Picture 6: The pulpit The - Besar is decorated with calligraphy and floral motifs

#### ***Motifs of Wood Carvings on the Pulpit of Terengganu's Taman Hadhari***

Malay arts frequently use geometric themes, as observed in many forms such as ceramics, tepak sirih, and Keris sheaths (Teh, 1990). The motif is limited to round or pointed designs. The creation of geometric motifs in Islamic arts sometimes involves a tendency towards repetition, which serves to imbue them with vitality. According to Zakaria (2009), these decorations are commonly associated with other ornamental elements featuring plant motifs or calligraphy. The geometric motif symbolizes the application of mathematical principles in the process of production.' The correlation between these two designs led to the emergence of diverse methodologies for generating novel motifs or constructing mosques (Rashed, 1992).

The pulpits of mosques in Terengganu exhibit intricate carvings that integrate various motifs, including floral patterns, cosmic elements, calligraphic designs, and depictions of wildlife. Calligraphy is commonly employed in conjunction with floral motifs for the creation of each carving. In addition to this, the motifs may be generated autonomously or in conjunction with other floral themes. Nevertheless, a significant proportion of the carvings predominantly feature combinations, as they portray many aspects of Malay society's daily activities, as mentioned in the scholarly work "Tajam Tidak Menujah Lawan". The aforementioned quotation is prominently shown on the peripheries and extremities of the plant-inspired designs, intricately linked to adjacent foliage within the carvings. Notably, these interconnected leaves consistently exhibit a downward inclination, serving as a symbolic representation of opposition to conflict. The symbolic significance of each leaf's bowing gesture lies in its representation of the mutual respect throughout Malay society.



Picture 7: Illustration of carving motifs on mosque motifs referencing the quote "*Tajam Tidak Menujah Lawan*"

### ***Head of the pulpit***

The two most significant portions of the head division are the pulpit's roof and the neck or nape of the neck. These two components are the minor components of the cranium's major component, the head. The head is the primary structure connecting all other body regions. This component becomes a structure that helps create the structure of other components. At the top, the structure that plays a role is the roof, which is positioned in the middle of the entire design of the pulpit and provides equilibrium to the building. It is essential that the pulpit's balance be ideal for it to stand firmly and flawlessly. The majority of roofs have a conical shape that tapers from a round base to a pointed point. This middle roof is neither too large nor too small, with the majority of its area able to accommodate the space that surrounds the cone's perimeter.

The second space beneath the head is the neck or nape, which functions as a support or the roof's primary structure. Each component in the construction of a lectern with sentimental value to the community serves a distinct function. Without this component, the roof could not stand on its own. The neck or nape is incorporated into the structure that contains the primary part. This section also displays the numerous carvings that surround each space on the cone. This component's carving is also refined to a form that is simpler and easier to produce. This component is larger than the cone and functions as a support for the structure of the cone. In contrast to the past, when they were more compact and intricate, the majority of carvings in this region are now created in a geometric shape. This section depicts the primary structure of the carving on the pulpit, which is visible to all because it is at the pulpit's front. In this section, it becomes the primary location for pulpit architecture.

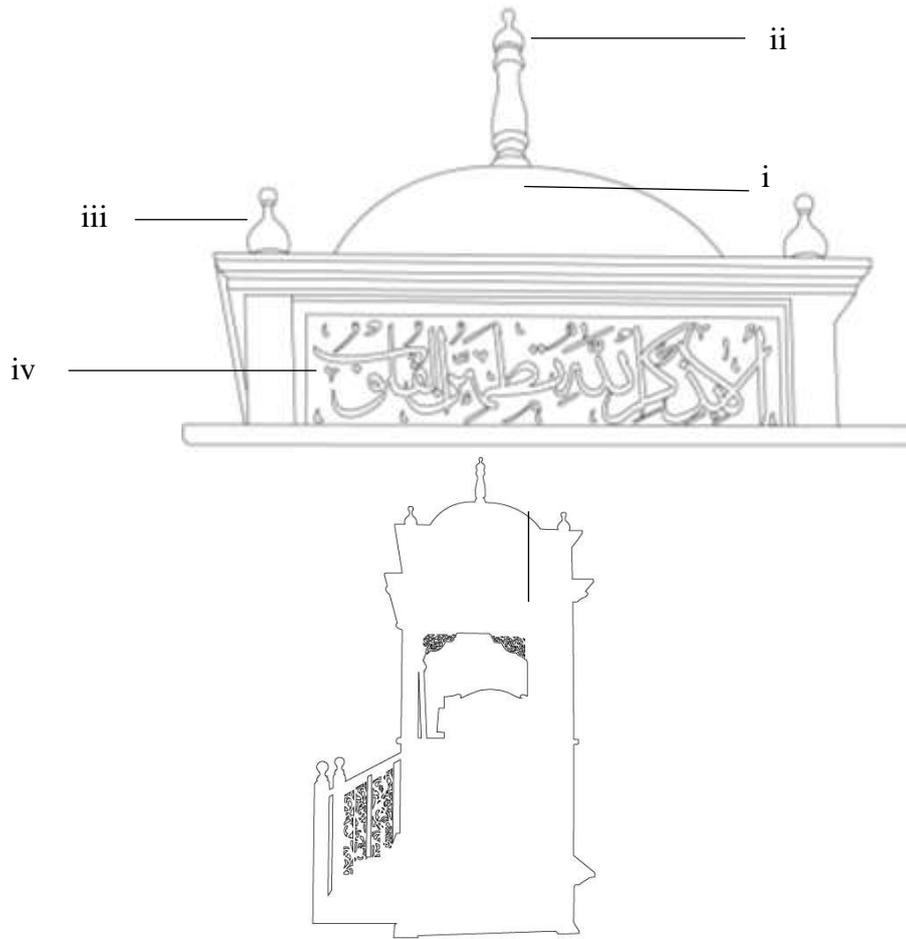
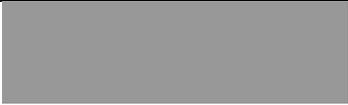
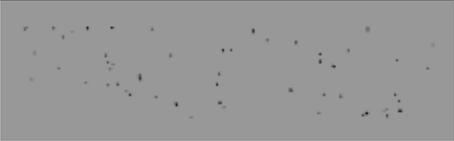


Table 2

*Motifs and Description of the Pulpit Head of the Hadhari Paka Mosque*

No.	Motifs and Descriptions	
i.		Semi-circular roof
ii.		3 layers of <i>Butong</i> fruit
iii.		<i>Butong</i> fruit
iv.		Khat Thulut writing from Surah Ar-Rad, Verse 28.

This mosque features a different head or roof than the others, with the roof shaped like a little semi-circle positioned in the centre of the square shape of the pulpit. The roof of this mosque is similar to that of Hagia Sophia in Palestine, although it is built of wood, whereas Hagia Sophia is made of rock. A Butong tree with 6 tiers is erected at the end of the roof. The Butong fruit has a fine taper on the fifth layer before the sixth layer, which is a little round at the end. The style is similar to that of Malay houses. While each of the four corners of the ceiling has four tiny Butong that just have the head. A base is erected at the head to support the roof base, making it stronger to accommodate the design.

The neck component is separated into two main sections, the first of which uses khat lettering with embossed carvings but no flora or fauna patterns. This section also has embossed calligraphy with the verse "ala bizikrillahi tatmainnul qoloob" from Surah Ar-Rad, Verse 28. The verse refers to "those who believe and keep Allah in their hearts." Know that the human heart is tranquil and peaceful with that zikrullah.". On the other hand, the second site's neck side appears plain and devoid of carving, yet it appears to be a wooden arrangement affixed to the pulpit's front surface using the peg technique. One of the most well-known methods in traditional Malay building, it connects one shape to another without the use of nails for a flawless appearance. However, pegs become crucial to finishing a particular kind of design.

**Body of The Pulpit**

The pulpit body is located between the head and the feet, in the center of the human body. This section concludes that, after the head, the body is the second most essential body part. Because they connect the upper and lower portions, the other members cannot move without the body. The body is the second most essential element after the roof. The portion of the body is separated into three compartments by tiny members. Each mission generates a solid pulpit in terms of design structure. On each section, the primary body member is connected to smaller members. As demonstrated by the shoulders, chest, and stomach, the body is a space or location with tiny functional parts. It is visible on the shoulder, which functions as the main carving's location on the top. Whereas the chest serves as a pole and the empty space serves as a pole to the pulpit's sturdy primary structure. The open chest space in four parts in the front, back, and edges to the left and right allow a person to be plainly seen when delivering a sermon. The functional small members of the body consist of the shoulders, torso, and stomach. The body is a space or location with functional small members. It is visible on the shoulder, where the primary carving is situated. It stands securely, with the chest serving as a pole and the empty space serving as a pole to the pulpit's main structure. When delivering a sermon, a person's exposed chest space is visible in four parts: the front, back, and left and right edges.

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

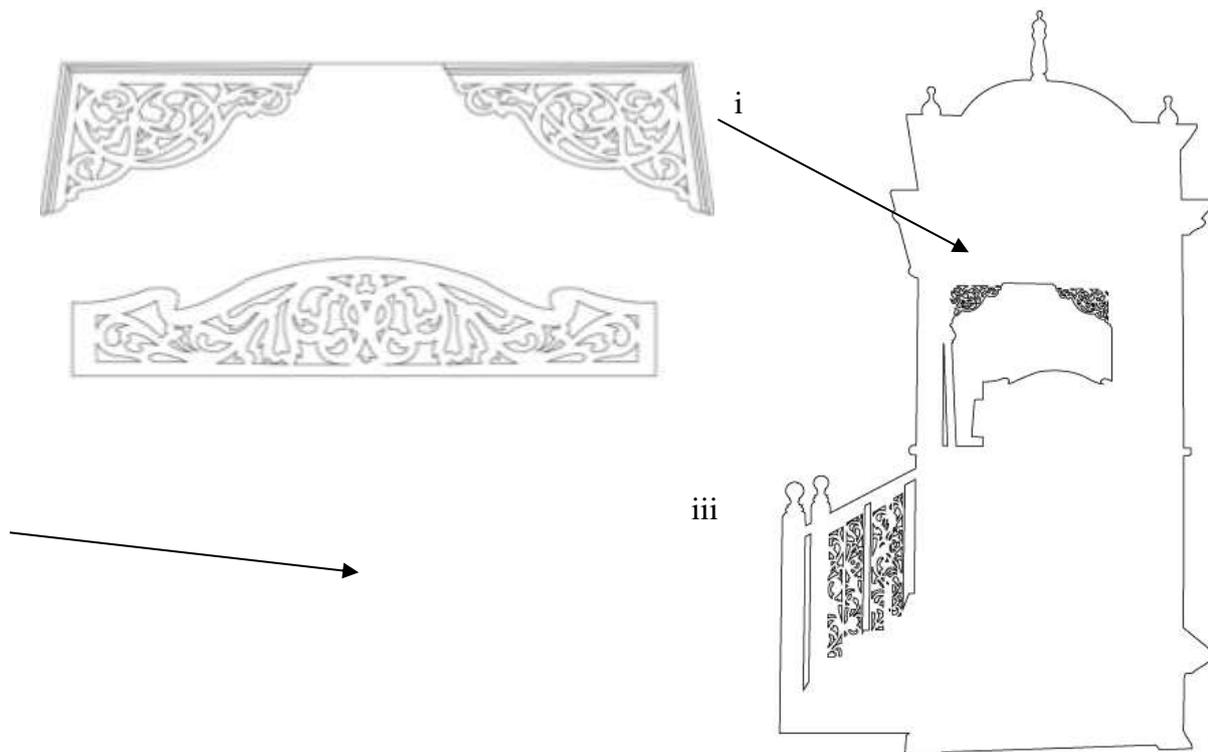


Table 3

*Motifs and Description of the Pulpit Body of the Hadhari Paka Mosque*

No.	Motifs and Descriptions	
i	<b>Shoulder</b>	<i>Awan larat</i> carving motifs
ii	<b>Chest</b>	There is no engraving on this column
iii	<b>Stomach</b>	<i>Awan larat</i> carving motifs

The carving on the pulpit of this mosque differs from other pulpits in that it is built without meeting in the middle of the pulpit. Carvings on the shoulders are affixed to each pulpit space at each perspective that surrounds the pulpit room. Flora motifs are used in *tebuk tembus* carvings of medium size.

The khatib is more visible on the chest since the inscription on the shoulder is basic and reasonably large. The size of the engraving in the appropriate space suggests a broader chest, whilst the surface of the pillar is left blank with no engraving.

The stomach space reveals where the khatib hid the notes, which are surrounded by embossed engravings. The center of this sculpture is curved, and the side appears to be a long rectangle. The base liner is designed diagonally to make it easier to set notes. The carvings on the front, on the other hand, are made in a straight posture to beautify the chamber.

**Legs of the Pulpit**

*The pulpit body is located in the middle of the human body, between the head and the feet. The conclusion of this section is that, after the mind, the body is the second most important body part. Due to the fact that they connect the upper and lower portions, the other members cannot move independently of the body. The body is the second most important component, following the canopy. Tiny members partition the portion of the organism into three compartments. Each mission generates a robust design structure for its pulpit. On each section, the principal body member is joined to secondary body members. As evidenced by the shoulders, chest, and stomach, the body is a location or space with numerous minute functional components. It is visible on the shoulder, which serves as the location of the primary engraving on the top. While the chest serves as a pole and the empty space serves as a pole to the robust primary structure of the pulpit, respectively. The open chest space in four portions in the front, back, and edges of the left and right sides enables the preacher to be seen clearly. Shoulders, torso, and stomach are the functionally tiny parts of the human body. The body is a location or space with functionally compact parts. It can be seen on the shoulder, where the primary carving is located. The chest serves as a pole, while the vacant space serves as a pole to the pulpit's main structure. When delivering a sermon, four areas of an individual's exposed bosom are visible: the front, back, and left and right edges.*

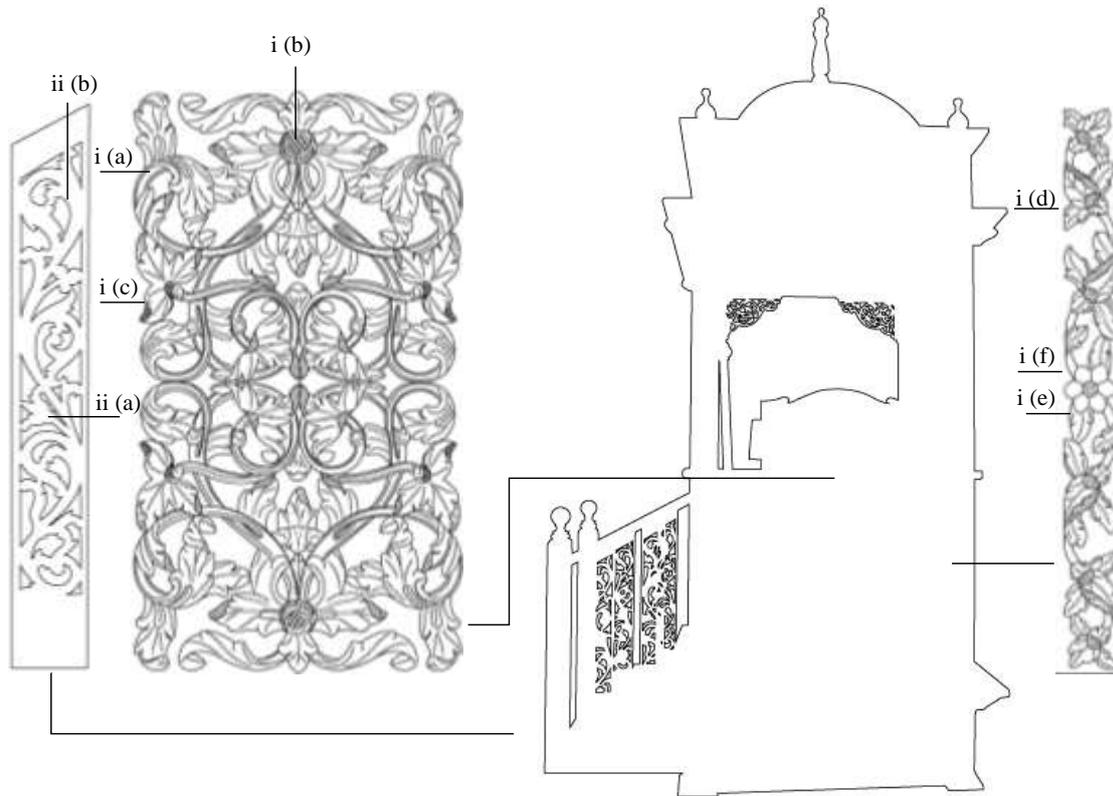
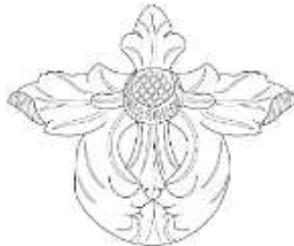
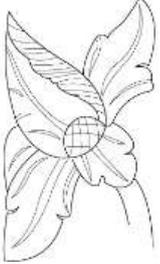
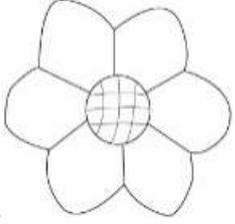
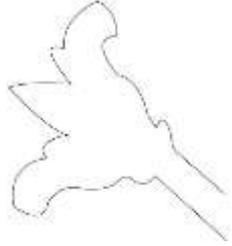


Table 4  
 Motifs and Description of the Pulpit Legs of the Hadhari Paka Mosque

No.	Motifs and Descriptions	
i	<b>Hip</b>	
	a. 	<i>Bayam peraksi leaf</i>
	b. 	<i>Ketam guri flower</i>

	<p>c.</p> 	<p><i>Bakawali leaf</i></p>
	<p>d.</p> 	<p><i>Ketam guri bud</i></p>
	<p>e.</p> 	<p><i>Kemboja flower</i></p>
	<p>f.</p> 	<p>Leaf and trunk</p>
ii	<p><b>Thigh</b></p>	
	<p>a.</p> 	<p>Lotus petal</p>

	b.		The <i>awan larat</i> motif is made from <i>sesayap</i> leaf
iii		<b>Foot</b>	This column is devoid of carvings.

The hip room of this pulpit can be divided into five sections, two of which are visible from the pillars at the end of the other panel. The panel's pillar appears to be carved just with a *tebuk tembus* carving elevated from *ketam guri* motif. While the glass carvings used on the panels are employed on the two panels next to it. This section's main panel features a full carving of the *Sulur daun* motif. The rectangular frame is filled with densely carved designs. The side room is left even and empty of carvings so that the carvings that have been produced in full do not appear too grainy to the observers, and the room may also exhibit the empty space so that the observers appreciating the beauty of the carvings are not bored. An empty area is also required so that the eyes that are watching the carvings can rest for a moment and admire the beauty of the carvings on the pulpit.

The preacher's room is reached via three steps, which, like the other minbar stairs, begin with two large pillars on the main step room. A pillar with a circular buton on top is built on the stairs. This pillar is also built at the bottom of the stairs on the pulpit, which is symmetrical in Malay architecture and will have the same shape. While on the side of the stairs, two boards are made with piercing carvings, which are left with a few inches of flat area in the lower room before beginning the carving up to the top.

The site is divided into three major sections, each with two pillars on the right and left, as well as one in the center. The base utilized is even and level between these three segments, despite the fact that the pillar is further forward than the base in the middle, which is deeper. A liner with two layers is also created on the base, with the base layer being larger than the first layer. The basis in the middle chamber is covered with 8 pieces of board and packed with the construction of two layers of cushioning, similar to the base on the pole.

## Conclusion

The craftsmanship of Terengganu's mosques is remarkable. The precision and expertise of the craftsmen in creating a vast array of distinct and intriguing designs. Using symbols and emblems demonstrates a high level of thought that emphasizes the culture of the society as expressed through art. Muslim artisans produce one-of-a-kind works that demonstrate their level of thought by containing both explicit and hidden messages. It illustrates something intricate and intricately detailed, demonstrating the level of detail in Islamic art. A deferential society is depicted in Malay Muslim art. Indirectly rather than directly, the intended message is conveyed. It is one of several methods to demonstrate consideration for those around you. It has also stimulated society's introspection, enabling the development of creativity and innovation. It can be surmised that the majority of pulpits in Terengganu mosques feature motifs derived from the flora surrounding their buildings, such as hibiscus. Additionally, the

use of living elements, such as animals, in woodcarvings was previously avoided because it is prohibited in Islamic art.

It is hoped that the general public will be able to examine the variety of mosque pulpit decorations in Terengganu, as well as the significance of the design motifs on the Taman Hadhari Mosque pulpit, so that it can be preserved for future generations and explained to tourists who visit the Terengganu Taman Hadhari Mosque. It is anticipated that researchers and educators will continue to disseminate cultural heritage knowledge in order for young people to recognize and desire to study it. Researchers plan to learn more about the significance of the motifs engraved into the pulpit of Terengganu's Taman Hadhari Mosque so that it can be used as a resource for future studies. It is believed that research conducted at the Taman Hadhari Mosque in Terengganu will contribute to the preservation of Malay cultural heritage.

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