

Sultan Agung's Cultural Insights: Reflections of Javanese Insights

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Abstract: Sultan Agung is the greatest king in the Islamic Mataram Kingdom. He is not only talented in politics and economics, but also in the cultural arena. This article aims to examine the cultural insight of Sultan Agung in the Islamic Mataram Kingdom. That is how Sultan Agung's efforts in developing Javanese culture are closely related to Islamization in Java. This study uses a qualitative approach and historical methods. The results of the study show that Sultan Agung's cultural insight reflects the insight of the Javanese who are always willing to accept the entry of cultural elements from outside to enrich the culture they already have. With his insight, Sultan Agung was able to integrate Javanese culture with foreign culture. Among the cultural products developed by Sultan Agung are: creating legitimacy of genealogies connected to great figures, such as the Prophet Adam, the gods, the puppet king, to the king of Majapahit; create legitimacy of king titles, such as Penembahan Agung, Susuhunan, Sultan, and Khalifatullah Sayyidin Panatagama; establish a government position structure based on Islam through the Penghuluan Institution (*Reh Pangulon*); developing Javanese literature and language in the form of chronicles and Gendhing literature; developing the art of building, carving, painting, and music with a blend of Hindu and Islamic elements; revive the Sekaten Celebration which has developed since pre-Islamic times by updating its ceremonial equipment; and created the Javanese Islamic Calendar.

Abstrak: Sultan Agung adalah raja terbesar di Kerajaan Mataram Islam. Ia tidak hanya berbakat dalam bidang politik dan ekonomi, tetapi juga dalam arena kebudayaan. Artikel ini bertujuan untuk mengkaji wawasan kebudayaan Sultan Agung di Kerajaan Mataram Islam. Yaitu bagaimana upaya Sultan Agung dalam mengembangkan kebudayaan Jawa yang berhubungan erat dengan Islamisasi di tanah Jawa. Penelitian ini menggunakan pendekatan kualitatif dan metode sejarah. Hasil penelitian menunjukkan bahwa wawasan kebudayaan Sultan Agung mencerminkan wawasan orang Jawa yang selalu mau menerima masuknya unsur-unsur budaya dari luar untuk memperkaya budaya yang telah dimilikinya. Dengan wawasannya, Sultan Agung mampu memadukan kebudayaan Jawa dengan kebudayaan dari luar. Di antara hasil kebudayaan yang dikembangkan oleh Sultan Agung yaitu: membuat legitimasi silsilah keturunan yang tersambung kepada tokoh-tokoh besar, seperti Nabi Adam, para dewa, raja pewayangan, sampai raja Majapahit; membuat legitimasi gelar raja, seperti Penembahan Agung, Susuhunan, Sultan, dan Khalifatullah Sayyidin Panatagama; membentuk struktur jabatan pemerintahan berdasarkan Islam melalui Lembaga Kepenghuluan (*Reh Pangulon*); mengembangkan sastra dan Bahasa Jawa berupa babad dan sastra Gendhing; mengem-bangkan seni bangunan, seni ukir, seni lukis, dan seni musik dengan perpaduan unsur-unsur Hindu dan Islam; menghidupkan Perayaan Sekaten yang sudah berkembang sejak masa pra-Islam dengan melakukan pembaruan pada



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perlengkapan upacaranya; dan menciptakan Kalender Jawa Islam.

INTRODUCTION

Historians noted, Sultan Agung (1613-1645 AD) was the greatest king of the Islamic Mataram Kingdom. It was at this time that we witnessed the supremacy of Islamic Mataram in the land of Java. This is marked in politics as evidenced by the vast territory and magnitude of the king's power and economic stability that is able to provide welfare for the residents in it. No wonder this era was then called the peak of the glory of the Islamic Mataram Kingdom. The study of the character of Sultan Agung has been widely carried out by historians, both who study it in its entirety and monographically. In the type of monograph, de Graaf (1958) for example, in "De Regering van Sultan Agung" has shown how brilliantly Sultang Agung has colored the history of Islamic Mataram. In the same type of study, Moedjanto (1986) in "Sultan Agung, His Majesty and Wisdom" shows how Sultan Agung has broad and excellent political and economic insight to bring Islamic Mataram into a superpower kingdom in Java and its surroundings. Furthermore, Munawar (2020/2021) completed the study by showing concrete evidence of how Sultan Agung's economic insight was in managing economic resources in the Islamic Mataram Kingdom.

An illustration of the breadth of Sultan Agung's political insight can be seen in a political concept introduced by Moedjanto, namely the doctrine of *keagungbinitaraan*. According to this doctrine, Sultan Agung's power as the King of Mataram is single, whole and round, unrivaled, not divided or divided, and covers all areas of life. He is the holder of the highest authority of the kingdom who has full power over the entire territory and all the contents in it (Moedjanto, 1986). Because of this political insight, Sultan Agung tried to unite the entire Java region under Mataram. History records that all areas of central and eastern Java and parts of western Java are subject to his rule. Two areas on the island of Java that could not be subdued were Batavia under the VOC and

Banten as the Islamic Sultanate (Munawar, 2020).

Sultan Agung also broadened his political views outside Java. This broad political view was not shared by other kings of Mataram in general. He not only wanted to unite the various kingdoms on the island of Java, but also outside the island of Java. In recorded history, various regions outside the island of Java such as Madura, Palembang, Makassar, Banjarmasin and Sukadana were successfully subdued and good cooperative relations were established with their rulers (Moedjanto, 1986; de Graaf, 1989).

The description of Sultan Agung's economic insight can be seen from the various economic policies implemented in the Islamic Mataram Kingdom. There are three kinds of economic policies. First, improving agriculture by distributing land, establishing communication forums for farmers, constructing dams and waterways, and intensifying rice crops along with providing capital for farmers. Second, the formation of a tax officer and the determination of the amount of the tax. Third, the establishment of a Royal Financial Institution called *Wedana Gedung Kiwa* and *Wedana Gedung Tengen* to manage the income of the royal treasury. This economic policy was able to improve the welfare of the palace, nobles, royal officials, to farmers and other residents under the rule of Islamic Mataram (Munawar, 2013).

The study of the character of Sultan Agung is still important and interesting to study. The reason is, Sultan Agung was not only talented in politics and economics, but also talented in the cultural arena. In this article, the author will enrich knowledge and get to know this great figure better by examining the cultural insights of Sultan Agung in the context of how his efforts to develop Javanese culture coincided with efforts to Islamization in Java. This study is important to be deepened for at least several reasons. First, the expansion of Mataram's territory during the reign of Sultan Agung to the *pasisir* (coastal) area caused problems in the government. Because the people in the coastal areas such as Demak, Gresik, Sura-

baya, Tuban, Madura, and so on, have a different variant of Islam from Mataram as an inland area that emphasizes its Kejawen culture. They are classified as Islamic students with the intellectual culture of the pesantren and are supported by the halaqoh education system they have developed. Cultural differences are what make Mataram less religious support from the pasisiran community, in addition to the power conflict factor (Simuh, 2003).

Basically, the tension between kejawen culture and pesantren culture existed long before Islam developed in Mataram, or from the Majapahit era. This is related to Islamization in the 15th and 16th centuries, when the Hindu-Majapahit Kingdom was still in power. At that time, it was difficult for Islam to enter the Majapahit court, which developed a Hindu-Kejawen culture, in addition to the king himself rejecting Islam as a new religion. Islamization was then emphasized to rural areas, namely the North Coast of Java. There, Islam developed rapidly and formed a pesantren intellectual culture which became a rival to the Hindu-Kejawen Majapahit court intellectual culture. Demak as one of the coastal areas formed political power to become the first Islamic kingdom in Java that replaced the Hindu-Majapahit Kingdom (Simuh, 2003).

After the Demak Sultanate was able to take over the power of the Majapahit Kingdom, the tension between the pesantren and kejawen cultures was still ongoing. In fact, these tensions continued until the center of Javanese royal power shifted from Demak to Pajang and then to Mataram, both of which were territorially located in the interior (Simuh, 2003). Second, the decline in thinking that hit some Islamic scholars in the Middle East in the 13th century had an effect on the archipelago in the 15th to 17th centuries. In other words, the influence was felt when the Islamic Kingdom of Demak was established in the mid-15th century until the change of royal power by Islamic Mataram (Pranata, 1977).

The decline in the thinking of influential scholars in the wider community is evident in their unwillingness to accept the progress of the times. During the Demak

period and until the beginning of the reign of Sultan Agung, people were given the impression as if Islam forbade people to paint living things, both animals and humans. If the ban on the results of this decline in thinking continues to be silenced, the wayang kulit art developed by Wali Sanga will be lost, because wayang kulit depicts living creatures, figures and animals (Pranata, 1977). Thus, when Sultan Agung came to power, his government was faced with the challenge of eliminating the influence of backward thinking that is still widespread in society.

The two reasons above are the basis for the need to further reveal the ability of Sultan Agung as an ancestor in the past in managing culture. The insight and ability of Sultan Agung's leadership in developing culture will provide an overview to the current generation of the nation on how to harmonize religion with local culture so that it will become a big capital in building a multicultural society.

RESEARCH METHODS

This research was conducted using a qualitative approach. According to Bogdan and Taylor as quoted by Baswori and Suwandi (2008), the use of a qualitative approach is expected to be able to produce an in-depth description of speech, writing, and or observable behavior of an individual, group, community and or a particular organization in a particular context setting. Which is studied from a complete, comprehensive, and holistic point of view.

The purpose of this study is to reconstruct the past. In order to achieve the research objectives, the method used is the historical method by carrying out five research steps, namely topic selection, heuristics, verification, interpretation, and historiography (Laksono, 2018; Wasino et al., 2018). First, at the topic selection stage, researchers have read various literatures about the Islamic Mataram Kingdom. From this literature study, researchers found various topics of study about the Islamic Mataram Kingdom during the Sultan Agung period which discussed both as a whole and monographically on social, political, econo-

mic, religious, cultural, and educational aspects. Among these studies, the political and economic aspects have been the parts that have been the most concerned by previous researchers. To take a gap in existing research, researchers are interested in exploring further the topic of culture in the context of how Sultan Agung's cultural insight was in the Islamic Mataram Kingdom.

Second, at the heuristic stage, researchers conduct searches and collect relevant data from various literatures such as books and scientific journals related to how Sultan Agung develops culture, both culture in the form of ideas, ideas, values or norms, culture in the form of activities or norms patterns of action, as well as culture in the form of objects created by him.

Third, at the verification stage, the researcher criticizes or assesses the sources collected through internal criticism and external criticism to ensure the authenticity of the source in terms of the form of the source, the date of manufacture, and the identity of the source maker so that the validity and credibility of the source is tested so that it is worthy of being used as a research source.

Fourth is interpretation. After getting clarity from the sources collected, the researchers interpreted the various existing data to be able to synthesize historical data about how Sultan Agung's cultural insight was in the Islamic Mataram Kingdom. The results of the synthesis of historical data that are built are then compiled into a research fact that is connected logically. Next, the last stage is carried out, namely historiography. At this stage the researcher writes down the results of research findings that are presented systematically and chronologically so that they can become a historical writing about the cultural insight of Sultan Agung in the Islamic Mataram Kingdom that is good and intact.

RESULTS AND DISCUSSION

The view of the Javanese

According to Javanese cultural experts, the Javanese tend to be inclusive of

external cultural influences. This opinion is based on how the history of cultural development in Java itself from time to time. At first, the original Javanese culture received cultural influences from India which occurred in the period 400 to 1500 AD. In this decade, there was a process called cultural acculturation. With this process, Javanese culture was perfected by the inclusion of elements of Indian culture. The refinement process was so integrated that the Javanese people considered the cultural elements from the sea to be fully considered as their own culture (Moedjanto, 1986).

With the inclusion of Indian culture, Javanese people get to know new things. Some that can be mentioned include: Pallawa writings which developed into Javanese writings, literature such as the Ramayana and Mahabharata, arts such as sculpture, carving and building, government systems in the form of royal systems, and religions such as Hinduism and Buddhism. The various cultural influences are accepted by the Javanese not by swallowing it, but by selection. However, the acceptance of culture from India has made Javanese culture increased (Moedjanto, 1986).

In the 15th century, Islamization in Java paid off. The process of Islamization is accompanied by the entry of a new culture, namely Islamic culture. As the previous view, the Javanese always open themselves up, not resisting the influence of Islamic culture. With the entry of Islamic culture, Javanese people are familiar with Arabic writing, Islamic literature, Islamic carving, Islamic architecture, and Islamic social order. By getting to know Islamic culture, it does not necessarily make the Javanese leave the culture that has grown before. They accept Islamic culture, but also maintain Indian culture which has already developed. Therefore, we can see that Javanese culture which had been influenced by Indian culture was then enriched by the inclusion of Islamic cultural influences. Even in recent developments, the Javanese have remained open when Westerners came to bring Western and Christian culture, thus enriching Javanese culture in the future.

Cultural Insights Sultan Agung Hanyokrokusumo

Sultan Agung has certain insights about culture. His cultural insight reflects the insight or view of the Javanese who are always willing to accept the entry of cultural elements from outside to enrich the culture they already have. With his broad insight, Sultan Agung was able to mix and match Javanese culture with culture from outside. The real form of this reflection can be seen through the following aspects:

First, the legitimacy of the lineage. Sultan Agung, including other Mataram kings, created legitimacy by making genealogies of Mataram kings that were connected to extraordinary figures, ranging from the Prophet Adam As, the gods, puppet kings, to the kings who ruled the land Java is like the king of Majapahit (Brawijaya V). This genealogy was made to increase the degree of authority of the kings of Mataram and their descendants (Purwadi, 2010; Maharsi, 2016).



Figure 1. The Lineage of Pangiwa (father's line)

Second, the legitimacy of the title of king. Sultan Agung has the real name Raden Mas Jatmiko or also known as Raden Mas Rangsang. In order to show his power as the king of Mataram, he used cultural symbols like the previous Javanese kings. This effort was made to legitimize the Islamic Mataram Kingdom as the center of power in Java. First, Raden Mas Rangsang used the title Agung to

become Panembahan Agung. Second, after successfully subduing Madura and its surroundings in 1625, he changed his title to Sunan or Susuhunan which was considered more authoritative. This title follows the title of the guardians who spread Islam in Java who have high positions in society. At that time, the guardians had high honors and had wide influence of power. In addition to religious leaders, guardians are rulers in their respective regions (Maharsi, 2016).

Third, it is not enough to have a title, in 1641, Panembahan Agung used the title Sultan Agung which is believed to have come from Mecca. He wanted himself to be an incomparable ruler. Not only recognized as a state leader, but also a religious leader. Since then his title later became Sultan Abdullah Muhammad Maulana Mataram. In addition, Sultan Agung also holds the title Khalifatullah Sayyidin Panatagama. With this title, the mandate to preach to develop the Islamic religion is increasingly embedded in its duties and obligations (Simuh, 2003; Maharsi, 2016).

The use of the title above is a form of dialogical acculturation. The new culture that was present did not necessarily eliminate the old culture, but dialogue, blended, and gave each other a style, so that it manifested itself in the title of power and religion in Sultan Agung.

Third, the structure of government positions. According to Sultan Agung's view, Mataram was an Islamic Kingdom that carried out the mandate of Allah SWT in Java. Therefore, the values of Islamic teachings need to be internalized with the habits and culture of the Javanese people. The principle of Sultan Agung in preaching is to preserve the habits, traditions and customs of the Javanese people without having to deviate from Islamic law. One of the steps taken by Sultan Agung to make this mission a success was to build a government position structure that was also based on Islam, namely by establishing a Penghulu Institution (*Reh Pangulon*). The penghulu is the head of the ulama at the mosque in the capital Mataram and at the same time occupies the ranks of the royal bureaucracy who is responsible for religious matters such as prayers, religious

ceremonies, the practice of Islamic law, and includes carrying out justice for disputes within the jurisdiction of Islamic law (Moerton, 1985; Maharsi, 2016).

As an effort to support the implementation of Islamic law, Sultan Agung initiated the birth of the Surya Alam Book. This book is a state law book which contains criminal and civil laws and combines Islamic law and Javanese customs. For example, the law of marriage and inheritance, which has been amended and adapted to the law of marriage and Islamic inheritance law. At first the civil court was a legacy of the Hindu Kingdom that was still preserved. This trial then involves the *penghulu* as people who understand the teachings of Islam in decision-making cases. The civil court, which originally took place at the palace, was moved to the Surambi court, which was located in the foyer of the mosque. This court, apart from the function of adjudicating cases related to the law, also serves as an advisor to the king in the case of running the government. Along with existing developments, the position of the *penghulu* in the judiciary is also getting stronger to enforce the application of Islamic law (Pranata, 1977; Maharsi, 2016).

Fourth, literature and Javanese language. In order to harmonize the blend of Islam and Javanese culture, Sultan Agung developed literature and language which were embodied in the *Babad Tanah Jawi* and the Gendhing Literary Book. *Babad Tanah Jawi* as a form of Javanese literature, written in Javanese letters and language. It contains, in certain parts, many Islamic teachings such as the creed. Often found Islamic terms or words in Arabic that have experienced Javanization, such as *sarak/sarengat* (shari'a or sharia), *screams* (faqih), *kadis* (hadith), *Usman* (Uthman), *Kasan* (Hasan), *Kusen* (Husain), and so on (Meodjanto, 1986).

The Gendhing Literature Book is a book that contains instructions on how the relationship between Allah SWT and humans as creatures. Literature as a representation of the Essence of Allah SWT must be followed by gendhing as a symbol of human life which is His creation. Gendhing must follow the instructions in literature,

because literature determines the life gendhing that is sung. The harmony in the gendhing of life is determined by the literature, by maintaining harmony between Allah SWT as the Creator, humans and nature as creation. This harmony of relations is what Sultan Agung guides in exercising power in Mataram (Maharsi, 2016). The cultural insight in terms of the development of Javanese literature and language embodied in the above works, especially the chronicle, has had a major influence on the consolidation of the position of the Islamic Mataram Kingdom during the reign of Sultan Agung.

Fifth, the art of building, carving, painting, and music. One form of Mataram culture during the Sultan Agung era can also be seen from the form of the palace building environment. From 1614 to 1622, Sultan Agung built the Kerta palace. This palace place is very open, clean, flat, and equipped with Sitinggil. There is also a large square, surrounded by a fence made of wood, and equipped with ward buildings that can be occupied by approximately 50 to 60 royal dignitaries. The Kerta Palace that once stood, can now only be seen no more than three foundations near the present Karta Village (de Graaf, 1989). After Kerta became a bustling and dense city, the Plered palace was then built as the second palace at that time. Plered became the official palace of the Mataram Kingdom after Kota Gede (Pranata, 1977).

Among the buildings built by Sultan Agung in the palace environment, Sitinggil is one of the most important buildings. The Sitinggil building adopted the building owned by the Islamic Sultanate of Cirebon. With Sitinggil Sultan Agung hopes to gain spiritual authority as the Cirebon Islamic Palace. Through Sitinggil in front of the palace, the greatness of Sultan Agung as the King of Mataram and religious leader in the land of Java can be seen. By sitting on the throne, wearing royal clothes, Sultan Agung has shown that he is the King of Islam in Java who highly respects the cultural heritage of his predecessors (Maharsi, 2016).

According to Cornelis van Meseyck's report, apart from the palace, there are also

other buildings in the center of Mataram, such as the City of Kepatihan. The city was built by order of the king for the residence of his patih, Singaranu. The city building is surrounded by stone walls that are 24 feet high and a full five feet thick. Inside are small houses. The city is also suspected of being a fortified fortification to fend off enemy attacks on the palace. In addition to the palace and kepatihan, there are still beautiful house buildings, both inside and outside Mataram. These houses were magnificent residences for royal leaders, one of which was Kartasekar or Kartawinata (de Graaf, 1989).

Sultan Agung also built the tomb of the royal family which is located on a hill (Imogiri). If seen, Islamic tombs are usually located behind the mosque, not on a hill. Building tombs on the ground or high hills with a high cupola is a tradition influenced by Javanese beliefs since pre-Islamic times. At that time, the highest place was considered sacred as were the many pre-Islamic Javanese buildings such as punden and temples on hilltops or other high places. This custom continued into the Islamic era, although the buildings that were made were not temples but tombs of people who were respected, such as guardians or kings. The custom of such construction was carried out back in the time of Sultan Agung by building a tomb in Imogiri, which until now has been used as a burial place for kings and their descendants (Inajati, 2000).

As king and religious leader, Sultan Agung built a mosque as a place of worship for Muslims. The shape of the roof of the mosque in the form of a meru is a form of taking elements of pre-Islamic culture. These mosques are found in the city of Kerta, Plered, and even in various villages in Mataram. Van Lons' report gives a clear picture that the mosque building at Plered is square in shape, has a wide portico, and behind it is a tomb surrounded by wide and high walls. The spacious foyer of the mosque at that time could be used for the religious activities of the palace, for example Garabeg (de Graaf 1989).

Along with that, the art of carving, painting, decoration, and sculpture also

developed as seen in the buildings in Mataram. The form of the gate building, for example, is built like the gate of the Tembayat Temple which reflects the pre-Islamic art of building. At his discretion, Sultan Agung gave a message to the palace artists in painting and sculpting. If painting and sculpting living things, then the appearance of living things must be depicted in the guise of leaves, tree roots, and twigs of plants. So that the negative prohibitions that once developed, gradually appear as if they are obeyed, but the painting of living things can be done as it should. Since then, a new style of carving was born, which depicts living creatures such as animals and humans in the guise of beautiful trees, twigs and leaves (de Graaf 1989). Paintings in the form of living creatures in Arabic script and carvings are also seen in buildings of places of worship in the palace (Meodjanto, 1986).

Under the leadership of Sultan Agung, the art of music also seemed to come alive, especially during the Garebeg celebrations. In this celebration gamelan is one of the main means for sounding sounds. Sultan Agung developed Javanese musical instruments that were centuries old and growing rapidly to reach high musical values, which grew and developed before Islam came. This development is a continuation of the pioneers of the guardians in combining high-quality parts of the old culture with elements of new culture so that the culture that came from outside to Mataram enriched the existing culture (Pranata, 1977).

Sixth, the celebration of Sekaten. In order to strengthen the power of the Mataram Kingdom, Sultan Agung also took cultural efforts through the re-organization of the Javanese Islamic kingdom's religious ceremony called Sekaten. Sekaten stems from a tradition that developed in Java before Islam. During the Majapahit era (13th century to 15th century), this tradition was known as Aswamenda and Asmaradahana holidays. The era of the Islamic Sultanate of Demak, by Sunan Kalijaga was developed into Sekaten. And in the era of Islamic Mataram, specifically the period of Sultan Agung, Sekaten was developed into "Garebeg Celebration" which means big day. There are

three kinds of Garebeg celebrations, namely Garebeg Puasa (a holiday after fasting or Eid al-Fitr), Garebeg Besar (Eid al-Adha), and Garebeg Maulud (celebration of the birthday of the Prophet Muhammad SAW). This Garebeg celebration was also made by Sultan Agung as a medium in fostering unity among his people. The entire population is mobilized to carry out an event that is enjoyed together, to foster the spirit of nationalism, to foster national unity and integrity (Pranata, 1977). In order to enliven the Garebeg Sekaten Celebration, Sultan Agung completed it with gamelan as was done during the Islamic Kingdom of Demak and the Islamic Sultanate of Cirebon. The gamelan of the Sultan Agung era, namely the gamelan of Kyai Guntur Madu and Kyai Guntur Sari, was made in 1566 (Javanese Date). During the Garebeg Celebration, especially Garebeg Maulud, the gamelan is played for seven days, starting from the 5th to the 12th of Rabiul Awal (Maharsi, 2016).

Sultan Agung updated the equipment in the Garebeg Celebration or the Sakaten ceremony, namely on the form and amount of the king's alms. If during the Demak Bintoro era, the era of the Cirebon Sultanate continued, the king's alms in the form of Gunungan (rice cone) amounted to nine pieces (*tumpeng sangra*) and were equipped with various kinds of side dishes, then during the reign of Sultan Agung, Gunungan was made bigger with more food ingredients. varied, ranging from agricultural products such as vegetables and fruits, various kinds of cakes, and side dishes. The number of mountains also changed from 9 to 5 which symbolizes the pillars of Islam. At the peak of the Garebeg event, the Gunungan was taken out accompanied by an accompaniment of palace soldiers and a series of rifle salvos, then brought to the mosque to be prayed by the Penghulu before being distributed to the people present in the royal square. The prayer offered by the Penghulu is part of the purpose of the ceremony, namely for the safety and welfare of the king, kingdom, and all the people under his auspices (Maharasi, 2016).

Seventh, Javanese-Islamic Calendar. The Sultan's period became a damper of

cultural tensions between the Javanese inland communities and the santri coast. Besides being able to control the region and the economy in the coastal areas of Java, Sultan Agung was also able to create a form of intellectual culture that united the two cultural variants. He gave rise to the Javanese Islamic Calendar (later named the Javanese Calendar) which eliminated the dualism of using calendars in society by combining the two previously prevailing calendars, namely the Javanese-Saka calendar used by rural communities with the Hijri Calendar which had been traditionalized by the two previous Islamic Kingdoms (Kingdom of Demak). and the Kingdom of Pajang). With the combined calendar, there is no longer dualism in the use of calendars in society. This continued even until the colonialists introduced and popularized the Christian calendar (Haris et al, 2005).

The Javanese Islamic calendar was announced to come into force on July 8, 1633, coinciding with the 1st of Muharram 1043 H. This new calendar begins with the 1st of Sura 1555. The Saka year and the Christian year are 78 years different, older AD. Because the two dates use the same calculation system (the Syamsiah system), the difference in the number of 78 years remains the same, it will not change, even though it has been through any period of time (Pranata, 1977). The Javanese Islamic calendar was also modified according to the Javanese tongue. For example, the month of Muharram in the Hijri year was changed to Sura, Ramadan to Divination or Pasa, Shafar to Sapar, Rajab to Rejeb, and so on. The birth of this Javanese calendar further shows that Sultan Agung is the greatest Islamic king in Java, which is a combination of the Hindu Majapahit King (symbolized by God Caka) and the Islamic Kingdom of Demak (symbolized by the Hijri year) (Maharsi, 2016).

From the above description it becomes clear that Sultan Agung has a very great concern for the advancement of Javanese culture. He has given color to Javanese culture with his various actions. He provides an example of openness to cultural influences from outside without burying one's own culture. On the other hand, with the

insight and politics of culture, Javanese culture can develop. With his insight and wisdom, Sultan Agung was able to show that Islam as a religion that brings peace and safety can live in harmony and harmony with previous cultural life. This is proof that the Mataram Kingdom is an Islamic Kingdom in Java that is able to make the people under its auspices live in a peaceful atmosphere and respect each other.

CONCLUSION

The cultural insight of Sultan Agung reflects the insight or view of the Javanese who are always willing to accept the entry of cultural elements from outside to enrich the culture they already have. With his broad insight, Sultan Agung was able to mix and match Javanese culture with foreign cultures. Among the cultural products developed by Sultan Agung in the Islamic Mataram Kingdom, namely: creating legitimacy through genealogies connected to extraordinary figures, starting from the Prophet Adam As, the gods, puppet kings, to the king of Majapahit; create legitimacy through the titles of kings, such as Penembahan Agung, Susuhunan, Sultan, and Khalifatullah Sayyidin Panatagama; establish a structure of government positions based on Islam through the Penghuluan Institution (*Reh Pang-ulon*) which is responsible for religious affairs; develop the art of building, carving/sculpting, painting, and the art of music with a blend of Hindu and Islamic elements so as to break the thinking backwards of the people who developed previously; revive the Garebeg or Sekaten Celebrations that have developed from pre-Islamic times by making updates to their ceremonial equipment; and creating an Islamic Javanese calendar that can reduce cultural tensions between the Javanese inland communities and the santri coastal communities.

With these cultural development efforts, it shows that Sultan Agung has a great concern for the advancement of Javanese culture. He has given color to Javanese culture with his various actions. He gives an example of openness as a reflection of Javanese people in general who are willing to accept cultural influences from outside with-

out burying their own culture. On the other hand, with the insight and politics of culture, Javanese culture can develop. With his insight and wisdom, Sultan Agung was also able to show that Islam as a religion that brings peace and safety can live in harmony and harmony with previous cultural life. This is also proof that the Mataram Kingdom is an Islamic Kingdom in Java that is able to make the people under its auspices live in a peaceful atmosphere and respect each other.

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