



Development of Religious Moderation Based on Religious Traditions in the Agung Mosque of the Surakarta Hadiningrat Palace

Mibtadin¹(✉), Wakit¹, Prasetyo Adi Wisnu Wibowo¹, M. Muhtarom², and Lilam Kadarin Nuriyanto³

¹ Sebelas Maret University, Surakarta, Indonesia
mibtadianisahmad@staff.uns.ac.id

² The Agung Mosque of The Palace of Surakarta Hadiningrat, Surakarta, Indonesia

³ Badan Riset Dan Inovasi Nasional (BRIN), Central Jakarta, Indonesia

Abstract. The Agung Mosque is part of the Surakarta Hadiningrat Palace serving for the development of Islamic proselytizing and the preservation of religious traditions. The Agung Mosque has a significant role in the development of religious traditions and the center for the preservation of Javanese Islamic culture. The Agung Mosque is in the form of a *tajug*, meaning that the main teachings of Islam include: faith, Islam, and *ikhshan*. The Agung Mosque has many religious traditions resulting from Islamic acculturation and Javanese culture such as *Sekaten*, *Grebeg Besar*, *Grebeg Poso*, and *Grebeg Syawal*. That religious tradition is still preserved today to teach moderate religion “sak madya.” Its existence is to shape the character of society according to religious teachings and uphold the identity of the nation, especially Javanese culture. The Agung Mosque is trying to find a meeting point for Javanese religion and culture. The Agung Mosque believes that the religion of the future is a religion that can dialogue between texts, culture, humanity, and nationality so that there are no socio-religious conflicts in Indonesia. If there is a social conflict, religion has lost its *ar-uh al-insaniyah* and the principle of *washatiyah* because it displays only a dogmatic face and a fundamental character. The Agung Mosque is the frontline for *tafaqquh fi-ad-din* so that there is no cultural shock, strengthening religious understanding, and encouraging religious moderation in the midst of the plural life of the Surakarta community by prioritizing four things: national commitment, tolerance, anti-violence, and accommodation to local culture.

Keywords: The Agung Mosque · Religious Traditions · Religious Moderation · Cultural Resilience

1 Introduction

The existence of the Surakarta Hadiningrat Palace makes Solo known as the center of Javanese culture with the tagline: the spirit of Java. The city has a high plurality of tribes and religions. Various religious movements have long been born and developed

in Surakarta, for example the Islamic Union (SI, 1905) and the Sarekat Rakyat (SR, 1914) [1]. Currently, in Surakarta, there are developing community organizations such as Muhammadiyah, NU, MTA, MMI, FPIS, JAT, JAS, LDII, ANNAS, DSKS, LUIS, Jamaah Al-Islam Gumuk, Jamaah Al-Madinah, various fronts and Islamic warriors, as a large number of *taklim* assemblies [2]. The proliferation of religious movements made Surakarta vulnerable to social friction. Violence in the name of religion occurred in four target groups: religious movements that were considered heretical; religious movements judged to be committing blasphemy; groups of people who are considered liberal; and groups of people of different religions (<http://thewahidinstitute.co.id>). This fact causes pluralism and tolerance to become something expensive in Indonesia [3]. Over the past two decades there have been 32 instances of faith-based violence. Patterns used include raids, clashes between communities, sweeping, intimidation, and coercion. Issues that often lead to the emergence of faith-based violence are issues of ideology, differences in beliefs, cultural practices, morality issues, and discrimination in certain religious communities.

The 1998 reforms brought major changes to social, political, and religious life in Indonesia. The change opens up opportunities for mainstream and anti-mainstream religious movements to articulate their political and ideological aspirations aggressively and demonstratively in the public sphere [4]. Its existence as an Islamic social movement is a symptom of religious politics that cannot be separated from the ideological interests of seizing space and dominating discourse. In Surakarta, the turmoil of Islamism is very pronounced because of two things: first, Surakarta has a stigma as a city that gave birth to Islamism. Almost every issue of violence in the name of religion comes to the fore there are citizens involved. Second, Surakarta has a high level of socio-religious conflicts that lead to violations of religious freedom.

Various religious violence in Surakarta carried out by Islamism groups. Faith-based violence originated from a weak historical consciousness that prompted the emergence of a dissociation of certain groups of people with realities in society. The patterns used in these violence include threats, raids, clashes between communities, sweeping, intimidation, and coercion. Meanwhile, the issues that often cause the emergence of faith-based violence are ideological issues, differences in religious beliefs, differences in madzab, cases of violence against cultural practices, morality issues, and discrimination against certain religious minority communities. Radicalism or violence, in the context of religious moderation is understood as an ideology and understanding that wants to make changes to the socio-political system by using violent means in the name of religion, both verbal, physical, and thought violence [5].

The Agung Mosque is a place for the seeding of moderate religion through local culture-based activities to encourage religion in the midst of ethnic plurality in Surakarta. Because Surakarta is known as a “short-axis” city and gave birth to Islamist militants with its network. After the 1998 reforms emerged anti-mainstream Islamists and various forces that triggered social conflicts and faith-based violence. His movement also encourages faith-based hate speech in places of worship. Mosques are supposed to ward off violence that promotes peaceful Islam, instead of spreading anti-mainstream ideology.

The Agung Mosque serves to strengthen the discourse of religious moderation based on the local wisdom of Surakarta culture. The goal is to build a balance of religious

discourse and movements in order to create harmony in a society based on Islamic values and Javanese culture. The Agung Mosque of Surakarta has a great influence on the community in encouraging changes in the value of life and the experience of moderate religion based on the wisdom of Javanese culture. The Agung Mosque with its religious activities practices religious moderation, namely Islam with the principles of *tasamuh*, *tawazun*, *ta'adul*, and inclusiveness as the foundation for building a culture of peace in Surakarta. The Agung Mosque became a social institution and a place to foster the integrity of the community in developing *al-ukhuwah al-Islamiyah* based on *ar-ruh al-insaniyah*, *ar-ruh al-wathoniyah*, and *ar-ruh at-ta'adudiyah*. The research question: what is the Agung Mosque's view of religious moderation; and how to develop a discourse of religious moderation based on local traditions in the plural Surakarta community?

2 Research Methods

Research on the views and practices of religious moderation of the Agung Mosque of the Surakarta Hadiningrat Palace is a descriptive qualitative research. With this research, it is hoped that it will be able to uncover the existing meaning of the thoughts and actions of the research object [6]. This research uses a sociological approach to religion. Religion is seen as "religion as an act", a social fact—something real and observable that affects people's behavior [7]. Religion is seen as a belief system embodied in certain social behaviors [8]. The sociological approach of religion studies the social aspects of religion [9]. Data collection is carried out in three ways, namely: direct observation; in-depth interviews; and record documents on the history, movements and practices of religious moderation from the Agung Mosque of Surakarta Palace. Data analysis through interactive analysis models, which include data reduction, data delivery, and drawing conclusions. The conclusions obtained are tested for correctness and validity through data triangulation and informant reviews.

3 Finding and Discussion

3.1 Over of the Great Mosque of the Surakara Palace

The Agung Mosque is part of the Kasunanan Surakarta Hadiningrat Palace of the Islamic Mataram dynasty which is religiously moderate. The Agung Mosque is located on Alun-alun *lor* (north) street, Kedung Lumbu, Kauman, Pasar Kliwon Surakarta city. The Agung Mosque occupies an area of 19,286.5 m² separated from the surrounding environment by a 3.25 m high perimeter wall. Meanwhile, Kauman village, which was once used as a place for ulama to live, occupies an area of 53,437.18 m², plus the souvenir stall site east of the mosque covering an area of 3,964.23 m² so that in total it has an area of 77,187.48 m². The process of the establishment of the Agung Mosque coincided with the transfer of the capital of the Kartasura Palace to Surakarta on February 17, 1745. Paku Buwana II founded the palace, made a square, and built a mosque that was originally only constructed of wood brought from the Kartasura Palace.

Paku Buwana IV equipped the Agung Mosque with a *pagongan* or ward for the *gamelan sekaten* place on the south side of the courtyard completed in 1786, as well

as building a shingle (new dome) at the top of the mosque. Paku Buwana IV, who had been educated at pesantren, was able to take steps to improve the function of the Agung Mosque of Surakarta. This step brought Islam in the Surakarta Palace so advanced. During his leadership period of 1788–1820, Paku Buwana IV communicated well with the ulama and kyai. Paku Buwana IV with the title “*Sunan Wali*” and “*Ratu Ambeg Wali Mukmi*” took the initiative to bring clerics to Surakarta. Among them is Kyai Jamsari from Banyumas who initiated the establishment of Pesantren Jamsaren. He also arranged the hierarchy of places of worship according to the concept of Sultan Agung’s legacy so that the Islamization of Surakarta took place more effectively.

Paku Buwana VI with the nickname “*Sunan Bangun Tapa*” continued the pattern of communication of the palace and scholars like his predecessor, Paku Buwana IV who brought the Palace Islam to progress. The existence of a Dutch operation in Surakarta in 1830 suppressed the rebellion, kyai, clerics and other followers of Paku Buwana VI hid and left Surakarta. The activities of the Agung Mosque did not subside. Paku Buwana VII, whose title was “*Susuhan Purbaya*,” ruled from 1830 to 1858, continuing to develop the function of the Agung Mosque as the center of Islamization of the palace. He invited courtiers from Kauman to pray at the Palace every Thursday night. During the reign of Paku Buwana VII, Kauman became an “Islamic oasis” with the enactment of Islamic law through Manuscript No.86 which is a law for workers and *pangindung* (nomadic workers) living in the land of Pakauman Surakarta not to do immorality and sound *gamelan* during celebrations. Paku Buwana VIII ruled from 1859 to 1861 to perfect the Agung Mosque by building the south *pawatren* and north *pawastren* rooms, namely the spaces on the left and right sides of the main building of the mosque. The southern *pawastren* is used for the *keputren* and the northern *pawastren* for the office and study room of reading the Koran. Paku Buwana VIII had also added a golden *mustaka* to the top of the mosque dome [10].

Paku Buwana IX ruled from 1861 to 1893 adding a *pagongan* or *sekaten* ward on the north side of the front yard of the Agung Mosque. Pesantren Jamsaren was again active with the arrival of Kyai Idris who developed the *sorogan* and *wetonan* or *blandongan* methods in preaching. Paku Buwana X left many monuments of historical value and can be found until now, many have also made improvements to the building of the Agung Mosque and complete the furniture and decorations. Paku Buwana X neatly organizes daily, weekly, monthly, and yearly activities in the Agung Mosque, including the holding of taklim assemblies for adolescent children and the elderly. Education on the basis of religion was applicable to the court circles, but subsequently it was also applied to the people in the mosque environment. Paku Buwana X also routinely carries out recitation every Wednesday night and then distributes *udhik-udhik*, alms money to the people every Thursday night [11]. The religious tradition in the management of the Agung Mosque is continued by Paku Buwana XI, Paku Buwana XII, and the current Paku Buwana XII.

In the Presidential Decree (Kepres) of the Republic of Indonesia No. 23 of 1988 concerning the Management Status of the Kasunanan Surakarta Palace, it is stated that the land and buildings of the Kasunanan Surakarta Palace and all the completeness contained therein belong to Kasunanan Surakarta which needs to be preserved as a cultural heritage of the nation, including in the sense of completeness of the Surakarta Palace is the Agung Mosque and the Palace Square. The Agung Mosque is part of

the cultural heritage of the Kasunanan Surakarta Palace. In 2010 the Agung Mosque of Surakarta underwent the first phase of renovation which included the foyer of the mosque on the west side and part of the roof of the mosque, followed by the renovation of the second phase in 2011 with the priority of repairing the mosque foyer. Some of the parts of the building that are reactivated are the north and south wings, *kuncungan*, and north *pawastren* (a place of prayer for female worshippers). Renovations were also carried out on a number of mosque facilities such as water towers, ablution sites, and secretarial offices located in the south [12].

At first glance, the Agung Mosque is similar to a palace building, there is an archway and fortress surrounding it, two buildings where *gamelan* is stored, a pavilion (*paseban*) as a meeting place for the king, and an engraved pulpit that resembles a king's throne. The building materials, reliefs, and ornaments located to the west of this square are not much different from those in the palace. The building looks like a mosque because of the presence of two beds known as *Kyai Wahyu Tengoro* located in the front porch to the north and south. This *bedug* is sounded as a sign of the entry of prayer time [10]. The building of the Agung Mosque as a whole is a building in the form of a *tajug*, which is a building with a three-tiered roof. By the saints it is interpreted as the subject of Islamic guidance, namely *iman*, *Islam*, and *ikhshan* [12]. First, faith, symbolized by the top roof, a person if converted to Islam must believe in the order of the six faiths: faith in Allah Swt Almighty, angels, the holy book of the Koran, the Messenger of Allah, the doomsday, and *qada'* and *qadar*. Second, Islam is symbolized by the second roof, the Islamic shari'a that must be lived is to say two sentences of the creed, prayer, fasting, *zakat* and *hajj*. Third, *ikhshan* is symbolized by the third roof, every Muslim is obliged to do good to Allah, and to all mankind anywhere, by anyone.

The Agung Mosque consists of several parts, namely: first, the portico, has a kind of passage that juts forward (*tratang rambat*) whose front is in the shape of a *kuncung*. Secondly, the main prayer room has four *saka guru* and 12 *saka rawa* with a *mihrab* with complete pulpits as a place for *khatib* friday prayer time; third, *pawastren* (women's prayer place) and deliberation hall; fourth, the place of *wudlu*. Fifth, *pagongan*, located on the left and right entrance of the mosque, the same shape and size is in the form of a pavilion used for *gamelan* places during *sekaten* ceremonies; sixth, stables and a carriage garage for the king during Friday prayers and *grebeg*. Seventh, the State Religious Teacher Education (PGA) building, was founded by Paku Buwana X (1914) and belonged to the palace. Eighth, the *adzan* tower has the architectural pattern of the *kutab minar* tower in India, established in 1928; ninth, the *istiwa'* clock monument', the clock uses the benchmark of the position of the sun to determine the time of prayer; and the tenth, the *gedhang selirang*, a building for the courtiers who take care of the Agung Mosque.

3.2 Religious Traditions of the Agung Mosque as a Source of Moderate Religion

One of the four indicators of religious moderation launched by the Ministry of Religious Affairs is accommodating to local culture. It is used to see the extent of people's willingness to accept religious practices that accommodate local cultures and traditions. Moderate religion promotes a friendly tendency to existing cultures and traditions as long as they do not conflict with the basic values of religion. There are religious groups

that have a tendency to reject local traditions and culture because if practiced, it can dirty the sanctity of religion itself [5]. In principle, religion and culture are two sides of a coin, both complementary and interrelated. The presence of religious traditions of the Agung Mosque in public spaces is seen as the spread of cultural symbols and Islamic values to society at large by utilizing an open space structure. Either real or virtual used by society to negotiate ideas and interests, including religious interests [13]. The religious traditions of the Agung Mosque can philosophically be used as a source of inspiration, aspiration, and discourse in religion in a moderate, “*sak madya*,” by maintaining a balance between two things, reason and revelation, physical and spiritual, rights and obligations, individual and communal interests, necessity and volunteerism, religious texts and *ijtihad* religious figures, ideal ideas and reality, as well as between the past and the future [5].

Indicators of religious moderation by the Ministry of Religious Affairs are fourfold: national commitment, tolerance, anti-violence, accommodating to local culture. National commitment is an important indicator to see the religious perspective, attitudes, and practices of an impact on loyalty to national consensus, especially regarding acceptance of Pancasila as a state ideology [5]. The role of the king of the palace became important in encouraging the process of nationality. Since the beginning of independence, the Surakarta Palace declared to join the Unitary State of the Republic of Indonesia. There is no questionable national commitment so that the people in the Kasunanan Surakarta region have a new nationalism, namely the Republic of Indonesia. During this time the role of the king of the Surakarta Palace was divided into two: as a political leader distributed to the dukes; and secondly, the religious leader because he had the title “*Ngabdurrahman Sayyidin Panatagama Khalifatullah*” was then bestowed upon the courtiers of *reh pangulon/Tafsir Anom* or *panatagama*. With these two roles both as a political leader and a religious leader make *dawuh* and his behavior a reference to his people. As for being a *panatagama*, it must meet four conditions, namely: first, its *aqidah* must follow the *ahl as-sunnah wal-jamaah*; secondly, in jurisprudence must follow the Shafi’i madzab; third, for Sufism followed Imam al-Ghazali; and fourth, have a national commitment and do not clash with the palace and the Unitary State of the Republic of Indonesia.

This can be seen from the philosophical meaning of the Surakarta Palace symbol in the form of “*radya laksana*” which is a teaching about statehood and life. There is a *mahkutho* symbol as a symbol of the king as well as a symbol of Javanese culture. Javanese people understand culture as *uwuh pangolahing* by birth and mind based on noble mind, virtue, and giving guidance. *Pakerti* is born must be in line with the inner expert as a reflection of the existence of a harmonious nature. In the symbol of the Surakarta Palace, there is a light blue color that means to bring a disposition to reject bad deeds. This color is a symbol of space or sky, meaning a symbol of a person who has broad insight and an apology. This is in line with the *washatiyah* principle focused on several aspects: first, good governance based on Islamic and democratic principles; second, anthropocentric and inclusive economic growth based on Islamic economic principles; third, leadership with high moral integrity; bringing peace, harmony and collaboration with non-Muslims; fourth, holistic improvement of education; fifth, awareness to build the mentality of Muslim youth; and sixth, the balance and synergy between Islamic and scientific religious traditions. According to Alagha, the concept of *ummatan washatan*

as a universal community of Muslims who have a fair, balanced and perfect character to serve Allah Swt. In a broader sense, people who balance between the interests of the world and the hereafter, namely there is an aspect of moderation in it [14].

In Islam there is also the term *tasamuh*, the attitude to give space and not to interfere with others both in terms of beliefs, expressing them, and expressing opinions, even though it is different from what is believed. Tolerance refers to an open, airy, gentle, and respectful attitude in accepting differences. Tolerance is always accompanied by an attitude of respect, respect, and acceptance of different people or groups as part of us and positive thinking [5]. On the emblem of the Surakarta Palace, there is also an image of *suryo* or sun, a source of power and a source of illumination and life, which will make the world upright full of bright rays and life. It is a symbol of people with a cultural spirit must be able to instill strength and be able to radiate the rays of life by not expecting rewards. Solar became the means of earth life. There is also a *condro* or moon, a source of illumination at night without causing heat, but shaded, giving light to anyone and anything without exception. The cultural soul is based on the disposition of the giver and emits illumination that does not cause glare but radiates tenderness and peace. *Condro* became a means of taste for life on earth. In the context of religious moderation, the concept of moderate theology that provides a narrative of mutual respect, respect, and cooperation between different components of society, ethnicity, religion, race, language, and culture. Religion is the organic value of Islamic doctrine to frame relationships between fellow human beings, with other religions, or with the government. Religion moderately becomes a view of life (*mabda' al-hayah*) that accepts other religious differences outside of itself, both its religious views, spiritual forms and religious traditions.

Kartiko or star emblems are radiant, visible only sparkling in the dark of the night. Kings, leaders, or religious people can provide illumination to anyone who is in darkness. The problems of dark and light in this life are one after another. *Kartiko* became the means and power to add shade to life on earth. *Bantolo* or earth is the place of the beginning and end of life. The earth symbolizes humans (microcosmos) who have a large universe (macrocosmos). Here as a metaphor or *pasemon* there is a unity of the small universe and the big universe. The earth or the *manungso* universe is in the heart. Man must master the circumstances, must be able to unite himself with the great world in another term "*Manunggaling Kawulo Gusti*". The nature of the earth is that *momot* and *kamot* can accommodate and receive *gumelar* ones. The earth as a symbol of compassion, can be a symbol of compassion (*anyrambahi*). This symbol is traditionally an important aspect in the religious life of today's society when religious intolerance and violence are increasingly symptomatic in society. With violence extrismism and patterns of exclusive religiousness, truth claims, and absolutely-absolutes it eventually leads Muslims to religious fanaticism and even religious pride. This kind of religious pattern of hardliner muslims can finally smear the face of Islam which is notoriously tolerant, friendly, and moderate.

Another religious tradition of the Agung Mosque whose value can be used as a reference for moderate religion is *sekaten*. The tradition that still exists in the Surakarta Palace since centuries ago is from the Demak era which is still maintained today. In terms, there are several terms: first, *sakhatain*, eliminating the two things, namely the animal

disposition and the satanic disposition; secondly, in a word, avoiding the matter of the two qualities of *lacung* and misappropriation; third, *sakhotain*, instilling the second thing which is to *ngrungkebi suci* and servitude to God; and fourth, *shahadatain*, believed in the truth of the two sentences of the creed, namely: the *Tawhid* creed and the Apostle's creed. This religious tradition for the people of Surakarta and Java is generally a popular traditional event and always attracts the attention of many visitors. In its development, the value contained in *sekaten* is lost and only becomes a spectacle no longer a guide, where visitors simply do not understand the true meaning of the *sekaten* celebration which has a relationship between the symbol of constituent (religion) and the expressive symbol (art and culture) in religious rituals. The constituent symbol in the *sekaten* tradition is chosen in the form of a mountain containing the philosophy of the nature of God and man's relationship with Him, while the expressive symbol of the mountain symbolizes women [15].

Sekaten as a cultural acculturation is closely related to Islamic culture which is religious in nature. This tradition is a method of conveying the teachings of Islam by not losing the beliefs of the people that are already running. In one of the rituals carried out during *sekaten* there are several stages that combine Islamic culture with Java, one of which is the reading of the *maulid* of the Prophet Muhammad Saw. Through *sekaten*, trying to combine Islam with the principles and life of the Javanese people. *Sekaten* is a form of proselytizing that can support the continuity and preservation of culture [16]. The *sekaten* tradition has a function as a shaper of morals and ethics. Also as a pioneer of Islamic ceremonies with a *kejawan* pattern with *gamelan* that was tabbed to attract Muslim communities in Java. For example, in *sekaten* many foods are sold such as *ndog amal* (egg); and toys including masks, *gamelan*, tops, piggy banks, *pecut*, and others. This means that the world is just a toy, a place where a moment of jokes. Muslims should be able to be the subject of that world toy. The meaning of the top toy is that life in a world is full of dynamics symbolized by going around in circles. The top after turning in place can focus on one point which is God. There is also a piggy bank toy intended for humans to be willing to save good things during life in the world. There is a dismemberment that one must be able to whip and overcome one's own passions. Charity *ndog* (egg) food has a meaning so that humans do a lot of good deeds.

Sekaten tradition, there is a mountain that is used as a symbol of prosperity, representing the existence of human beings consisting of men and women. The mountains used are called *gunungan jaler* (male), *gunungan estri* (female), as well as *gepok* and *pawuhan*. In the *sekaten* tradition there is a procession of *ngrayah* (scramble) where humans in their lives have to fight hard to achieve their goals and red eggs (*ndog abang*) pierced with bamboo and decorated with paper as flowers to beautify them. Eggs are life forms, while bamboo symbolizes life on earth has a pivot, namely Allah SWT [16]. Another palace tradition that teaches the values of primacy is the *kinang* (*nyusur*) tradition. This tradition consists of several materials, namely: first, leaves tell two sheets symbolizing the two sentences of the creed. The leaves of the bitter taste give the meaning of the person who utters the phrase *shahadat* through the bitterness and bitterness of the struggle. Secondly, *gambir* feels bitter, symbolizing prayer. Thirdly, the taste of *enjet* is also bitter symbolizing fasting even though in the end it tastes tasty or delicious. Fourth, *mbako* or *susur*, the bitter taste is a symbol of *zakat*, which must be flattened

at every corner of the mouth. Fifth, the *kanthil* flower, smelling good, symbolizes *haji*, where it will be a good role model and example in society.

The various religious traditions in the Agung Mosque of Surakarta Hadiningrat Palace in principle encourage the existence of eight *hambeg utomo* (noble behavior) values, namely: first, *hanurogo*; second, *tresno asih mring sasomo* (love and love your fellow human beings); thirdly, *tanduk haris ulat manis* (behave and act kindly); fourth, *ing cipto demen tetulung* (fond of helping others). Fifth, *ora demen cidro* (do not like to lie); sixth, *ora keno gawe serik* (not hateful to others); seventh, *ora demen gawe rusak* (does not like to make mischief); and eighth, *ngalah datan hanggungung diri* (relent and does not brag). The religious tradition also teaches how humans can get better who have to go through various struggles that put forward five aspects of attitude: *guno* (beneficial to others), *sudiro* (carrying out 'mar ma'ruf nahi munkar), *susilo* (being friendly and weak), *hanurogo* (maintaining a healthy body), and *sambigono* (wise). This religious tradition encourages the existence of a religious understanding that places Islam in a comprehensive manner, peaceful conditions, respect for human values, recognition of religious plurality, culture, political streams, and recognition of the rights of religious minorities [5].

3.3 The Agung Mosque and the Development of Culturally Based Religious Traditions

Surakarta carries the tagline: “*the spirit of Java*” is an area part of Mataram’s power which is used as a cultural-based spreading area of Islam. Since the beginning of the existence of the Agung Mosque, it has tried to realize the strategy of proselytizing and strengthening *al-ukhuwah al-Islamiyah* based on local wisdom. The Agung Mosque in delivering its proselytizing using a cultural approach with the *wicaksono* (wise) method prioritizes three basic values of Javanese society, namely: *momong*, *momor*, and *momot*. First, *momong* meaning willing to guide, it is hoped that the presence of the Agung Mosque in the community can be a *pamomong* in terms of socio-religious, cultural, and Indonesianess. Second, *momor*, willing to be friendly with anyone the Agung Mosque can accompany the community in various matters, especially religious and cultural issues. Third, *momot*, accommodating the aspirations, inspirations, and innovations of various circles such as Sunan Kalijogo who is able to put religion, power, and culture in a balanced portion. The three handle (*paugeran*) were developed by the Agung Mosque so that people can have a *narima ing pandum* attitude which is covered by the main values such as willing, *narima*, patience, and noble mind.

The Agung Mosque has a significant role in the development of religious traditions as well as the center for the preservation of Javanese Islamic culture. Its existence is aimed at shaping the character of society according to religious teachings and upholding the identity of the nation, especially Javanese culture. The Agung Mosque seeks to find a common ground for Javanese religion and culture. The Agung Mosque believes that the religion of the future is a religion that can dialogue between text, culture, humanity, and nationality so that there are no socio-religious conflicts in Indonesia. If there is a social conflict, then religion has lost the *ar-ruh al-insainiyah* and the principle of *washatiyah* because it displays only a dogmatic face, a fundamental character, and no appreciation for humanity. The Agung Mosque is at the forefront of *tafaqquh fi ad-din* so that there is

no epistemological disconnection, cultural shock, strengthening religious understanding, and encouraging religious moderation in the midst of plural community life.

The religious traditions of the Agung Mosque became an expression of the diversity of the traditional Islamic community. Javanese society has long been known to have a high civilization “*ádi luhung*”, fair cultural values, and great ethics. The building of Javanese people’s life is congruent, the concept adopted comes from religious teachings and has an impact on its mentality. For Javanese people, the religion is self-jewelry (*agama ageming aji*), a thing that is attached to oneself (*sarira*), made a handle (*ugemi*), and practiced in daily life. Religion becomes part of the real life of its adherents, ideas, activities, and works of religious believers. The religious tradition of the Agung Mosque is a new form of culture resulting from the acculturation of Islam and Javanese culture. This acculturation is understood as the preservation of Javanese culture as long as it does not contradict the teachings of Islam. Islamization does not have to be Arabization, because Islam is an overarching religion in culture, attitudes, and mentality [17].

The religious traditions of the Surakarta Palace developed by the Agung Mosque such as *sekaten* (*grebeg maulud*), *grebeg besar*, *grebeg poso*, *grebeg syawal*, are the result of harmonious acculturation between Islamic values and Javanese culture. The result of the acculturation was in the form of new Islamic religious behaviors that contained elements of Islamic teachings. Javanese people have the intellectual and emotional intelligence to translate religious postulates into a culture that is easy to understand so that it becomes spiritual intelligence in the midst of social life in the middle. This is inseparable from the previous spread of Islam through cultural media introducing religion to sufistic people [18]. The spread of Islam in Java by Walisongo made Javanese Islam a Sufism pattern that influenced the way of thinking and acting in expressing Islam. The Agung Mosque as the spearhead of the religious aspect. For example, *grebeg sekaten* to commemorate the birth day of the Prophet Muhammad Saw tradition is widely known as a night market with a variety of toys and snacks held throughout the month of *Maulud* with the accompaniment of *gamelan Kyai Guntur Madu* and *Kyai Guntur Sari*.

Religious tradition becomes a cultural system in itself for the Agung Mosque which puts forward four things: first, a constitutive symbol formed as a belief as well as the core of religion. The constitutive symbols formed from the core of belief in Javanese-Arabic lyrics contain a moral call to do good, *Sirah Nabawiyah*, and other religious values. Second, the cognitive symbols that make up discourse and knowledge. Third, a symbol of moral judgment that forms values, norms, and codes of conduct where the religious traditions of the Agung Mosque convey moral values to get along, worship, do good to others, and maintain faith. Fourth, symbols of expression of feelings in the form of lyrics, syi’iran tones, and expressions of faith for the majesty of God, the position as ‘*abdullah*, and love for the Prophet Muhammad Saw through praise. According to Saussure, the relationship between form and meaning is not personal but socially collegial based on social agreements [19].

The religious traditions developed by the Agung Mosque became social capital to build awareness and cultural piety to strengthen people’s morality based on the principle: *al-muhafadhah ‘ala qadim ash-shalih wa al-akhdu i jadid al-ashlah*. This religious tradition is a tool to maintain the *marwah* of Indonesian Islam through cultural proselytizing methods. Moreover, the Indonesian nation is currently faced with two main problems:

first, the trans-national Islamic movement that carries the ideology of violence and the Islamic caliphate as the extreme right. There is also an extreme left movement, namely religious liberalism, which can undermine moderate Islam. So far, the religious traditions of the Agung Mosque have become a closely related vocabulary to the cultural Islamic community to maintain the traditions and ideologies of *ahl sunnah wal-Jamaah* (*Aswaja*). Historically, the tradition was introduced by Walisongo, especially Sunan Kalijogo. In his proselytizing, using cultural media such as *sekaten*, *wayang*, *gendhing*, *gamelan*, and others to instill Islam slowly into the community so that it does not feel like they are invited into religious teachings. Sunan Kalijogo's cultural preaching method emphasizes the wisdom of local culture, namely by reviving and re-developing local culture through creative methods of Javanese art. Sunan Kalijogo is able to put religion, power politics, and culture in a balanced portion.

Islam has a cultural pattern as a form of adaptation to the dynamics of the times that shape identity and habitus. The existence of Islam with a sense of local culture was adopted and became a way of life for the Agung Mosque of the Surakarta Palace, both proselytizing methods and daily activities as a form of Typical Indonesian Islamic identity. Religion that carries Islam with culture in principle prioritizes several values: first, local traditions influenced by religious teachings produce local Islamic customs. Secondly, popular Islam is not only understood as the modernization of Islam but more than that, applying Islam in flexibility in daily life by staying within the corridors of shari'a. Third, the notion of popular Islam cannot be confused with "populist" or majority; and fourth, popular Islam itself emphasizes the rise of Islam for community empowerment [20].

In terms of moral values, the religious tradition of the Agung Mosque as a medium for proselytizing is aimed at shaping the personality of the community in accordance with Islamic values and upholding the identity of Javanese culture. The tradition is also a form of cultural inheritance to the next generation. On the other hand, religious traditions are also a rallying point for religion and culture so that Islam has a new form of religious way that dialogues between texts, realities, and cultures. Without culture, religion loses *ar-ruh al-insaniyah* and *ar-tsaqofah* (culture) because it presents a dogmatic face with a fundamental character and no appreciation for culture and humanity. On the contrary, without religion culture only becomes a dry tradition of the value of morality. For the Agung Mosque, the existing religious traditions are at the forefront so that there is no shock to the culture of religious understanding in the community. Religion remains cultured, this is the religion that Walisongo teaches. This is what makes religious traditions a spiritual value so as to create peace of mind and social harmony in society. To borrow Said Aqil's term, "*nahnu ash-habbul haqq, haqqu dini wal-haqqul ijtimai'i*" (we are a true group, right in religion and right in society). Religious traditions became part of the great current of traditional Islam that put forward paradigms: "*al-amnu qabla iman*," (creating harmony before teaching the faith) and "*al-mu'asyratu qabla 'aqidah*" (establishing communication before introducing aqida) [21].

Religious traditions in principle place Islam as a social ethic that puts forward two things. First, Islam as a source and vision of morality. So far, Islam as a source of cowardice and conflict and only the guardian of human morality alone, and if the function of religion is only in this aspect then it kills the initiative and creativity of the Muslims

themselves. The Agung Mosque encourages Islam to become a more dynamic religion and is able to play a role in the struggle of human life through a touch of culture. Second, Islam as a giver of peace has an important function in supporting the process of human civilization. People believe that a sense of peace arises from God's beliefs in a measure of world harmony, where religious truth is explicitly related to values so it can be approached with cultures such as *grebeg sekaten*, *grebeg besar (maulud)*, and other religious traditions. With this approach, it encourages religious people to open up and learn from each other, so that Islam can become a meaningful religion for common life [22].

The Agung Mosque with its religious tradition places Islam as a social ethic, becoming a spirit (*ar-ruh*) in carrying out social transformation and religious methods that prioritize local values as a foundation in building a peaceful, tolerant, and civilized society [23, 24]. Culture-based Islam will have legitimacy and a strongly rooted life force in people's lives. Existing religious traditions become social capital that is able to make an important contribution in the process of building the character of the community around the Agung Mosque. It is not surprising that these religious traditions have a dynamic, progressive, and accommodating disposition in realizing Islam Nusantara, namely Islam which is side by side with local culture. This makes religion not lose its human touch [25]. Through existing religious traditions, the Agung Mosque tries to display religion according to its fitrah which carries a sacred message in the form of peace so that universal humanity is realized. With these values, society can give birth to positive human attitudes and actions because it can be a source of meaning and wisdom. Through this religious tradition, the Great Mosque seeks to instill Islam in a faith community that is able to mobilize the power of civilized humanitarian action.

4 Conclusion

The Agung Mosque is part of the Surakarta Hadiningrat Palace which serves for the development of Islamic proselytizing and the preservation of existing religious traditions. The Agung Mosque is in the form of a *tajug*, which has the main meaning of Islamic teachings which include: *Iman*, *Islam*, and *Ihsan*. The Agung Mosque of Surakarta has many religious traditions that are Islamic acculturation and Javanese culture such as *Sekaten*, *Grebeg Besar (Maulud)*, *Grebeg Poso*, *Grebeg Syawal* and others. These religious traditions are still preserved today to teach how to religion in a moderate way of "*sak madya*." The Agung Mosque has a significant role in the development of religious traditions as well as the center for the preservation of Javanese Islamic culture. Its existence is aimed at shaping the character of society according to religious teachings and upholding the identity of the nation, especially Javanese culture. The Agung Mosque seeks to find a common ground for Javanese religion and culture. The Agung Mosque believes that the religion of the future is a religion that can dialogue between text, culture, humanity, and nationality so that there are no socio-religious conflicts in Indonesia. If there is a social conflict, then religion has lost the *ar-ruh al-insaniyyah* and the principle of *washatiyyah* because it displays only a dogmatic face, a fundamental character, and no appreciation for humanity. The Agung Mosque is at the forefront of *tafaqquh fi ad-din* so that there is no epistemological disconnection, cultural shock, strengthening

religious understanding, and encouraging religious moderation in the midst of a plural community life that prioritizes four indicators, namely: national commitment, tolerance, anti-violence, and accommodation to local culture which prioritizes four indicators, namely: national commitment, tolerance, anti-violence, and accommodation to local culture.

References

1. Mulyadi, H., et al.: *Runtuhnya Kekuasaan Keraton Alit. Studi Mobilisasi Sosial Masyarakat Solo dan Kerusuhan Mei 1998 di Surakarta*. LPTP, Surakarta (1999).
2. Aijuddin, A.: *Laporan Penelitian Transformasi Sosial Gerakan Keagamaan di Surakarta*. Puslitbang Depag RI, Jakarta (2008).
3. Misrawi, Z.: *Al-Qur'an Kitab Toleransi. Inklusivisme, Pluralisme, dan Multikulturalisme*. Fitrah, Jakarta (2008).
4. Idharam, S., *Mereka Memalsukan Kitab-kitab Karya Ulama Klasik. Episode Kebohongan Publik Sekte Salafi Wahhabi*. Pustaka Pesantren, Yogyakarta (2011).
5. Kemenag RI: *Moderasi Beragama*. Badan Litbang dan Diklat, Jakarta (2019).
6. Strauss, A., Corbin, J.: *Dasar-dasar Penelitian Kualitatif; Tata Langkah dan Teknik-teknik Teoritisasi Data*. Pustaka Pelajar, Yogyakarta (2007).
7. Sodik, M.: "Pendekatan Sosologi" dalam Dudung Abdurrahman (ed.) *Metodologi Penelitian Agama*. Kurnia Kalam Semesta, Yogyakarta (2006).
8. Connolly, P.: *Approaches to the Study of Religion*, terj Imam Khoiri. LkiS, Yogyakarta (2002).
9. Suprayogo, I., Tabrani: *Metodologi Penelitian Sosial*. Rosda Karya, Bandung (2003).
10. Machrus: *Simbol-simbol Sosial Kebudayaan Jawa Hindu dan Islam yang Diintegrasikan dalam Artefak Masjid Agung*. Sekolah Pascasarjana UNS Surakarta, Surakarta (2008).
11. Zein, A. B.: *Masjid-masjid Bersejarah di Indonesia*. Gema Insani, Cet I, Jakarta (1999).
12. Adnan, A. B.: *Sejarah Masjid Agung dan Gunung Sekaten*. Mardi Kintoko Press, Surakarta (1996).
13. Hardiman, F. B.: *Demokrasi Deliberatif: Menimbang Negara Hukum dan Ruang Publik dalam Teori Diskursus Habermas*. Kanisius, Yogyakarta (2009).
14. Alagha, J.: *Moderation and the Performing Arts in Contemporary Muslim Societies*. *American Journal of Islam and Society* 32(3), 44-68 (2015).
15. Agustin, A. B.: *Javanese Muslim Local Culture And Tradition In Islamic Perspective*. *Sunan Kalijaga International Journal on Islamic Educational Research* 3(1), 15-24 (2019).
16. Arifani, M. A.: *Model Pengembangan Dakwah Berbasis Budaya Lokal: Analisis tentang Akulturasi Islam dan Budaya Lokal Dakwah Sunan Kalijaga*. *Jurnal Ilmu Dakwah* 4(15), 849-878 (2010).
17. Rachmad: *Walisongo, Gelora Dakwah, dan Jihad di Tanah Jawa*. Al-Wafi, Surakarta (2015).
18. Azra, A.: *Jaringan Ulama Timur Tengah dan Kepulauan Nusantara Abad XVII dan XVIII*. Republika, Jakarta (2005).
19. Sumandiyo, H.: *Kajian Teks dan Konteks*. Pustaka Book Publisher, Yogyakarta (2003).
20. Waintrub, A. N.: *The Study of Islam and Popular Culture in Indonesia dan Malaysia*, dalam, *Islam and Popular Culture in Indonesia and Malaysia*. Routledge, New York (2011).
21. Siraj, S. A.: *Meneguhkan Islam Nusantara*. Biografi Pemikiran dan Kiprah Kebangsaan Prof. Dr. KH. Said Aqil Siraj, MA. Khalista, Jakarta & Surabaya (2013).
22. Mibtadin: *The Urban Sufism, Social Movement, and Smiling Islam: A Case Study of "Hubbun Nabi" Kartasura Sukoharjo*. *Journal Analisa* 3(1), 93-112 (2018).
23. Mibtadin: *Manusia, Agama, dan Negara. Refleksi Pemikiran Gus Dur*. *Gerbang Media*, Yogyakarta (2021).

24. Mibtadin, M., Habib, Z., Mustolehudin, M.: Sufisme Pedesaan dan Nalar Beragama Inklusif: Ekspresi Keagamaan Majelis Dzikir Birrul Walidain di Karanganyar Jawa Tengah. *Religious: Jurnal Studi Agama-Agama dan Lintas Budaya* 5(2), 135–148 (2021).
25. Mibtadin: Transformasi Rural Sufism ke Spiritualitas Kemanusiaan Kalangan Muslimat NU Kedungalar, Kabupaten Ngawi, Jawa Timur. *Jurnal SMART (Studi Masyarakat, Religi, dan Tradisi)* 6(1), 97–112 (2020).
26. Lihat www.mediakeberagamaan.com., diakses tanggal 1 Juni 2021.
27. Ringkasan eksekutif laporan kebebasan beragama dan berkeyakinan tahun 2010 oleh The Wahid Institute, diakses dari: <http://thewahidinstitute.co.id>., diakses pada tanggal 10 Januari 2012.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

