



SEEKING THE HISTORY OF PENDALUNGAN CULTURE: A DISTINCTIVE STUDY OF LOCAL CULTURAL HISTORY IN THE HISTORY AND ISLAMIC CIVILIZATION PROGRAM OF UIN KHAS JEMBER

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Abstract: This article explains, in a narrative-analytical manner, the *Pendalungan* culture in the Eastern Salient of Java. The Eastern Salient of Java is located in the far eastern part of East Java, known as '*Pendalungan*'. This article departs from the history of *Pendalungan*, whose cultural identity is unclear. Therefore, this article will briefly explain the migration of ethnic Javanese-Madurese to East Java, the interpretation of *Pendalungan*, and the results of the analysis of the cultural trajectory of *Pendalungan* in the Eastern Salient of Java. In writing this article, researchers combined historical methods with cultural approaches and accumulated theoretical concepts. The main finding in this research is that the *Pendalungan* culture is one of the keys to building the local identity of a particular area, in this case, the Eastern Salient of Java. The *Pendalungan* culture, due to the ethnic acculturation version of the Eastern Salient of Java Region, is not located in a theological doctrine theory. The cultural and religious dimensions of the Eastern Salient of Java *Pendalungan* culture lie precisely in the aspects of identity and the formality of forms that develop and shape the face of culture following the direction of purpose and substance in each particular regional locality. None other than these developments are aligned with the cultural and religious realities of the people in the Eastern Salient of the Java Region. It is the foundation that paved the way for the development of the *Pendalungan* culture in the Eastern Salient of Java until today.

Keywords: History, Culture, Islam, *Pendalungan*

Abstrak: Artikel ini menjelaskan secara naratif-analitis tentang kebudayaan Pendalungan di Kawasan Tapal Kuda. Tapal Kuda merupakan kawasan yang berada di Jawa Timur bagian ujung timur yang masyhur dengan sebutan 'Pendalungan'. Artikel ini bertolak dari sejarah Pendalungan yang sejauh ini belum jelas tentang identitas kebudayaannya. Maka dari itu, artikel ini secara ringkas menjelaskan; bagaimana migrasi etnik Jawa-Madura ke Jawa Timur; bagaimana tafsir tentang Pendalungan; dan bagaimana hasil analisa penelusuran budaya Pendalungan di Kawasan Tapal Kuda. Dalam penulisan artikel ini, peneliti menggunakan metode sejarah dengan pendekatan kebudayaan serta konsep teoretis akulturatif. Temuan dalam penelitian ini intinya ialah bahwa kebudayaan Pendalungan menjadi salah satu kunci dalam membangun identitas lokalitas kawasan tertentu, dalam hal ini ialah Tapal Kuda. Kebudayaan Pendalungan dari akibat akulturasi etnik versi Kawasan Tapal Kuda ialah tidak terletak pada tiorem doktrin teologis. Dimensi kebudayaan dan keagamaan dalam budaya Pendalungan Tapal Kuda justru terletak pada aspek identitas, formalitas bentuk yang berkembang dan membentuk wajah kebudayaan yang sesuai pada arah tujuan dan substansi pada setiap lokalitas daerah tertentu. Tidak lain perkembangan tersebut diselaraskan dengan kondisi realitas kebudayaan dan keagamaan masyarakat di Kawasan Tapal Kuda. Inilah pondasi yang melapangkan jalan bagi perkembangan kebudayaan Pendalungan di Tapal Kuda hingga dewasa ini.

Kata Kunci: Sejarah, Kebudayaan, Islam, Pendalungan

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INTRODUCTION

Pendalungan Cultural History is a historical record of the socio-cultural life of the people in the Eastern Salient of Java. The term "*Pendalungan*" emerged and was discussed in the latter half of the 20th century AD. Discourse on the meaning of "*Pendalungan*" often relies on the acculturation of two hybrid cultures, Java and Madura. Not only that, but the ownership of the term "*Pendalungan*" is also confirmed by several districts in the Eastern Salient of Java, which can be assumed to still be abstract from their culture. Creating "*Pendalungan*" can at least become an essential foundation for building, identifying, and shaping the existence of culture in these regions. Even though it has to go through contestation, discussion, and negotiation, both scientific and cultural, everything is nothing but realizing the specifications of ethnic and cultural identity in the regions of East Java.

The "*Pendalungan*" study cannot be separated from several cities in the Eastern Salient of Java. Returning to the first paragraph, *Pendalungan* is the name for people in the Eastern Salient of Java. These cities include Pasuruan, Probolinggo, Lumajang, Jember, Bondowoso, Situbondo, and Banyuwangi (Zoebazary, 2017:19–20). In this case, the author assumes that *Pendalungan* refers more strongly to the Madurese ethnic cultural entity. The significant fact is that Madurese cultures, such as Besuki, Probolinggo, Situbondo, and parts of the northern region of Banyuwangi, almost represent the North Coast region of Java in the east. In addition, along the protocol road entering Jember Regency to the Garahan area (eastern tip of Jember), almost all the people are Madurese, with some living in plantation areas (Observation, 2023). So, from this assumption, the answer is that *Pendalungan* is a representative actualization of the culture of the Madurese tribe on the mainland of Java, which has hybridized with other biological and political cultures.

Despite the assumptions above, the massive Javanese-Madurese diaspora in the Eastern Salient of Java cannot be separated from the colonial era. Although, in fact, in the 13th century, there are historical records of Javanese-Madurese people settling and establishing villages, for example, the existence of the Blambangan Kingdom, Petilasan Majapahit in southern Jember, and Arya Wiryaraja in Lumajang, and its peak during the Demak Sultanate era under Prince Sabrang Lor and Prince Trenggana (Hayati, Yulianti, & Sugiyarto, 2000). However, in the colonial era, quite a lot of Javanese-Madurese people were brought to the Eastern Salient of Java area to work on plantations belonging to the Dutch East Indies (Amal, 2018:31). Most of these plantations are located on the north coast and the south coast, they are dominated by sloping or mountainous geographic conditions, with the majority being farming, agriculture, and fishing.

Pendalungan refers very strongly to an area known as the Eastern Salient of Java. As explained above, there are several tribes in this area, with the majority being Madurese and Javanese. However, there are also several ethnic minorities, such as the Osing, and tribes from overseas, such as Arabs, Chinese, Indians, and Europeans (Preparer, 2018a). Quite a few of them have also formed their cultural environments to continue the legacy their ancestors passed down from generation to generation. During the colonial period, they developed particular areas, such as Chinatown and Arab villages

(Observation, 2023). Entering a new era, namely "Indonesia", the existence of these tribes is increasingly blending into itself. Many of them have carried out inter-ethnic marriages, for example, between Javanese and Chinese, Javanese and Madurese, Javanese and Arabs, or Javanese and Europeans. This cultural acculturation ensures that the existence of tribal social classes is no longer considered and allows cultures of various ethnicities to mingle with each other and form new identities in these areas (Preparer, 2018a). Inevitably, the Eastern Salient of Java (*Pendalungan*; *Bang Wetan*) also has this acculturation as a form of new cultural representation resulting from various cultural encounters from various ethnicities that hybrid marriage, socio-economic, educational, and political. So that, in the end, they assimilate this acculturation, which becomes its style for the local culture.

This research generally explains the history of *Pendalungan* culture by explaining the culture in the Eastern Salient of Java. This explanation is explained using a cultural and historical approach. This approach is none other than knowing and reconstructing the history and culture in the Eastern Salient of Java, an area related to using "*Pendalungan*" as a local cultural idiom typical of East Java. The mainstreaming of "*Pendalungan*" has become a scientific and cultural byword in various institutions and communities. These word claims have now become the principal capital in branding certain areas for the diversity and uniqueness of that city or region. Starting from these scientific and cultural issues, one of the state Islamic campuses at the eastern tip of Java focuses on studying the history of local, national, and international Islamic culture and civilization, UIN KH. Achmad Siddiq Jember took the initiative to form, build, unite, affirm, and make this culture a unique focus as a form of differentiation from historical studies of Islamic culture on various STAIN/IAIN/UIN campuses throughout Indonesia.

LITERATURE REVIEW

Multicultural Community

As a society with cultural and ethnic diversity, cultural harmonization as a multicultural community is one way to build unity. A long history has also adorned a series of ethnic diasporas in various regions, including the Eastern Salient of Java. Diverse societies tend to be societies that have high levels of cultural hybridity. These conditions are very supportive of inter-ethnic integration. The sacred process of guarding each ethnic group is slowly fading away due to the flow of civilization. This condition cannot be avoided as part of the historical process of life (Fridiyanto, Riza, & Firmansyah, 2022:3–4).

Koentjaraningrat has explained that culture has seven elements and three forms. The formation of culture begins with the process of social interaction that occurs in society, which forms life patterns. This pattern of life gives rise to a mutual dependence on living together. So, it can influence the way of thinking and social movements. With life patterns influencing each other, a culture is formed with several elements contained in it (Koentjaraningrat, 2015).

Culture comes from life experience, habits, and the selection process, namely accepting or rejecting existing norms in how one interacts socially or places oneself amid

the environment. From the selection process and acceptance, the term acculturation to culture arises. The definition of acculturation is a social process that arises when a group of people is exposed to a foreign culture in such a way that elements of the foreign culture are gradually accepted and processed into their own culture without causing the loss of the culture's personality. In simple terms, acculturation can be interpreted as the combination of two or more cultures that mutually influence each other without eliminating the distinctive characteristics of each culture (Fridiyanto et al., 2022; Hidayah, nd).

This concept tries to map an understanding of the reality in the Eastern Salient of Java. The Madurese and Javanese ethnic groups in the Eastern Salient of Java area cannot only look at their words but also need to look at the existing reality. However, in this study, the researcher tries to rephrase it as a theoretical study by using the concept of multicultural society as an analytical tool to see the relevance of hybridization between the Madurese and Javanese ethnic communities as the *Pendalungan* community.

Examining multiculturalism as an ideology explains that life as a community must glorify the nature of equality in individual and cultural differences. In this concept, a society is seen as having a culture that is generally accepted in society and whose pattern is like a mosaic. This mosaic includes all the cultures from various smaller societies that form the creation of a larger society (Pratiknjo, 2012:3).

The basic principles of multiculturalism recognize and respect the diversity of community groups such as ethnicity, race, culture, gender, social strata, religion, and differences in interests, beliefs, and traditions, which will be very helpful in realizing conducive changes in the format of social behavior and living in a pluralistic society. The best and most strategic means used to build and socialize multicultural concepts in order to give birth to conducive social behavior are "social wisdom", "cultural wisdom, and "moral wisdom", as part of providing concepts for building multicultural values in social life (Fridiyanto et al., 2022:1).

A multicultural society is a society in which the value system is adhered to by various units that are its parts so that the members of society lack cultural homogeneity or even the basics for understanding each other. Heterogeneity in a multicultural society slowly blurs the identity or character of each ethnic group. The ethnic diversity that forms communities with various customs has become a unique character and identity. Even though they must go into diaspora, they still try to maintain this identity as part of maintaining and preserving cultural heritage (Wasino, 2011; Sungkowati, 2014).

Culture reveals the comprehensive collection of people's actions and beliefs that allows a collectivity to adapt to its physical environment, renew itself, and maintain its gene pool. Culture is not formed permanently but dynamic in adapting to space and time, such as the environment, economy, technology, and demographic changes, which continue to develop and even evolve to maintain and perpetuate life.

In this understanding, what is being used as a point of study concept is to describe the reality of *Pendalungan* culture with the study of multicultural theory, to try to uncover the existing fact that *Pendalungan* society has a cultural correspondence that is symbolic interactionism. This character can see everyday life's cultural forms, traditions,

and community habits. The assumption also provides a temporary hypothesis that the diversity of the *Pendalungan* community, as a Madurese and Javanese ethnic diaspora community, is trying to give rise to different ethnic cultures that manifest as culture in various forms. Even though the Madurese character is very clear, both in the people's dialect, traditions, and habits, This phenomenon indicates that the Eastern Salient of Java is the second Madurese ethnic area after the Madura Archipelago. At the same time, cultural acculturation, in a tangible way, tries to identify the culture of the Eastern Salient of Java as a culture with its uniqueness.

From a sociological theoretical perspective, social interaction theory appropriately analyzes community communication in building diversity. At the same time, try to bring out cultural characteristics or traditions so that it can be assumed that the Eastern Salient of Java has a fundamental axis in the cultural affairs of *Pendalungan*.

Koentjaraningrat explained that culture has three forms, namely covering the whole of 1). An idea is an idea or knowledge that has nothing in common at an essential level with behavior or the results of that action. Knowledge cannot be observed, while behavior results can be observed and touched. Behavior is a product of thoughts that originate from human thinking. So, the close relationship between ideas, behavior, and results is a cause-and-effect relationship. 3). The results of behavior or forms of culture are visible forms of cultural products that can be seen and touched (Koentjaraningrat, 2015).

In essence, culture is related to the way of life. Therefore, this culture includes three forms that relate to what humans do, what they know or think, and what they make or use to fulfill their life needs. In Imam Suyitno, Spradley refers to these three forms: cultural behavior, knowledge, and objects. He explained that although cultural behavior and objects can be easily seen, these two forms only reflect the surface. What is more fundamental is what is hidden as cultural knowledge because it is the knowledge that shapes behavior and interprets experiences. Every society has culture as a space for expression. However, if we look at its function again, humans created culture to fulfill their living needs. It means that society has cultural diversity that is unique to the cultures of other societies. Culture is how a society deals with problems (Suyitno, 2015).

Achmad Fedyani Saifuddin explained that there are four identified approaches to cultural problems: adaptive systems, cognitive systems, structural systems, and symbol systems. 1). *Adaptive systems* approach culture as learned beliefs or behaviors that adapt human society to its environment. This approach sees culture as a system society develops to meet its living needs or as an adaptation strategy to address environmental challenges. This perspective is associated with cultural ecology and cultural materialism. 2). *The cognitive system* views culture as an individual's mindset that society can accept. In this case, culture is a system of thinking composed of things known in a certain way through a thought process. This approach is associated with new ethnography, cognitive anthropology, and ethnosience paradigms. 3). *The structural system* views culture as a structure of symbols shared by society (Saifuddin, 2005). This symbol structure is seen as similar to the human thought system. This approach is similar to the last approach, namely: 4). *Symbol System*: This approach views culture as symbols and meanings society shares. These symbols and meanings are identifiable and public. The structural

system is a characteristic of structuralism, while the symbol system is a characteristic of symbolic anthropology (Saifuddin, 2005; Suyitno, 2015).

A community with a different identity from other communities requires a means to symbolize this difference in identity. Harris and Moran in Imam explain that to identify culture, and several things can be used to study it, including communication and language; clothing and appearance; food and eating habits/eating culture; time and time consciousness; awards and recognition; relationships; values and norms; the sense of self and space; mental processes and learning; and beliefs and attitudes (Suyitno, 2015). So, within an ethnic group, there are a number of social groups, and each social group has a different culture. It can be seen in language and habits. Gradually, from the encounter of two or more cultures, they will find a new axis as a cultured society. So, it is not surprising when they intermarry between cultures, which gives birth to a hybrid culture, biologically speaking (Astutik, 2016; Nur, 2020).

This intercultural contact influences the diverse cultures of society. Islamic culture in Indonesia has developed various aspects of Indonesian life. However, in its development, the traditional basic patterns of local culture are still strong, so there is a form of cultural fusion called cultural acculturation (Irmawati, 2017). Long before Western society used the term cultural acculturation, Indonesian people lived with a very rich cultural acculturation that included ethnicity, language, customs, and religion. This cultural acculturation is a gift to Indonesian society. However, if it cannot be addressed well, then cultural acculturation will actually become a conflict (Suryana, 2017).

Acculturation is the social process of people meeting each other with a culture and uniting without losing their original culture. The point is that acculturation does not emphasize changing society with a particular or local culture in the presence of a foreign culture (Silalahi, 2015). Incoming cultures or religions go through various stages, which then become a meeting between one culture and another culture without changing or eliminating the original culture, which is called acculturation. Understanding acculturation can also frame a meeting between Islam as a religion and Java as a culture (Romli, 2015; Sri Manja, Imran, & Ulfah, 2019).

Cultural acculturation is a combination of two or more different cultures. The cultural combination took place peacefully and harmoniously. Cultural acculturation occurs as a result of interactions between groups of people who have a certain culture and other groups of society, which results in changes in cultural patterns. Changes in cultural patterns are reflected in daily behavior and activities. This acculturation process does not cause the loss of cultural elements from two or more social groups. The characteristics of a community's original culture can still be seen if it is differentiated and analyzed from the external culture in the process of mixing the two cultures (Puslitjakdikbud, 2017; Fajrie & Muslimin, 2019).

Meanwhile, according to Endah Maryamah, acculturation is a social process that arises when a group of people with a certain culture is faced with elements of a foreign culture. This foreign culture can gradually be accepted and processed into one's own culture without causing the loss of cultural elements within the group itself. Acculturation occurs when contact between two cultures lasts a long time or is evolutionary. The result

of this contact is that a new culture is born, or even a mutual integration or collaboration between these cultures (Maryamah, 2018).

RESEARCH METHODOLOGY

The next stage, to write this research, requires a set of scientific procedures for narrating it, namely the historical method. In this stage, namely heuristics, the author looks for data and sources that are related to the main discussion, namely about *Pendalungan* culture, and focuses on certain areas in the Eastern Salient of Java. Several authors came across several books that could be said to be primary sources, and some were secondary sources. Another analysis is by taking sources from scientific articles, papers, and internet sources in concept studies. This data collection can take the form of oral and written sources, both primary and secondary (Gumilar, 2017:40). In Ajid Tohir's view, there are five stages in the *heuristic stage*, including collecting historical sources; the second is collecting historical data; the *third* is historical facts; the fourth is primary sources; and the *fifth* is secondary sources (Thohir & Sahidin, 2019:146). After heuristics, namely the verification stage, the author criticizes from the external and internal sides as a manifestation of the ability of the sources and data to reconstruct the object of study. The third stage, namely interpretation, is the process of interpreting historical facts. At least there is composition in this stage, namely analysis (elaborating) and synthesis (uniting). *Facts of history* that have been decomposed and unified through the interpretation stage are then brought to the final stage, namely historical writing or historiography. The final stage is historiography or historical writing. When the analysis, criticism, and interpretation are complete, the final stage is to write down the results (Abdurrahman, 2019; Gumilar, 2017; Kuntowijoyo, 2013).

FINDINGS AND DISCUSSION

Javanese-Madurese Ethnic Migration

Explaining what '*Pendalungan*' is is not coherent if you do not understand the history of migration or ethnic diaspora to various cities in the Eastern Salient of Java area. Because it started with their diaspora or migration, we will know the scientific and cultural origins of the emergence of the term '*Pendalungan*'. *Pendalungan* is very inclined towards the acculturation of Javanese and Madurese culture, but it cannot be denied that in the Eastern Salient of Java, there are also other ethnicities present to color the diversity of the area. So, is *Pendalungan* culture purely the result of perspectives and even scientific and cultural concepts from the two tribes, Javanese and Madurese?

The relationship between the Madurese tribe and the surrounding area, especially East Java, is geographically close to the Madura archipelago. Relations between the Madurese tribe and East Java include politics, economics, social issues, and culture. The process of moving the Madurese population to East Java has been going on since 1806. In that year, there were villages with a majority of Madurese in the eastern corner of Javanese residencies, such as 25 villages in Pasuruan, 3 villages in Probolinggo, 22 villages in Puger, and 1 village in Panarukan (Hadi, 2016; Kuntowijoyo, 2002). However, according to the researcher's analysis, the Jember area was not mentioned by

Kuntowijoyo, such as Summersari, Bangsalsari, Jelbuk, Garahan, and other Jember areas where there are plantations, especially located in the northern area of Jember, which is close to Bondowoso. It is possible that after Jember became an administratively independent city under the colonials, some Madurese from the Bondowoso and Situbondo areas were drawn to the northern Jember region (Sasmita, 2019). In 1870, the Dutch East Indies government issued an agrarian law as a result of the liberal politics of the Dutch government. With this law, which provides more opportunities for the private sector in the economic sector, many plantations have begun to be opened in the eastern corner of Java. By opening plantations such as rubber, tobacco, and sugar cane, the colonials brought in many workers from Madura with low wages. Apart from being plantation workers, they also work as farmers (Hadi, 2016; Kuntowijoyo, 2002; Pengusun, 2018a).

Historically speaking, it all started with the regionalization of regions to become *Afdeeling*. Its development became even more massive when plantations in Indonesia began to be built at the same time as *the Agrarische Wet* (Dutch Land Law or Agrarian Law) in 1870. *The Agrarische Wet* then gave freedom to the private sector to open plantations because, at that time, the Dutch government was controlled by the elite. So, previously, only Dutch people could open plantations on colonial land. However, after *the Agrarische Wet* came into effect, even before the enactment or implementation of this law, several private plantations had already been established. However, once *the Agrarische Wet* was enacted, it became an intermediary in the hopes of opening plantations for Europeans, Scots, and English (Dwi, 2023).

At the same time, private plantations require labor. Then, at that time, especially in the tobacco sector, which was planted in fields or moorland, Madurese people were brought to Jember and its surroundings because they were considered experts in cultivating moorland or dry land. Then, it turned out that tobacco could also be grown in wet soil; only after that did workers come from Java. So, if we look at Jember, in the north, the land texture is partly dry, and Madurese people mostly live in that area. If the land is wetter, it is in the south, so you can find many Panaragan and Mataraman Javanese people. This position is not only in Jember but also in southern Lumajang, with the dominance of Malangan/Arek and Madurese Javanese ethnicity, as well as Probolinggo, Besuki, Pasuruan, Situbondo, and Bondowoso, which are almost dominated by Madurese ethnicity. The process of their diaspora to Java was by sea, where their arrival was inseparable from the important role of plantations (Dwi, 2023).

Talking about plantations, the dominant culture or background for the formation of culture in Jember and/or plantation areas throughout the Eastern Salient of Java These plantations with workers' houses (Persil) serve as pockets for the communal development of their ethnicity in the area. Due to increasingly massive needs, other ethnic diasporas are increasingly embellishing their existence. So, it is not surprising that there is hybridization between one, two, or even three cultures or ethnicities in a marriage union. Not only that, but religious factors also adorn them in uniting goals and preserving religion, especially those that are mandatory. So we know that plantations are not only cultural pockets but also religious pockets for them. We can see this form in the

establishment of mosques and churches on plantations. This existence is none other than because of the needs of workers. Even now, it is still the same: every plantation must have houses for its workers (laborers). Such as in Glenmore (Banyuwangi), Trate, Bangsal, Sanen, Tanggul, and Semboro (Jember), as well as Jatiroto in Lumajang, Besuki, Situbondo, and Bondowoso (Dwi, 2023). Dwi's description is also in line with Mansur; he explains that:

After *the Stelsel Culture* in 1870, there began to be something called the Agrarian or Land Law during the Dutch era. The formation and publication of this law were nothing more than a Dutch strategy to control land. The most important of all was the invitation of foreign investors to the Dutch East Indies. This goal is to provide marketing capital for plantations. There are obstacles to marketing in the Eastern Salient of Java, not because the land is not good but because there are few residents. Therefore, the Dutch were confused because the land they wanted to process into plantations had no people to employ. So then they brought in workers from the Mataraman area (Madiun, Ampel Gadung, Blitar) plus people from Madura (Mansur, 2023).

Waves of migration by certain ethnic groups usually bring and develop their culture. Immigrants need entertainment as a way to relieve homesickness, to interact with people from their tribe, and as a medium to build solidarity so that their ethnic and cultural identity in overseas lands remains well developed. It happened to immigrants from Madura and Java. The majority of immigrants from Madura live in the northern Jember region. They live in groups based on genealogical elements called the *Taneyan Lanjhang settlement pattern*. It is a traditional Madurese settlement pattern. *Taneyan Lanjhang* means long yard. Therefore, for example, in northern Jember, many still use this type of settlement model. They even brought and developed traditional arts from their home regions, such as Macopat, Madurese Topeng, Tanda', Sronen, and Sandhur (Arifin, 2012; Hadi, 2016).

According to Koentjaraningrat, East Javanese culture includes Pesisir Wetan, Mancanegara, Madura, Surabaya, Tanahsabrang Wetan, and Blambangan. The Mancanegara region means outer region because it is a peripheral area of culture that developed in the Islamic Mataram Javanese kingdom in the 17th–19th centuries AD. The Mancanegara region includes Madiun, Kediri, and the Brantas River Delta area and is now often referred to as the Cultural Region. Mataraman. The term Tanahsabrang Wetan refers to the area now called *Pendalungan* (Koentjaraningrat, 1994; Zoebazary, 2017). Sutarto in Ilham considers that administratively, the *Pendalungan* cultural area includes the districts and cities of Pasuruan, Probolinggo, Situbondo, Bondowoso, Lumajang, and Jember. Sutarto's opinion does not include Banyuwangi as a city with a *Pendalungan* cultural atmosphere. Indeed, Banyuwangi is synonymous with the Using/Osing tribe. However, most of the Banyuwangi area is also covered by *Pendalungan* culture, with the main composition of residents being Javanese and Madurese (Sutarto, 2006; Zoebazary, 2017; Hilman, Dwijayanti, & Khoirurrosyidin, 2020; Sugianto, 2016; Sungkowati, 2014).

Meanwhile, many Javanese migrants are in the southern area of the Eastern Salient of Java. They almost occupied areas such as southern Jember (Ambulu, Wuluhan, and Kencong), Lumajang, and Pasuruan. To mark the presence of the Javanese tribe in these

areas is to look at the arts that developed, for example, such as *Reog Ponorogo*, *Ketoprak*, and Shadow Puppet Art, the majority of which developed in the Javanese Mataraman/Panaragaan region, which then spread to other areas, including the Eastern Salient of Java. The aim is none other than to maintain and preserve the arts that have been inherited for a long time. Even though they have to migrate to other areas, sometimes they still try to revive their ethnic and cultural identity (Arifin, 2012).

Hatley in Ilham explains placing the Eastern Salient of Java anthropologically into the *Pendalungan* cultural area. He noted that in the Eastern Salient of Java, which is the second land of the Madurese, the Madurese live in quite large numbers, although culturally and historically, they still have to differentiate their cultural identity from the island Madurese. For him, the Eastern Salient of Java is a meeting place for Javanese-Madurese people and culture, which then forms a unique and distinctive culture, often known as the *Pendalungan* Culture (Hatley, 1984; Zoebazary, 2017).

In reviewing the Javanese-Madurese ethnic migration to the Eastern Salient of Java, or East Java in general, according to Lee, several factors influence the Madurese and Javanese ethnic communities to leave their areas of origin. These factors include, among others, factors found in the area of origin, factors found at the destination, intermediary factors, and personal factors (Lee, 2000). Meanwhile, according to Kuntowijoyo, the factors of Madurese-Javanese ethnic migration are political, economic, and social (Kuntowijoyo, 2002). Purwandaya in Bagus Prayogi explains that the migration carried out by the Madurese and Javanese ethnic communities to the Eastern Salient of Java area caused the development of the culture of these two large ethnic groups in the area. Both the Madurese and Javanese ethnic communities bring their cultural influences. This culture includes the values adhered to, livelihoods, customs, arts, and language (Prayogi & Oktavia, 2022).

Of the many cities in the Eastern Salient of Java, Jember is one of the cities that is quite aggressive in declaring it a *Pendalungan* city (Aziz, Setyobudi, & Dwiatmini, 2021). It is most likely because Jember is a city in the Eastern Salient of Java, which has several capable study centers. So, it is only natural that *Pendalungan* branding continues to be promoted as a cultural, historical study that can continue to exist. From the existence of these study centers, it is certain that human resources also support them, along with support from volunteer communities that care about the history of *Pendalungan* culture in Jember. Jember wants to confirm that *Pendalungan* culture is not only a specialty of Jember but also a study of local history and culture in all cities and districts in the Eastern Salient of Java that can continue to be studied, both historically, socio-religiously, anthropologically, sociologically, economically, and politically. The academics in Jember who came from the area around the Eastern Salient of Java contributed some of their final work by highlighting the cultural treasures of the Eastern Salient of Java area as a new axis in East Java (Alfariz & Permatasari, 2022; Ayuningsih, 2018; Satrio, Suryanto, & Suyanto, 2020; Syamsuddin, 2007).

Interpreting 'Pendalungan'

Talking about *Pendalungan* also cannot be separated from the Javanese and Madurese ethnic diaspora in the East Java region. As explained above, plantations or

economic factors were the main reason for them to migrate to the area, either at the colonial request or with their intentions, but what is certain is that their goal was none other than economic (Aprianto, 2011; Astuti, 2017; Nawiyanto, 2012; 2018). Regardless of economic goals, in their development, they will inevitably intersect continuously to form habits as a unit of rural society. So, from the results of this communication, they gradually formed a culture from the results of acculturation through marriages.

It can also be confirmed that starting from marriage to forming villages or settlements, they also form habits in the sense of cultural forms with religious patterns that suit their respective backgrounds (Arifin, 2012). So, it is not surprising that the diversity of Islamic culture in the locality has a unique and classic style; it all starts with this diversity. In addition, plantation workers, farmers, and fishermen have their ethos for dealing with religious issues in their daily lives. Like it or not, this piety must be practiced as part of the obligations of religious people towards the Creator (Observations at Trate Plantation, Ambulu, 2022).

The historical roots of the indigenous population in the Eastern Salient of Java are unknown; until now, it is not known which tribe they came from. However, what is clear from existing historical facts is that there are ancient sites spread from the Bondowoso area to Jember, which proves that humans have inhabited this area for thousands of years. Evidence of this can be seen in the districts of Arjasa, Tempurejo, Ambulu, Wuluhan, and Semboro, where there are several historical reminiscences and objects from the Hindu-Buddhist kingdom and ancient times (Farhan, 2008; Compiler, 2018b, 2018a). Regardless of the ancient period in the area, the focus of this study will begin when the use of '*Pendalungan*' began to be published in a small or widespread way. According to Christanto, there is no clarity as to when the term '*Pendalungan*' was actually used. Indeed, in practice, people generally say that when Java and Madura were mixed, *Pendalungan* was born. This mixture is both interactive-communicative and cultural-like (Raharjo, 2006).

The concept of *Pendalungan* is actually easy, as stated by Kusnadi in Bagus Prayogi: '*Pendalungan*' means, *firstly*, children resulting from mixed marriages, especially Javanese and Madurese, as a result of migration to open new agricultural land and plantations in the Eastern Salient of Java. *Second*, culture is the result of a dialectical process from various cultures in the Eastern Salient of Java, not specific to Javanese and Madurese people. Third, it refers to the Madurese people who left their area for a new place in eastern Java (Prayogi & Oktavia, 2022). However, a big question arises: even if '*Pendalungan*' has a cultural interpretation that relies on Madurese ethnicity, why is the Madurese diaspora in various other regions not mentioned or giving birth to a culture called *Pendalungan*? Why does it have to be in the eastern region of Java? This analysis seems to be a collective agreement on a culture that, so far, has not had a cultural identity. At the same time, to differentiate the Java and Madura regions in general, which were dominated by the center of Islamic Mataram power until the time (Yogyakarta Sultanate), or what was known as Mataraman Java, Arekan Java, Tengger, and Osing (Zoebazary, 2019; Sungkowati, 2014). We observe that the domination that has been discussed,

'*Pendalungan*', is those who have blood from the Madurese tribe, and this domination continues to this day.

Indeed, the term *Pendalungan* appears as part of political-commercialism or political-communalism. It means that harmony between the public, society, and agencies has a distance that cannot be found by agreement. Finally, the political nature of framing the public with *Pendalungan* costumes through collaboration between agencies and self-help makes the term *Pendalungan* seem like a part that must be agreed upon through cultural forms. However, apart from these developments, the history of the heterogeneity of the Eastern Salient of Java (*Pendalungan*) community has existed since approximately the 14th–20th centuries AD—during different historical events. It means that the development and re-emergence of the term *Pendalungan* are part of remembering the diversity of the Eastern Salient of Java society, and the meaning of the form itself actually started when the term "*Pendalungan*" existed. As explained by Zainollah Ahmad in Ahmed (2023), he explained that:

Between one region and another, there are certainly very significant differences from several other regions. So, for example, if you really want to research *Pendalungan*, it must be done together, whether you make a joint statement or are in a room that wants to bring out the characteristics of the entity, not *Memandalungan*. The historical processes are different, namely, the process of administration. Madurese, Osing, and Chinese ethnicities are in Lumajang, Pasuruan, Probolinggo, Jember, and other areas. In my opinion, these claims are too hasty; they do not look at other historical aspects, so there is no need to debate anymore. That is why I start from the evidence. However, history in this room cannot be separated from the historical aspect of how ethnicity came to be (Ahmed, 2023).

One sign that can be seen is the use of a Javanese accent or dialect with a Madurese accent (Arifin, 2012; Hairul, 2022; Raharjo, 2006). Despite the concept being biased towards Madurese or Javanese tribes, The Eastern Salient of Java agrees that *Pendalungan* is a cultural acculturation between tribes in the area, including Pasuruan, Probolinggo, Lumajang, Jember, Bondowoso, Situbondo, and Banyuwangi (Satrio et al., 2020). According to Naroll in Ilham, in general, an ethnic group is known as a population of society that is biologically capable of reproduction and survival, has the same cultural values, and is aware of a sense of togetherness in a cultural form, forms its own interaction and communication network, and determines the characteristics of one's group that are accepted by other groups and can be differentiated from other population groups (Zoebazary, 2017).

In the context of the reality of society and culture in the Eastern Salient of Java, the definition of *Pendalungan* can mean the everyday language used by people concerned with grammar that has not yet been established. This lack of stability in grammatical aspects occurs because social interactions in people's lives are carried out by each language owner (Javanese and Madurese), whose positions are equally strong or mutually dominant. In terms of social ethics, such as manners and manners, the *Pendalungan* people are rooted in the values carried by the two cultures that color them, namely the Javanese and Madurese cultures. In subsequent developments, the culture of the

Pendalungan people was full of Islamic nuances. It happens because Ulama and Kiai are not only role models in this region but also figures who have strong roots in several political forces. In general, the characteristics of the *Pendalungan* community are as follows: 1). Most are traditionally agrarian, midway between traditional and industrial societies; traditions and myths take a dominant place in everyday life. 2). Most of them are still based on local, Javanese, and Madurese traditions. 3). Open to change and easy to adapt. 4). Paternalistic: centralized towards figures, both religious and political (Arifin, 2012; Raharjo, 2006).

Analysis of the Search for *Pendalungan* Culture as the Identity of the Eastern Salient of the Java Community

According to Koentjaraningrat, culture has various characteristics, types, and styles and has three forms, namely:

1. The manifestation of culture as a complex of ideas, values, and norms
2. The form of culture is a complex of human-patterned activities and behaviors in society;
3. Culture forms as objects created by humans, or what is called art (Ismail, 2017; Koentjaraningrat, 1990; 2015).

Of the three forms of culture above, *Pendalungan* Culture fills the position of the three forms of culture. However, you need to know that the Eastern Salient of Java is not only Jember, but there are several cities and regencies, such as Pasuruan, Probolinggo, Situbondo, Bondowoso, Lumajang, Jember, and Banyuwangi. The existence of Madurese and Javanese ethnic people who interact directly in one area or even a village means that they definitely have their activity patterns in developing their habits.

For example, the first form of culture, *Pendalungan* culture, has been the subject of discussion by several academic circles, communities, and government institutions. The ideas of the *Pendalungan* culture are to be made into a legally defined culture that is not just a discussion discourse. In this case, the researcher tries to highlight several seminars on *Pendalungan* culture, especially in Jember and outside Jember. From the case study of the *Pendalungan* culture seminar at the Kancakona Cafe, Jember 2021, with researchers directly participating in the cultural discussion, at least the important points conveyed were the origins of the Jember people, *Pendalungan* culture, and determining Jember's anniversary. Indeed, when we talk about *Pendalungan*, it is not just Jember; there are several other areas. Second, in the seminar held by HMPS SKI UIN KHAS 2019, bringing in cultural experts from Situbondo and lecturers from Banyuwangi University, the important point of the seminar was anxiety about their ethnic identity due to the mixing of blood between Madurese and Javanese, so what is then called *Pendalungan*? The second point is that the linguistic capital is combined and mixed, with the use of a Madurese accent but speaking Javanese, or what is often called *Jemberan*, and there are still many discussions of a cultural nature (Tejo, Zoebazary, & Sakarto, 2020; Zoebazary, 2019; AlFardi, 2022).

The second manifestation is that Madurese and Javanese ethnic activities in these areas live side by side. In research locations in areas in Jember, researchers concluded that even though there were two tribes or three tribes—using or owning—living in one

village, they were still limited to their respective tribal activities. Facts on the ground prove that they live like the people of the area, without the domination of their respective tribes. There is nothing that stands out in the activities of the *Pendalungan* culture; perhaps in everyday language, it is not uncommon for them to use Madurese or Javanese. Even in the southern region, there is a massive Javanese tribe; they mostly use Javanese, and even in the northern coastal region, they dominate the Madurese language. However, in urban areas, quite a few people mix up the two languages. Then, the assumption emerged that *Pendalungan* culture was the culture of elitist or urban circles. Because so far, both village people have married across tribes, they are not too worried about their identity. In fact, their activities run like the lives of the Madurese, Javanese, or Osing tribes in general in villages. However, despite all that, Ilham Z agreed that the *Pendalungan* people are people whose blood is mixed between Javanese and Madurese (Aziz et al., 2021; Hairul, 2022; Zoebazary, 2017; Isfironi, 2019).

The third form of culture is culture as art, or culture as the result of human work. In this case, the *Pendalungan* community is an independent community, not referring to a particular cultural center. Their cultural spirit is to create new, quality cultural products in line with the demands of the times in order to improve their welfare. In terms of formality, *Pendalungan* culture also creates distinctive arts as a form of cultural identity. However, their cultural origins have not been abandoned; for example, the existence of the Javanese tribe in the southern region, they also still maintain the Reog Ponorogo art as a legacy from Javanese Mataraman (Arifin, 2012). So, they continue to inherit the culture of their ancestors while developing distinctive arts as part of *Pendalungan* culture. However, it should be noted that *Pendalungan* art is not entirely found in regions, only in areas where there is ethnic diversity, for example, the Madurese, Javanese, Tengger, Mandar (coastal), and Osing tribes (Wibisono, nd).

First, *Pendalungan art* products tend to have agricultural and religious (Islamic) nuances. Interestingly, the *Pendalungan* culture actually developed in an Islamic society. So, we can be sure that *Pendalungan* culture has noble Islamic values. Although in practice, there is still the use of special rituals, according to Geertz, it is called Abangan Islam. Sources of inspiration for art are drawn from the lives of farmers, who are the main livelihood of the *Pendalungan* people. The arts that are developing are *Patrol Music, Lengger Dance, Lahbako Dance, Cab-Macanan Kaddhu', Kentrung, Singo Wulung, Jaran Bodhag, Landhung Dance, Jaran Kenca', and Janger* (Preparer, 2018b, 2018a). *For example*, on the issue of cultural acculturation, Zainollah Ahmad in Ahmed (2023), as a Jember historian, explains that:

I also explained earlier that, in general, it could be said that it is still influenced by existing entities such as culture, which is valued by the community, that there is a culture that the Madurese people created and then succeeded in creating a new culture from acculturation and giving birth to a new form. The actual example is that *Reog (Pendalungan, especially Jember)* is not typical of the Ponorogo area but has a Jember-flavored color, namely because of the masks usually used by the Madurese Dance. So, cultural flavors have now blended two or more cultures (Ahmed, 2023).

Interestingly, some people in the Eastern Salient of Java area do not agree with being called the *Pendalungan* people because their identity is strongly united by blood and their origins from their ancestors. In fact, some people do not understand the term *Pendalungan* itself. It seems that *Pendalungan* is only consumed by cultural activists, and society in general does not see it as anything special. As a *melting pot area*—a place where several ethnic cultures mix—in the past. The people who came to this area, which was originally a wilderness, held interactions and artistic and cultural creation activities with other communities. Culture, in this case, art, is an inner and social need that has been inherent in humankind since ancient times (Raharjo, 2006).

Based on Ilham Z's explanation, *Pendalungan* Raya socio-culturally has 3 cultural areas, namely: 1) West *Pendalungan* (Pasuruan and Probolinggo); 2) East *Pendalungan* (Situbondo and Bondowoso); and 3) South *Pendalungan* (Lumajang, Jember, and Banyuwangi). The Madurese ethnic community that lives in the East *Pendalungan* region has developed traditional arts that are different from those of the Javanese community in the south, namely those influenced by Mataraman, Maduran, and Osing cultures. Meanwhile, West *Pendalungan* is influenced by cultures from Lamongan, Surabaya, Gresik, and Madura. This cultural acculturation is said to have given birth to the art of *Pendalungan*, which originates from Javanese and Madurese ethnicities (Zoebazary, 2017; 2019). Considering the importance of regional culture, which must be preserved, it is necessary to maintain and preserve it.

If we look at the relationship between society and Islam, Geertz's writing is very confident and precise, even though it had to undergo many discussions later regarding the trichotomy he put forward, namely *santri*, *priyayi*, and *abangan*. Seeing Modjokuto at that time, he tried to represent it as a socio-cultural picture of Javanese society in general. The social classes he describes try to classify various socio-cultural components, which also involve tendencies towards certain political attitudes. So, from these clusters, it will be seen that the Javanese Islamic community tends to fall into certain camps, which also has an impact on their religious attitudes and ways of actualizing their religion (Geertz, 1989).

In the Eastern Salient of Java, with its distinctive culture, namely *Pendalungan*, the religious and cultural situation is dominated by Santri and Abangan circles. Inevitably, many areas claim to be "santri cities" due to the fact that in the Eastern Salient of Java, many Islamic boarding schools have been established. At the same time, this area, which has a majority of ethnic Madurese, also represents a second home for them apart from the Madurese Islands. It is proven by their religious disposition and character towards the Kiai. Areas that have plantations, agriculture, and coastal areas have helped shape the character of their residents. Also, with the presence of urban communities that come from various regions, they bring their culture with them. These issues are interrelated in their lives indirectly; they are able to practice as *Pendalungan* people and as overseas people.

In terms of religious understanding, for example, the Eastern Salient of Java area is famous for the important role of Islamic boarding schools and traditional ulama/kiai as centers of religious interaction. This central axis is coupled with the condition of the Eastern Salient of Java, which has a cultural axis in which people still believe in mystical

things and religious beliefs in the form of amulets. Indeed, the existence of Santri and Abangan cannot be separated in social life. Both fill each other's gaps and complement each other in the religious life of society. However, sometimes the perspective of santri also has a direction as abangan santri; there are also Puritan santri, both born from the womb of Islamic boarding schools that have different ideologies, for example, Islamic boarding schools under Sunni mass organizations and Islamic boarding schools with Salafist (modern) ideologies or certain Islamic organizations. Abangan itself is an Islamic community that practices its religion as well as traditions that still lead to mystical things. It means that they try to mix up the areas of religion and tradition/culture as part of one meaning of life (Isfironi, 2019).

As stated by Geertz, understanding religion is influenced by how one sees religion in its empirical manifestations. Geertz himself saw religion as a cultural system. Culture is not defined as a pattern of behavior but as a pattern of behavior. It means that the pattern contains values, rules, recipes, plans, and instructions used by humans to regulate their behavior. Then Geertz gave two cultural patterns, namely *the model* and *the for model*. *Model of* or "pattern of", namely culture as a cognitive system and system of meaning. Meanwhile, *the model for*, or "pattern for", is culture as a value system. For example, a religious ceremony carried out by a community is a "pattern of", while the teachings that are believed to be true in the ceremony are the basis or reference for carrying out the religious ceremony; that is what is called a "pattern of" (Geertz, 2013; Isfironi, 2019).

Based on Geertz's perspective above, the position of *Pendalungan* culture is as a "pattern of", while the teachings that are believed to be true as a basic reference in carrying out religious actions are a "pattern of". *Pendalungan* characteristics are openness, expressiveness, strong kinship ties, and mechanical solidarity, which is a "pattern of" harmonious behavior. Meanwhile, beliefs originating from religious teachings are a "pattern for" harmonious behavior. Thus, harmony between citizens of various ethnicities can be understood to be the result of citizens' construction in everyday life, which describes the relationship between religion and culture as a real manifestation of everyday human behavior and represents what guides humans to carry out these actions.

The social typology known as the trichotomy or model above cannot be applied to analyzing *Pendalungan* society. *Pendalungan* culture is a *hybrid culture*, namely the result of the acculturation of Madurese and Javanese ethnic cultures. Therefore, Javanese and Madurese people in this area and those in their area of origin have differences. As reviewed by Kuntowijoyo, Madurese people tend to be individual because of their dry geographical conditions, while Javanese people are said to be more communal and close to nature because Javanese people come from fertile land (rice field farming areas) (Kuntowijoyo, 2002). Then, look at *Pendalungan* as a hybrid culture, each of which has its own majority and minority locations, inhabiting certain areas in certain natural conditions. As they develop, they no longer seem to represent the ethnic group they come from in maintaining their particular traditional identity; instead, they become a migratory or urban community living in a cultural development where multi-ethnicity exists. In fact,

they assimilate their own multi-ethnic culture as a political identity (Aziz et al., 2021; Isfironi, 2019).

In addition, the existence of Islamic organizations further emphasizes the existence of diverse Muslim communities into Islamic groups that have certain movements and ideologies, including Muhammadiyah, NU, Persis, Al-Irsyad, LDII, and others. The theoretical position of culture is in urban areas, with the dominance of urban society. However, in practice, the *Pendalungan* community is spread across various remote areas, especially plantation areas. So far, the introduction to *Pendalungan* has been from those around cultural centers, namely urban areas. The main observers in this matter are academics, humanists, historians, and governments. With various cultural activities, festivals, seminars, discussions, and dissemination to the public, none other than to reintroduce what *Pendalungan* is to the people of the Eastern Salient of Java. However, those in the villages, even though there are inter-ethnic marriages between Javanese and Malay, do not really want to know what *Pendalungan* is (Observation, 2023).

In fact, the massive emergence of *Pendalungan* culture was manifested in the form of the arts. *Pendalungan*, which is still on the same island as Java, generally speaking, has similarities in terms of culture and habits; for example, the traditions of picking stingrays, picking sea, uborampen, and jenang, even though linguistically they have their names and interpretations of their meanings. Because the perpetrators in the Eastern Salient of Java area are migratory groups, both Javanese, Madurese, and other ethnic groups, they do not pay much attention to the conditions and circumstances of all of this. They carry out the culture of their native region. However, later on, when they met in this land of rantau, or land of migration, they formed communities of people with certain ethnicities and met in social interactions and even inter-ethnic marriages; that is where the *Pendalungan* culture began to be represented. Javanese have a certain culture, and Madurese have a certain culture, both the culture of social habits of society and culture in the form of art. In the end, there was assimilation between these cultures.

Starting from this assumption, Ilham Zoebazary answered that the *Pendalungan* community is a multi-ethnic hybrid community of Javanese and Madurese ethnic groups who live in an area called the Eastern Salient of Java. Pasuruan, Situbondo, Bondowoso, Probolinggo, Lumajang, Jember, and the northern part of Banyuwangi and the coast—which is a mixture of cultures that then gives birth to a particular culture (Zoebazary, 2019). The connection between the two axes, both implicit and explicit, between culture and Islam is found in the form of culture, as in the epistemology above. If you observe, people generally know '*Pendalungan*' from its special culinary delights, unique knick-knacks, and art. In this section, the researcher also describes several arts that contain acculturation between culture and Islam as well as *the branding of Pendalungan* culture in the contemporary era, such as **Kaddhu's Tiger Can** (Najah, 2023; Saputri, 2019); **Singo Wulung** (Fajri, 2023; Purwantoro, 2018); **Jaran Bodhag** (Sucahyo et al., 2023; Al Ayyubih, 2017); **Arebbe Tradition** (Azizah, 2023; Nabawiyah, 2018); **Glipang Arts** (Rizqiyah, 2022); **Buk-Gebluk Arts** (El Yasmin, 2021); and **JFC (Jember Festival Carnival)** (Candra, 2017).

The explanation above shows that the diversity of arts and culture in the *Pendalungan* community must continue to be maintained and preserved. Efforts that continue to be made from various regions in the Eastern Salient of Java, both through discussions, seminars, and cultural festivals, actually want to prove that *Pendalungan* wants to become a cultural focus with its various civilizations. So, academics, researchers, and cultural figures never stop writing, researching, and actualizing action in realizing *Pendalungan* culture as an identity for multicultural society in the Eastern Salient of Java area to continue to exist.

Distinction in the study program

Studies on the History of Islamic Civilization at several Islamic campuses, both public and private, have their characteristics. This particularity is especially visible in final assignment studies chosen scientifically by students, such as theses. The final assignment representation is mostly a study of the history of culture and civilization in localities and regions in Indonesia. The aim of writing a study of the history of local Islamic civilization and culture is a form of historiography of historical facts found throughout Indonesia, which are well-museumized through student writings. The object of study can never be separated from Islam or Islamic society, as in Setia Gumilar's explanation that one of the objects of study of the history of Islamic civilization or culture is the interaction or communication of culture with Islamic society. Therefore, research in the form of a thesis or thesis becomes a historical record that can historiograph the struggle of ulama, Islamic culture, or the history of other Islamic civilizations in regions and regions in Indonesia as one of the useful historical research that provides historical information and knowledge (Gumilar, 2017).

However, it does not rule out the possibility that some Islamic campuses will write more general studies. It means that the meaning of Islam is not explained explicitly in a title or object of study. Studies in the form of a thesis or theses also free students to study the history of Islamic civilization and culture throughout the world. The aim of releasing this study is to make it easier for students to open up their knowledge regarding the history of Islamic civilization in various countries, starting with politics, culture, economics, social issues, and education in those countries. However, to actually represent all of this, it does not have to be in the form of a thesis narrative. Several campuses have even established study centers, such as Madurese Community Studies at Unej, Javanese Islamic Studies at UIN Tulungagung, and *Pendalungan* Islamic Studies at UIN KHAS Jember, and there may be many more Islamic and local culture study centers on several campuses. Islam/state/private in Indonesia, especially IAIN/UIN.

Forming and writing a study of the history of Islamic civilization and culture in a locality is nothing more than to unravel the facts of events that have never been known and studied scientifically. This research field is what creates a rich treasure trove of Islamic, cultural, and social/humanitarian studies in various regions. Because when the treasures of the area are only stories from word of mouth, and there is no attempt at scholarship in any form, then these events are just stories told. Therefore, this fact is trying to be affirmed by the emergence of several campuses, especially with Islamic civilization and culture history study programs, to search for, verify, interpret, and write

down these events as a scientific, historical narrative. The history of Islamic civilization and culture has a more flexible way of working. It means that the narrative that is built is not monotonous and rigid, just a description of the events of the year. However, there is interdisciplinary and even multidisciplinary scholarship that tries to approach and reconstruct history explicitly. So, a review to reveal facts is not strictly historical, but the auxiliary science of the humanities is also an auxiliary science that can build historical facts.

UIN Sunan Kalijaga Yogyakarta started this idea. Therefore, a number of facts and treasures spread across the regions, including the Eastern Salient of Java, which then inspired the only state Islamic campus in the region, namely UIN KHAS Jember, to start reviewing the study of the history of civilization and culture in Islamic objects—both scientific works and research centers—as a new axis in this eastern corner of Java. What is certain is that the historical character and culture or civilization that developed have their uniqueness. Moreover, there are Islamic studies in the study of the history of culture and civilization. So, it will be even more interesting to add that the Eastern Salient of Java area is an area with a majority of Islamic boarding school students and quite a large number of Islamic boarding schools. The possibility of acculturation in local flows between Santri and Abangan has quite interesting interactions, communication, and even cultural and religious negotiations. The fact is that it is not only the formation of arts that are integrated with Islam but also the freedom of viewpoint in religion, especially the affirmation of religious organizations in these areas, which increasingly emphasizes the existence of puritanical and traditional Islamic groups. So, it is the diversity and acculturation of cultural and Islamic society that sparked the enthusiasm for the scientific work of the SPI UIN KHAS Jember study program in forming a special study on the Eastern Salient of Java/*Pendalungan* area.

CONCLUSION

Massive migrations, or diasporas, of ethnic Madurese people occurred around the 19th century AD. The cause of their migration was due to external and internal factors. It means that they were forced or voluntarily to leave the Madura Islands for the plantations established by the Dutch in the Eastern Salient of Java. Meanwhile, on their initiative, they migrated from the Madura archipelago to areas where there are not many residents at all, one of which is the area in the eastern corner of Java. Not only the migration of the Madurese ethnic community but several ethnic groups, such as Javanese, Arabs, Chinese, and Osing. However, in general, the ethnic communities that populate the Eastern Salient of Java area with "*Pendalungan*" are those of Madurese and Javanese ethnicity. It means they live side by side and carry out their culture until they carry out cross-ethnic marriages.

From the encounter of the two ethnic groups, the "*Pendalungan*" culture reappeared on the surface as the identity of the Madurese-Javanese people in the Eastern Salient of Java. There is no structural affirmation of their relationship as an ethnic group that legally resides in the Eastern Salient of Java, either Java or Madura. Invisibly, the community that lives in this area is an ethnic Madurese diaspora community; therefore, we can see

that the emergence of the above arts, even the term "*Pandalungan*" itself, generally tends to be Madurese. However, somehow, the historical facts recorded, whether their art or the combination of their community, are an equally correct analysis of the history of *Pandalungan*. What is certain is that the existence of *Pandalungan* culture is a cultural concept that is lived and practiced by the Eastern Salient of Java community.

Studies on the history of Islamic civilization in various state and private Islamic universities are new nodes in the historiography of Islamic historical and cultural facts, especially in Indonesia. The presence of SPI/SKI, as well as those developed through the existence of a special study center for the study of local Islamic history, is one way of studying local Islamic history in Indonesia, which holds cultural and Islamic treasures that can be described and displayed on the surface as historical narratives that can be published and read by all groups.

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