



# Cultural Peace in the Cap Go Meh Celebration Among the Multiethnic Community on Kemaro Island, Palembang

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## ABSTRACT

The Cap Go Meh celebration on Kemaro Island attracts attention because it is attended by people from various cultural backgrounds, creating a unique multiethnic phenomenon. This diversity raises questions about the reasons behind the participation of multiethnic communities in the celebration. This research uses the Cultural Peace theory developed by Johan Galtung as the main analytical framework. This theory emphasizes the importance of cultural peace created through harmonious social interactions and mutual respect for differences. The results show that multiethnic communities visit Kemaro Island during Cap Go Meh with various purposes, namely visiting the graves of Siti Fatimah and Tan Bunn Ann, learning history, and also enjoying the atmosphere of the Cap Go Meh celebration which has many events such as lion dance. Cultural Peace works through the interactions of multiethnic communities who visit Kemaro Island during the Cap Go Meh event.

## 1. Introduction

Kemaro Island is a form of cultural acculturation between Chinese and Indonesian cultures, located in Palembang, South Sumatra, about 5 km downstream from the Ampera Bridge. Essentially, Kemaro Island is a delta, as geographically the land situated in the middle of the river is a delta. However, because the people of Palembang often consider the Musi River as the sea, this delta is often referred to as an island.

The name Kemaro Island is well known both among the people of Palembang and beyond. This island is a small landmass (delta) located in the middle of the Musi River, not far from the center of Palembang City. Kemaro Island is also a fairly popular recreational spot. There is a Hok Tjing Rio temple where the Cap Go Meh celebration is held every Lunar New Year. On Kemaro Island, there is also the tomb of the Palembang princess, Siti Fatimah. According to local legend inscribed on a stone beside the Hok Tjing Rio temple, long ago a prince from China named Tan Bun Ann came to the island.

Kemaro Island has a romantic love legend clearly inscribed on a stone within the island complex, specifically in front of the Hok Tjing Rio temple, created by the Palembang City Tourism and Culture Office in 2009. Beginning during the Palembang Kingdom era, Kemaro Island served as the site for establishing the palace, which became the center of government for the Palembang Sultanate and later a defensive fortress against the VOC (Dutch East India Company). In the early 17th century, Palembang became the center of an Islamic kingdom.

Palembang's long history as a center of trade and culture has created a multiethnic society. This acculturation process occurred not only in social and cultural aspects but also in religion. Events such as Cap Go Meh demonstrate how Chinese traditions are integrated into the daily lives of the local community, which is predominantly Muslim. This phenomenon shows how religion and culture can coexist and create social harmony. The cultural acculturation between Islam, represented by the Malay community, and the Tri Dharma religion, mostly followed by the Chinese community in Palembang—especially on Kemaro Island—is a result of the long history of the love story between Prince Tan Bun Ann and Princess Siti Fatimah.

The inscription mentions that a prince from China named Tan Bun Ann initially came to Palembang for trading purposes. When he requested permission from the Palembang king, he met the king's daughter, Siti Fatimah, and immediately fell in love with her, as did the princess. They then began a relationship and intended to marry. Tan Bun Ann invited Princess Siti Fatimah to China to meet his parents. After some time, they returned to Palembang. This love story is clearly recorded on the Kemaro Island inscription.

Quoting an article by Alhamdu discussing Malay Islam in Palembang, the Malay Muslim community, which once had refined manners, compassion, and high concern for others, has transformed into a community that is rougher, more violent, and less caring. This character transformation is caused by factors such as population growth (density), increasing living costs, transmigration and urbanization, as well as globalization, information flow, and advanced technology that cannot be controlled by families and the Malay Muslim community in Palembang.

Cap Go Meh is the closing celebration of the Lunar New Year, held on the 15th day of the lunar calendar. This tradition is rich with Buddhist and Confucian symbols, but in Indonesia, including Palembang, the celebration often involves a diverse community, including Muslims and Christians. This phenomenon is interesting to study because it shows cultural and religious acculturation that creates harmony in the multi-religious society of Palembang. The Cap Go Meh celebration on Kemaro Island not only involves the Chinese community but also people from various ethnicities and religions in Palembang. This affirms Kemaro Island's role as an important cultural meeting point for the people of Palembang.

The existence of Kemaro Island as the center of the Cap Go Meh celebration highlights the importance of a cross-cultural approach in understanding the concept of peace in a pluralistic society. This tradition allows various ethnic groups, such as Malays, Chinese, and indigenous Palembang tribes, to engage in social activities that strengthen social cohesion. Johan Galtung argues that positive peace can only be achieved if society has relationships based on mutual understanding and justice.

Johan Galtung, in his theory of cultural peace, emphasizes the importance of harmony in diversity through positive cultural interactions. In this context, Cap Go Meh on Kemaro Island becomes a symbol reflecting such harmony, where the Chinese, Malay, and other ethnic groups can interact peacefully. According to Galtung, cultural peace is not only the absence of conflict but also the presence of constructive social relations.

The combination of a Buddhist sacred site with the involvement of Muslim and other religious communities in religious events like Cap Go Meh creates a conducive environment for interfaith dialogue. The tomb of Siti Fatimah is

visited by many people, with the highest number of visitors occurring on the last day of the Cap Go Meh event, often reaching thousands. All religious groups are allowed to visit the tomb, but the most frequent visitors are from the Chinese and Muslim communities. This pilgrimage offers an interesting perspective on the religious harmony present there.

First, a thesis written by Anisah titled “A Historical Review of the Function of Kemaro Island in Palembang, South Sumatra from 1965-2012”. Broadly speaking, the thesis discusses the functions of Kemaro Island during different periods: from 1965 to 1967, the island served as a detention camp where a series of tragic events occurred, resulting in many deaths of political prisoners. However, this function ended in late 1967 and was replaced by a new role. From 1968 to 1997, Kemaro Island functioned as a residential area and place of worship. Starting in 1968, the island began to be inhabited by an increasing number of residents. During this period, Kemaro Island also became a place of worship, attracting many visitors who came to pray, make pilgrimages, and seek fortune. From 1998 to 2007, the island’s function shifted to agricultural land. The progressive mindset of the inhabitants, supported by the island’s central location in the river, encouraged the development of farming to improve the livelihoods of the residents. Finally, from 2008 to 2012, Kemaro Island became a ritual tourism destination. The local beliefs about the island’s legendary origins, combined with its beauty and religious significance, made it highly attractive to tourists.

Second, an article written by Badas Sajiwa et al. titled “The Cultural Politics of the Descendants of Kiyai Marogan in Preserving Cultural Values on Kemaro Island”. The article broadly shows the involvement of the descendants of Kiyai Marogan in safeguarding and revitalizing cultural values on Kemaro Island to prevent marginalization caused by unilateral development policies imposed by the Palembang city government without coordination with local communities and landowners. The political orientation of the descendants of Kiyai Marogan reflects efforts to preserve culture through approaches that emphasize cross-cultural relationships, meaning that the existence of one culture must consider the presence of others. This has given rise to ideas such as equality, tolerance, and mutual respect. The research results are expected to be a valuable information source for students, especially those in the Islamic Politics study program at UIN Raden Fatah Palembang, and for all students in South Sumatra Province.

Third, an article by John Supriyanto titled “The Legend of Kemaro Island: A Study of Visitors’ Perspectives and Its Relation to Faith Verses”. This article discusses visitors’ views of the island and relates them to faith verses found in the Quran, suggesting that the Quran addresses certain legends. Fundamentally, the faith verses in the Quran invite humans to always uphold the oneness of Allah in all aspects of life, both worldly and religious. Essentially, these verses encourage belief in Allah alone, avoiding associating partners with Him, and worshiping and surrendering only to Him. Visitors to Kemaro Island generally come for leisure, not worship. In contrast, the Chinese community and followers of Confucianism visit the island to worship and pray for the spirits of their ancestors or deities they believe in.

The similarity between this study and previous research is that all discuss Kemaro Island—its history, rituals, temples, residents, or visitors. However, this study differs by analyzing news about religious harmony on Kemaro Island found on social media, using the Third Space theory developed by Homi Bhabha and Edward W. Soja.

## 2. Theoretical Foundation

The theory of Cultural Peace developed by Johan Galtung serves as the main foundation for understanding how a culture of peace can be created as an antithesis to the culture of violence that has long been embedded in various aspects of social life. In his book *From a Culture of Violence to a Culture of Peace*, Galtung explains that peace is not only related to the absence of direct violence but also includes the elimination of structural and cultural violence. The culture of violence is often inherited through social systems, education, and media; therefore, creating a culture of peace requires fundamental changes in social structures and the values embraced by society.

From Galtung’s perspective, a culture of peace is a process involving the transformation of values and social norms that have legitimized violence. This means that to create peace, there must be a paradigm shift in how society thinks about conflict and its resolution. A culture of peace emphasizes dialogue, empathy, and intercultural understanding, which can be achieved through education and constructive social interactions. Education for peace becomes a key factor in shaping individuals who are aware of the importance of living harmoniously without violence.

Furthermore, Galtung differentiates between negative peace and positive peace. Negative peace refers only to the absence of war or open conflict, while positive peace refers to social conditions that enable justice and welfare for all parties. To achieve positive peace, a culture of peace must be instilled through inclusive social systems, fair policies, and conflict resolution mechanisms based on reconciliation and restorative justice. In the context of a multiethnic society, such as on Kemaro Island, cultural celebrations like Cap Go Meh become important arenas to observe the dynamics of cultural interactions that can either strengthen or weaken social peace.

Galtung divides the concept of Cultural Peace into three main components: Cultural Sensitivity, Cultural Dialogue, and Cultural Transformation. These three concepts are interrelated and form a continuous process in building peace rooted in respect and cultural understanding. During the Cap Go Meh celebration, cultural dialogue occurs through various joint activities such as art performances, religious rituals, and culinary events involving diverse ethnic groups. This dialogue allows for the exchange of values, experiences, and different cultural perspectives, enriching mutual understanding among communities. Galtung emphasizes that cultural dialogue is key to overcoming misunderstandings and stereotypes that can trigger conflict. This study will analyze the forms of cultural dialogue that occur during the celebration and how these dialogues strengthen social cohesion on Kemaro Island.

### 3. Methodology

This study employs a qualitative approach to understand the dynamics of peacekeeping during the Cap Go Meh celebration on Kemaro Island, Palembang. The qualitative approach aims to comprehend phenomena within specific contexts, focusing on the meanings constructed by individuals in their environment. The research uses a case study design to explore the peacekeeping phenomenon in the Cap Go Meh celebration in depth.

The research object highlights how the concept of cultural peace or the maintenance of peace is applied in this celebration. Over time, Cap Go Meh on Kemaro Island has not only preserved traditional elements such as lion dances, dragon dances, and communal prayers at the Hok Tjing Rio Temple but also incorporated local culture, such as decorated boat parades on the Musi River. This success demonstrates that cultural celebrations can be effective tools for raising awareness of diversity and togetherness. The uniqueness of Cap Go Meh on Kemaro Island lies in the prominent interaction between local and Chinese cultures compared to other places.

Data analysis in this study uses a qualitative approach with content analysis and thematic analysis techniques. Data obtained from observations, in-depth interviews, and documentation will be systematically examined to identify the main themes related to the concept of cultural peace in the Cap Go Meh celebration on Kemaro Island. This approach allows the researcher to understand the meanings and cultural values that emerge from the interactions of the multiethnic community during the celebration.

### 4. Results and Discussion

#### Pilgrimage to Siti Fatimah's Tomb, the Tree of Love, and the Pagoda

The pilgrimage to the tombs of Tan Bun Ann and Siti Fatimah on Kemaro Island is a tradition rich in historical and cultural values in Indonesia, especially in South Sumatra. Kemaro Island, located on the Musi River, serves as the final resting place of these two important figures in Palembang's history. Tan Bun Ann and Siti Fatimah, symbols of love and loyalty, attract many pilgrims. This pilgrimage tradition is not merely a visit but also a profound form of respect for local history and culture. The pilgrimage involves various rituals, such as reciting prayers and sending Al-Fatihah, reflecting the spiritual and social values of the community.

Image 1: Siti Fatimah and Tan Bun Ann's graves



Source: Personal Documentation

The tombs of Tan Bun Ann and Siti Fatimah, built in 1962 on Kemaro Island, are historic sites with significant cultural and spiritual value for the people of Palembang. The history of the tomb's construction is not only linked to the tragic love story but also reflects the interaction between local culture and external influences, particularly Chinese culture. The tomb symbolizes the union of two different cultures, where Tan Bun Ann, a Chinese prince, and Siti Fatimah, a local princess, carved an everlasting love story. Additionally, the tomb serves as a center for cultural and spiritual activities in Palembang, where the community often holds religious events and celebrations related to the



history of this couple.

The Tree of Love on the island has its own myth. Local legends regard the island as a symbol of eternal love that continues to be remembered today. The Tree of Love is believed to possess magical powers that bring good fortune in romantic relationships for couples who visit and pray around it. As part of the cultural heritage, the Tree of Love is not only attractive from a tourism perspective but also from anthropological, sociological, and belief-value viewpoints embraced by the local community. Love on Kemaro Island is an integral part of local mythology, reflecting how these beliefs have developed and their impact on the surrounding society.

Figure 5: Tree of Love



Source: Personal Documentation

The Tree of Love has attracted the attention of many tourists, both local and international, who wish to experience the mystical aura and romanticism of the legend surrounding it. This belief has been passed down through generations, creating a unique tradition that makes the Tree of Love an iconic symbol of romance closely associated with Kemaro Island. In many cultures, trees are often linked to life, luck, and spiritual protection. In the case of Kemaro Island, the Tree of Love serves as the main symbol representing loyalty and eternal true love.

The Kemaro Island Pagoda is a historic site located on the Musi River in Palembang, South Sumatra. This pagoda not only symbolizes Chinese culture in Indonesia but also reflects the cultural diversity present in the country. The presence of the Kemaro Island Pagoda is a distinct attraction for both local and international tourists. This thesis will discuss various aspects related to the Kemaro Island Pagoda, including its history, architecture, symbolic meaning, and its impact on the surrounding community.

Image 6: Pagoda



Source: <https://surl.lu/kbhswq>

The history of the Kemaro Island Pagoda begins with the complex love story between a Palembang princess named Siti Fatimah and a Chinese prince, Tan Bun An. Siti Fatimah, from a respected Palembang family, fell in love with Tan Bun An, a prince known for his bravery and leadership. The Kemaro Island Pagoda features distinctive architecture with strong Chinese influences. The structure has nine levels, each with its own symbolic meaning. Architectural elements such as curved roofs, dragon carvings, and the dominant red color reflect Chinese beliefs and traditions. Additionally, the pagoda is surrounded by beautiful gardens, enhancing its visual appeal to visitors.

The symbolic meaning of the Kemaro Island Pagoda is especially significant within the context of Chinese culture. The pagoda also serves as a place for prayer and seeking blessings, both for individuals and the community. During special occasions, thousands of visitors come to celebrate and pray at the pagoda. This tradition not only preserves Chinese culture but also strengthens intercommunity relations.

#### B. Visitors of Cap Go Meh on Kemaro Island

Cap Go Meh is a celebration held by the Chinese community in Indonesia, including Palembang, to mark the end of the Lunar New Year festivities. Various cultural elements such as parades, art performances, and religious rituals are integral parts of this celebration. The history of Cap Go Meh on Kemaro Island can be traced back to the arrival of Chinese immigrants in Indonesia during the 15th and 16th centuries. Kemaro Island itself has a history closely linked to the legend of Siti Fatimah and a Chinese prince, which tells a story of love hindered by cultural differences. This legend symbolizes the unity between the Chinese and local communities, leading to cultural acculturation, with the Cap Go Meh celebration serving as a means to honor this cultural heritage.

The Cap Go Meh event on Kemaro Island features various traditions and rituals, such as parades, lion dance performances, and prayers at the temple. The lion dance is not only entertaining but is also believed to ward off evil spirits and bring good luck. Prayers at the temple are important moments for the community to seek blessings for the new year. Each element of the celebration carries its own meaning, reflecting the community's hopes for blessings and prosperity in the coming year. Over time, the lion dance has become an integral part of the Cap Go Meh celebration, symbolizing the blend of Chinese and local cultures.

Cap Go Meh is one of the most important traditions in Chinese culture, marking the climax of the Lunar New Year celebrations on the 15th day of the first lunar month. On Kemaro Island, Palembang, this celebration has become an annual cultural tourism attraction, drawing thousands of visitors from various ethnic and religious backgrounds. This phenomenon demonstrates harmonious multiethnic social interaction within South Sumatra society. The presence of diverse communities such as the Palembang Malays, local Chinese, and migrants from other regions enriches the social dynamics during the event through active participation in religious rituals as well as popular entertainment activities like lion dances and Lunar New Year culinary bazaars.

The local community plays an active role in organizing the Barongsai (lion dance) event. They are not merely spectators but also participate in preparations, training, and the performance itself. This involvement demonstrates a strong sense of ownership and pride in the culture inherited from their ancestors.

In food preparation, the community collectively cooks traditional dishes such as glutinous rice cake (kue keranjang), sticky rice porridge (bubur ketan), and grilled fish, all of which hold symbolic meanings in Chinese tradition. The decorations are diverse, ranging from red lanterns hanging along the streets to flower ornaments symbolizing prosperity. The performances include traditional dances, Chinese music, and lion dance shows, which are not only entertaining but also educate the younger generation about their cultural heritage.

Kemaro Island holds historical significance for the Chinese community due to the tombs of Tan Bun An and Siti Fatimah, along with the Hok Tjing Rio temple, which serves as the spiritual center during the Cap Go Meh celebration. The joint prayer rituals and island procession are conducted not only by the Chinese descendants but are also witnessed and sometimes participated in by non-Chinese communities as a form of respect for local ancestral traditions and as an expression of interfaith tolerance.

The residents around Kemaro Island consist of various ethnic groups and religions living together peacefully. This composition includes the indigenous Chinese community with their strong cultural traditions, as well as Malay and Javanese groups who have long settled in the area. Additionally, other communities such as the Batak and newcomers from other parts of Indonesia contribute to the rich cultural diversity. Siti Fatimah, known for her compassion and sacrifice, and Tan Bun An, a legendary figure respected for his wisdom, hold special places in the hearts of the people. Pilgrimage to their tombs is not only a ritual but also a form of homage and a reminder of the virtuous values they taught.

As mentioned earlier, the multiethnic community also visits the tombs of Siti Fatimah and Tan Bun An, honoring them as symbols of unity among communities. The existence of these tombs makes the island not only a religious site but also a symbol of harmonious multiethnic coexistence. The pilgrimage during the Cap Go Meh celebration symbolizes interreligious and interethnic respect for shared spiritual values such as the sanctity of the soul and prayers for worldly peace.

Many multiethnic visitors come to Kemaro Island to learn about the history of Tan Bun An and Siti Fatimah. Through

various activities and rituals held during the celebration, the community not only commemorates tradition but also gains opportunities to deeply understand the importance of religious tolerance, cross-cultural cooperation, and mutual respect for differences. This cultural education forms a strong foundation for building social harmony and strengthening the sense of togetherness amid the ethnic and religious diversity on Kemaro Island. Through this celebration, people can learn from the history of Tan Bun An and Siti Fatimah and reinforce values of tolerance and unity among ethnic groups. Not only as visitors, the multiethnic community also serves as organizers of the Cap Go Meh event.

### C. Interaction of the Multiethnic Community during Cap Go Meh on Kemaro Island

Based on an interview with a Muslim female pilgrim, this celebration serves as a moment to strengthen faith and deepen the relationship with Allah. She views Cap Go Meh as an opportunity to pray and seek blessings. During the celebration, she experiences a profound spiritual connection, participating in various rituals and prayers held throughout the event. Often, she prays with deep devotion, hoping that her prayers will be accepted and that abundant blessings will be granted in her life.

Figure 7: Pilgrimage to the Tombs of Siti Fatimah and Tan Bun Ann during Cap Go Meh



Source: Personal Documentation

The experience was also shared by other pilgrims, who felt peace and tranquility while at the site, experiencing a deep spirituality (a trembling heart), indicating that this pilgrimage influences their daily lives. They also felt closer to Allah and gained renewed enthusiasm to face everyday life. This experience not only enriches their spirituality.

From the interviews conducted, pilgrims expressed that they feel connected to the history and culture of Kemaro Island. They see the pilgrimage as a form of respect to their ancestors and as a means to strengthen their faith. One pilgrim added that this pilgrimage experience gives them an opportunity to reflect on life's values and deepen their spiritual relationship with God. This shows that pilgrimage is not merely a ritual but also a form of identity reinforcement that connects them to cultural roots and long-standing traditions. Through pilgrimage, they feel part of a larger community where values of mutual respect and interfaith tolerance can be realized.

In an interview with Mr. Muhajir, he regarded the pilgrimage as a form of respect and acknowledgment of history. He also sees it as an opportunity to strengthen intercultural relations between the Chinese community and the local population. This perspective reflects existing cultural and spiritual values, where respect for ancestors and history is an essential part of community life. This interaction not only strengthens intercultural bonds but also creates a constructive dialogue space that can contribute to better understanding between the two communities. By respecting each other's traditions and values, the Muslim visitors wearing peci and the Chinese community can build bridges that connect differences, fostering harmony within cultural diversity.

The pilgrimage is not just a ritual but also a profound form of intercultural dialogue. Pilgrims feel connected to the history and traditions involved and appreciate the values contained within the pilgrimage. This reflects the importance of tolerance and mutual respect in a multiethnic society, where each individual can celebrate their cultural uniqueness while still valuing and learning from others. Flowers commonly chosen include jasmine and roses, symbolizing purity and love, and serving as symbols of hope for peace and happiness. Meanwhile, offerings such as cakes and fruits are not only gifts but also reflect cultural values emphasizing sharing and respect.

According to interviews with Muslim organizers of the Cap Go Meh event, pilgrims also bring pilgrimage packages back home. These packages symbolize hope and prayers for the pilgrims. They believe that the pilgrimage brings blessings and strengthens bonds of friendship among different religious communities. This demonstrates that despite differences in belief, the people of Palembang are able to live together harmoniously and respect one another. It also shows that this activity is not only a form of honoring ancestors but also an effort to strengthen interfaith relationships. Through this



event, they hope to create a harmonious and respectful atmosphere amid existing differences.

It's interesting that during the peak of the Cap Go Meh event, a veiled Muslim pilgrim entered an area rarely accessed by non-Chinese (non-Tri Dharma) individuals, as this room is where many Tri Dharma followers perform prayers at the Earth God Altar. According to the pilgrim's confession, she took a blessed coin. In line with this, Mr. Chandra also explained that this coin serves as an intermediary or, in Islam, is known as "wasilah," which is believed to bring economic prosperity to those who believe. Pilgrims who make vows or promises before the Earth God Altar are believed to have their endeavors smoothed and, if they own a shop, it will be bustling with customers.

Image 8: Koin in Altar Dewa Bumi



Source: Personal Documentation

The midnight ritual of sacrificing a black goat during the peak of the Cap Go Meh celebration is not merely a ritual but also reflects the social and cultural values present in the community. The involvement of Muslim committee members in this event demonstrates a commendable level of tolerance and cooperation among different religious groups. This study will explore how the Muslim committee contributes to the execution of the event.

Image 9, Black Goat Slaughter



Source: Cap Go Meh Committee Documentation

The involvement of the Muslim committee in the black goat sacrifice event demonstrates a synergy between two different communities. The Muslim committee members not only act as organizers but also serve as mediators who help bridge communication between the Chinese committee and the Muslim community. In these meetings, they create a space for open dialogue where each party can express their opinions and hopes. The Muslim committee's participation in this process shows that they respect the tradition and strive to understand its meaning, despite differing beliefs.

During the approximately four-day Cap Go Meh event, a large number of visitors arrive, with estimates of tens of thousands crowding Kemaro Island. It is undeniable that some people come simply to relax or enjoy the festivities, indulging in culinary delights offered by various vendors. This creates opportunities for dialogue between the Chinese and Muslim communities, as can also be seen in the accompanying images.



Image 10: Pagoda Pulau Kemaro Cap Go Meh



Source: Personal Documentation

It shows that dialogue between the Chinese and Muslim communities at the Kemaro Island Pagoda takes place in a harmonious atmosphere. In an interview, a Muslim respondent mentioned that they felt honored to be invited to celebrate and enjoy the togetherness, while a Chinese respondent added that they felt closer to their Muslim neighbors after sharing experiences and traditions in an atmosphere full of mutual respect.

#### D. Heterogeneity of the Multiethnic Community during Cap Go Meh on Kemaro Island

Kemaro Island, located on the Musi River in South Sumatra, Indonesia, is an island rich in history and culture. In this context, this thesis will discuss the epistemological structure of Cultural Peace on Kemaro Island using Johan Galtung's theory as an analytical framework. Galtung, a prominent figure in peace studies, argues that peace is not merely the absence of conflict but also encompasses social justice and cultural development. Through this approach, we will explore how cultural values on Kemaro Island contribute to peace and social harmony. Moreover, it is important to understand that Kemaro Island functions not only as a geographical location but also as a symbol of social and cultural interactions that have taken place for centuries. With its rich historical background, Kemaro Island has become a place where various traditions and cultural practices interact, creating a social ecosystem that supports peace.

The epistemology of cultural peace is a concept developed in peace studies to understand how culture can be a primary means of preventing conflict and building social harmony. Kemaro Island, as a symbol of cultural harmony between the Chinese community and indigenous people in Palembang, offers an interesting case study to understand how cultural values can shape sustainable peace.

According to Galtung, cultural peace involves recognition and appreciation of cultural diversity as well as efforts to create intercultural dialogue. On Kemaro Island, various local traditions and cultural practices can be seen as means to build harmonious relationships among residents.

Johan Galtung developed a theory of peace encompassing three dimensions: negative peace, positive peace, and cultural peace. Negative peace refers to the absence of violence, while positive peace includes social justice and welfare. Cultural peace, on the other hand, emphasizes the importance of cultural values in creating social harmony. In the context of Kemaro Island, the application of this theory can be seen in how the community manages cultural differences and creates a peaceful environment. This includes efforts to build collective awareness about the importance of mutual respect and understanding, as well as creating spaces for constructive dialogue. By integrating local cultural values into

daily practices, the people of Kemaro Island can foster an atmosphere that supports peace and reduces the potential for conflicts arising from differences.

For the Chinese community on Kemaro Island, Cap Go Meh holds deep spiritual meaning. The celebration is regarded as a time to pray and seek blessings from the gods. Rituals performed during the celebration, such as worship and offerings, reflect the community's hopes for protection and good fortune in the coming year. The celebration serves as an occasion for the community to gather and strengthen bonds of brotherhood. In the context of Kemaro Island, the event also becomes a moment to reinforce Chinese cultural identity amid a diverse society. Social activities during the celebration, such as parades and art performances, create a strong sense of togetherness among residents.

Historically, Siti Fatimah is a respected figure in Islamic tradition, and the pilgrimage to her tomb symbolizes interfaith unity. The Chinese and Muslim communities come together to show mutual respect, creating a positive space for dialogue.

The pilgrimage to the tombs of Siti Fatimah and Tan Bun Ann on Kemaro Island is a long-standing tradition and an integral part of life for the multiethnic community in the area. This tradition not only reflects cultural diversity but also serves as a means to build peace and harmony among different ethnic groups. In this context, Johan Galtung's theory on peace and violence can be used to analyze how this pilgrimage practice contributes to the creation of a culture of peace on Kemaro Island. Galtung explains that peace is not merely the absence of war but also includes social justice and the reduction of structural violence.

The veiled pilgrim who took a blessed coin at the Earth God Altar during Cap Go Meh is a concrete example of efforts to create cultural peace on Kemaro Island. This activity creates a space for positive social interaction, where individuals from diverse backgrounds can come together and share experiences. Through this practice, the community not only strengthens their cultural identity but also builds bridges for intercultural dialogue that enhance mutual respect. By adopting Johan Galtung's theory of Cultural Peace, we can gain deeper insight into how traditions and rituals contribute to social harmony amid diversity and reduce the potential for conflict between different ethnic groups.

The involvement of the Muslim committee in the midnight black goat sacrifice event is an interesting phenomenon to study. Their participation demonstrates interaction and collaboration between two distinct communities. This is important to understand within the context of efforts to foster cultural peace.

## 5. Conclusion

The multiethnic community visits Kemaro Island during Cap Go Meh to enjoy culinary delights, learn about history, write their names on the Tree of Love, and make pilgrimages to the tombs of Tan Bun Ann and Siti Fatimah. These activities demonstrate that the Muslim community is willing to engage in Chinese traditions, which are generally considered distinct religious practices. This study shows that the Cap Go Meh celebration on Kemaro Island has successfully created a space for cultural peace between the Chinese and Muslim communities. Through harmonious interactions, active participation in traditions, and collaboration in various activities, both groups are able to respect and understand each other.

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