



# A prospective historical analysis of multiculturalism in Indonesia: A case of West Java

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## Abstract

Although plenty of research has examined multiculturalism from varying lenses, there is a paucity of studies that explore the coexistence and interplay of numerous cultures in constructing collective cultural richness, especially from the standpoint of a historical account. Occupying this void, the present paper sought to unearth multiculturalism in West Java Province, Indonesia, an area where foreign cultures, such as the West, Arabic, and Indian cultures, and local cultures, such as Javanese, have coalesced for an extended period. This research employed a historical framework comprising four stages: heuristics, critique, interpretation, and historiography to arrive at an in-depth understanding of how multiculturalism has evolved. The findings reveal that the province of West Java has manifested multiculturalism through three fundamental structures. First, the immigrants carried over their culture and thus contributed to more diverse local cultures. Second, the establishment of multiculturalism demonstrates the impact of foreign cultures on the local one. Third, multiculturalism development reflects the emergence of new forms due to cultural mixing. Implications of these findings will also be discussed.

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## Introduction

Being one of Indonesia's 38 provinces, West Java, along with seven other provinces, was one of the first eight provinces founded when Indonesia's independence was declared on August 17, 1945. In its later development, West Java Province lost a portion of its territory when four regencies (Serang, Pandeglang, Lebak, and Tangerang) and two cities (Tangerang and Cilegon) seceded in 2000 and chose to establish a new province,

namely, Banten Province, as stated in Law No. 23 of 2000 concerning the Establishment of Banten Province, dated October 31, 2000 (Dienaputra & Gunawan, 2004). In its most recent configuration, the province of West Java has 18 regencies and 9 cities.

The Sundanese is not necessarily the only ethnic group residing in West Java Province. Numerous other ethnic groups from within and outside Indonesia continue to reside and populate the region. This development renders West Java a multi-ethnic, multi-racial, and multicultural province, transforming it into a tiny version of Indonesia. Holding this status, West Java is a strategic testing ground for how multiculturalism evolves and

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develops in the region. Does the majority culture push its will on the minority cultures to conquer them? In the cultures that exist and flourish in the province of West Java, both dominant and minority, do they blend and produce new cultures that all culture owners welcome? Are these cultures, both majority, and minority, permitted to survive and flourish according to their requirements?

The development of multiculturalism in West Java Province must eventually serve as a model for implementing multiculturalism in Indonesia and a driving force for enhancing social and cultural cohesion. It will always be necessary for Indonesia, a socioculturally integrated nation, to sustain its national integration. Indeed, it can reduce the likelihood of vertical and horizontal disputes that lead to the breakdown of the state and country.

West Java's multiculturalism is distinct from that of other regions in Indonesia for the following reasons: first, multiculturalism in West Java has existed for a very long time, namely, since the 5th century A.D., which was marked by the presence of the Tarumanegara Kingdom, which also marked the transition from the prehistoric era to the historical era. It is not an exaggeration to call the 5th century the Revolution of Knowledge because it marked the beginning of the transition of the Indonesian people from illiteracy to literacy, as evidenced by the discovery of seven inscriptions from the Tarumanegara Kingdom: the Tugu Inscription, the Ciaruteun Inscription, the Kebon Kopi Inscription, the Jambu Inscription (Pasir Koleangkak), the Pasir Awi Inscription, the Pasir Muara Inscription, and the Cidanghiang Inscription.

Second, multiculturalism in West Java reflects a process initiated by the presence of foreign nations, beginning with India, followed by Arabs, Chinese, and Europeans, and finally other ethnic groups in various areas of the archipelago. These two realities are not shared by other regions or Indonesia's 37 other provinces, it might be argued. East Kalimantan and the Kutai Kingdom are the only regions or provinces in Indonesia with the same lifespan as literate regions, but East Kalimantan Province's multiculturalism lacks the richness of West Java Province.

Other regions, such as DKI Jakarta, Central Java, East Java, Yogyakarta, West Sumatra, and South Sulawesi, have a shorter journey age as a multicultural region than West Java Province, although having a comparable amount of diversity to West Java. The age of West Java Province as a multicultural region spans nearly sixteen centuries, or from the fifth century to the twenty-first century. These two significant factors justify West Java Province's status as a showcase for multiculturalism in Indonesia and a microcosm of Indonesia as a multicultural nation.

In other words, multiculturalism in West Java Province is characterized not only by the presence of racial and ethnic diversity, but also by the willingness and capacity of its inhabitants to accept racial, ethnic, cultural, and religious diversity from various nations and ethnicities.

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## Literature Review

Multiculturalism is a multi-faceted concept. It is closely related to "identity politics", "the politics of difference", and "the politics of recognition", which seek to revalue devalued identities and change prevailing patterns of representation and communication that marginalize specific communities (Gutmann, 2003; Taylor, 1992; Young, 1990). Multiculturalism is about identity and culture, economic interests, and political power (Song, 2020).

It is standard practice to think of multiculturalism in terms of a "politics of recognition" (Taylor, 1992), "differentiated citizenship" (Kymlicka, 1995), or "the rights of ethnocultural minorities" (Kymlicka & Norman, 2000), and in some contexts spurred by people movement or immigration (Modood, 2013). Despite this conceptual variety, the fundamental principle of multiculturalism that differentiates it from other approaches to accommodating cultural, ethnic, and religious diversity (May, 2008) is founded on the official recognition of such diversity (Gozdecka et al., 2014). This sets multiculturalism apart from other methods of accommodating ethnic and cultural diversity. As a result, multiculturalism depicts more than a demographic composition of a culturally plural society; instead, it is about adopting a wide range of public policies, legal rights, and, in some cases, constitutional provisions for the accommodation of cultural differences. As such, multiculturalism depicts more than a demographic composition of a culturally plural society (Kymlicka & Norman, 2000).

Multiculturalism is the concept first introduced in Canada (Grosu, 2012). It has been adopted in numerous nations, including Australia, Britain, the United States of America, and the Netherlands, albeit in modified versions (Levey, 2009). Nevertheless, the past few years have witnessed a significant backlash against diversity in each of these nations. There has been a shift toward emphasizing national identity and belonging at the expense of multiculturalism as a theoretical framework. These ideas are regarded as requirements to combat multiculturalism's forces. The problems posed by multiculturalism have been met with various responses from various nations (Gozdecka et al., 2014).

Multiculturalism and cultural diversity are distinct concepts. In other words, multiculturalism is not just characterized by cultural diversity. Multiculturalism, according to Suparlan (2002), promotes cultural diversity in the context of equality. Multiculturalism may be described as an awareness, admiration, and appraisal of one's own culture, as well as respect for and interest in the ethnic cultures of others. It involves evaluating the cultures of others, but not in the sense of agreeing with all features of those cultures; instead, it attempts to determine how an authentic culture might represent value for its members (Blum, 1992). In a definition not dissimilar to Blum's, Parekh (2000) stated, "Multiculturalism is not about difference and identity per se, but those that are embedded in and sustained by culture: that is, a body of beliefs and practices through which a group of people understand themselves and the world and organize their individual and collective lives." Based on these definitions, multiculturalism is a characteristic of a multicultural society.

Departing from the concept and theory of multiculturalism, multiculturalism in West Java begins with a reconstruction of the process of national and ethnic diversity in West Java. This reconstruction demonstrates that this diversity occurs naturally, peacefully, and largely conflict-free, while also demonstrating that multiculturalism in West Java, as claimed by Modood (2013), is the result of migration and immigration. In other words, the indigenous people greeted the entry of foreign citizens and ethnic groups from various locations with open arms. This is a truth regarding the openness and "politics of recognition" of the people of West Java towards the presence of foreign nations and ethnic groups in Indonesia.

To discover the substance of multiculturalism in West Java, particularly to demonstrate that diversity in West Java is not merely a demographic composition of society that is racially and ethnically diverse, or as Suparlan (2002) puts it, diversity in equality, multiculturalism also revolves around historical legacies, particularly in the form of places of worship from various religions and beliefs, as well as art that showcases the strong fact of multiculturalism in West Java society. In this regard as well, the fact that the people of West Java are a society that not only has an awareness of diversity but also an awareness of perceiving diversity in terms of equality is reflected by the existence of historical relics and cultural relics that are rich in multicultural themes.

There has not been much published about multiculturalism in West Java, particularly from a historical perspective. Despite these constraints,

one article, Cirebon Regional Cultural Diversity, depicts multiculturalism (Dienaputra et al., 2021). In addition to describing the process of heterogeneity in Cirebon's population, this article reveals three cultural promotion objects that are rich in multicultural elements: language, art, and cultural heritage.

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## Methodology

This research employs a historical methodology with four phases of work to explore diversity in the province of West Java. The initial phase is heuristics or the source collection phase. The second stage of producing facts is critique or source verification. The subsequent step is the interpretation or interpretation of historical data. The final stage is historiography, or the authoring of historical narratives. In the heuristic phase, sources are gathered, including textual, object, conversational, and visual sources. In addition, a cultural perspective is employed to make this study more thorough, particularly in terms of multiculturalism concepts and theories.

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## Results

### *Multicultural Trails*

As a geographical region, West Java refers to an area on the island of West Java. Unquestionably, the finding of Tarumanegara's epigraphs has provided the best evidence of West Java's heterogeneity from the fifth century. The employment of Pallawa characters and Sanskrit in the epigraphs confirms that West Java had cultural interaction with Indian civilization as early as the fifth century. At least seven epigraphs referring to the existence of the Kingdom of Tarumanegara have been discovered. They are Tugu Epigraph, Ciaruteun Epigraph, Kebon Kopi Epigraph, Jambu Epigraph (Pasir Koleangkak), Pasir Awi Epigraph, Pasirmuara Epigraph, and Cidanghiang Epigraph (Dienaputra, 2012). Local cultural interaction with the Indians is reflected not only in several epigraphs but also in several historical sources in West Java, including temples and numerous traditional writings.

When Islam penetrated West Java, a multicultural route was also established. The existence of Islam in West Java causes interaction between indigenous cultures and Arabic culture. A mosque is one of the Islamic cultural relics that may still be observed today. Four mosque structures in the city of Cirebon demonstrate diversity via

their architecture: Pejlagrahan Mosque, Merah Panjunan Mosque, Tajug Agung Pangeran Kejaksan, and Sang Cipta Rasa Great Mosque. Cultural aspects are present on the façade of these four mosques and the interior. In the Merah Panjunan Mosque, which was constructed in 1480, for instance, the entry gate is heavily influenced by Hinduism, but the mosque's roof is pyramid-shaped or multi-story, indicating that this traditional element is also linked to the mosque's construction. Inside the structure, there is a distinct sense of Chinese influence. As evidenced by the number of porcelains adhered to the mosque's walls, the edifice is a mosque (Kartika, 2019).

The cultural encounter between the local culture and Islam is not the final one between the local culture and a foreign civilization. Local culture in West Java interacts additionally with Chinese and Western cultures. Pagodas and monasteries are examples of Chinese cultural remnants still visible today. As a vestige of Chinese culture, pagodas may be seen in several West Java cities and regencies. Some pagodas in Cirebon City, Bekasi Regency, Bekasi City, and Indramayu Regency are regarded as ancient. The Talang Pagoda or *toa lang* (large man) Pagoda was constructed in 1577 by Tan Sam Chai, while the Dewi Welas Asih Pagoda or Tio Kok Sie is considered to have been built in 1595. The 16th-century Liem Thay Soekong Pagoda can be found in the Bekasi Regency. The Hok Lay Kiong Pagoda in Bekasi City was constructed in the 18th century (Sunarto et al., 2011). In Indramayu, there is the 1848-built An Tjeng Bio Pagoda by Poey Soen Kam (Sadewo, 2015). Meanwhile, monasteries may be found in places like Bogor City, Sukabumi City, and Cianjur Regency. In 1672, the Mahacetya Dhagun Monstery, or Hok Tek Bio Monstery, was constructed in Bogor City. The Bhumi Pharsija Monastery in Cianjur Regency was erected in 1880, while the Widhi Sakti Monastery in Sukabumi City was built in 1916 (Sunarto et al., 2011).

The remnants of Western civilization that may still be found today are the railway line, bus stops, and stations located in West Java Province, stretching west to east, including the province's interior. In the ninth decade of the 19th century, ten bus stops were constructed along the railroad lines between Bogor and Cianjur, namely, Cicurug, Parung Kuda, Cibadak, Karang Tengah, Cisaat, Gandasoli, Cirengas, Lampegan, Cibeber, and Cilaku, as well as two stations, Cianjur station in 1883 and Bandung station in 1884 (Dienaputra & Gunawan, 2004). Church buildings located in various cities and regencies in West Java, such as the Santo Yusuf Church in Cirebon City, which was constructed in 1880 and is the oldest Catholic church in West Java, and the Zendings Church in

Majalengka, which was founded on January 11, 1885, by the Nederlandsche Zendelings Vereeniging (NZV) and is the oldest in Majalengka, are also Western cultural relics. The GKI Church on Jalan Cimanuk Indramayu was constructed in 1888 (Sadewo, 2015), while the Santo Ignasios Church in Cimahi was constructed in 1905. (Sunarto et al., 2011). In addition, there are the 1895-built Bandung Cathedral Church by CPW Schoemaker, the 1924-built Bandung Bethel Church, and the 1935-built Pandu Bandung Church. Other structures featured among the vestiges of Western culture include residential and government facilities.

In addition to foreign cultures, local cultures in West Java Province interact with other local cultures in Indonesia, particularly Java. In West Java, the speech levels of the *Cacarakan* script, which displaced the Sundanese script, reveal the profound influence of Javanese culture (Ekadjati, 2004). Various forms of local art also exhibit additional powers. Benjang, Sintren or Ronggeng Buyung, Jaran Lumping, Wayang Wong Cirebon, Wayang Kulit Purwa, Seni Rupa Wayang (Puppet Art), and Wayang Kulit Sungging are examples of works of art that demonstrate the profound impact of Javanese culture on local culture (Intani, 2008; Imadudin, 2009; Merlina, 2011). Ekadjati (2004) suggested that Javanese culture entered the Sundanese society in two distinct paths and manners. During the late fifteenth century to the middle of the sixteenth century, trade, agriculture, and migration routes along the northern coast, as well as Islamization, constituted the initial introduction of Islam into the region. Second, notably for the feudal structure of interior Javanese culture, it penetrated through military incursions and hegemony of authority and culture. Mataram's troops and *priyayi* were primarily responsible for spreading the impact of Javanese culture throughout the second phase, or the second quarter of the 17th century, to the middle of the 19th century.

Other regions essentially share the reality of cultural diversity in West Java in Indonesia. Therefore, it is not unexpected that the nation's founders at the time of NKRI's formation picked *Bhinneka Tunggal Ika* (Unity in Diversity) as its *sesanti* (motto). According to Sujanto (2009), *sesanti* always refers to a preserved and utilized guide or source of study in society. *Bhinneka Tunggal Ika*, the statement (*sesanti*) engraved on the national emblem of the Garuda Pancasila, refers to a mix of ethnicities, faiths, customs, local dialects, and cultures forming a single homeland, one country, and defending the unified language, Indonesian.

The historical trajectory of West Java from the fifth century to the twenty-first century demonstrates the truth

of West Java's ongoing process of diversification. In the fifth century, the establishment of the Tarumanegara kingdom signaled the beginning of West Java's transition from a monocultural to a heterogeneous society. The presence of the Tarumanegara Kingdom in the 5th century revealed the first substantial influence from a foreign culture, especially Indian Culture, as evidenced by the usage of Palawa scripts and Sanskrit in the Tarumanegara Kingdom's inscriptions.

In its subsequent journey, West Java's multiculturalism was colored not exclusively by Indian culture, but also by Arab culture, as exemplified by the presence of the Cirebon Islamic kingdom and the historical remains of Arab culture, such as mosque buildings, as well as Chinese culture, as attested by the Chinese cultural artifacts found in mosques in Cirebon, or places of worship in the form of temples and monasteries. In addition to Indian, Arabic, and Chinese culture, West Java also has a significant Western cultural influence, as evidenced by its historical structures, entertainment venues, offices, and places of worship such as churches. The Western culture has also left historical artifacts in the shape of rail transportation infrastructure, which is no less significant.

Complementing the imprint of the four foreign cultures, the presence of diverse ethnicities from various parts of Indonesia, including Javanese, Bugis, Makasar, Minangkabau, Batak, Minahasa, Aceh, and Papua, contributes to the variety of West Java. The province of West Java is home to members of the majority of Indonesia's major ethnic groups. This fact makes West Java a racially, ethnically, culturally, and religiously diverse province.

This fact demonstrates that the inhabitants of West Java have integrated multiculturalism into their daily lives for a very long time, from the fifth century to the twenty-first century. This reality also makes the historical journey of the people of West Java Province in developing multiculturalism the finest learning material for comprehending the cultural diversity that exists in West Java, as well as a learning tool for comprehending Indonesia as a multicultural nation. This cultural richness is, of course, also reflected in the variety of cultures currently residing and developing in the province of West Java.

### *Multiculturalism Construction*

The presence of immigrants in the province of West Java and their respective cultures are clear indicators that cultural diversity has been in West Java for a long time. It also demonstrates the society's high tolerance for variety in West Java. In general, it can be stated that

they never exhibit intolerant behavior or oppose the existence of other cultures whenever their local culture interacts with a foreign culture. In current development, or since the re-establishment of West Java Province on August 19, 1945, the people of West Java not only offer room for the existence and growth of culture provided by immigrants, but also see them as equals in all spheres of life. Reestablishment here denotes to a historical period in which since August 19, 1945, West Java has been a part of Indonesian history. Previously, or during the Dutch colonial authority, West Java Province had been formally constituted since 1926, or to be precise, since January 1, 1926, as stated in the August 14, 1925 issue of *Staatsblad* Number 378. The province of West Java ceased to exist during the Japanese Occupation Government, and it was not re-established until two days after the proclamation of independence on August 17, 1945, or more precisely on August 19, 1945. This architecture advances the concepts of multiculturalism, meaning variety that is not only characterized by tolerance of cultural diversity but also by equality in the placement of immigrants, whether in the social, economic, or political sphere.

The creation of cultural diversity with a multicultural mindset makes cultural diversity present in at least three significant structures in the province of West Java. In the first construction, the inhabitants of West Java possess an abundance of immigrant-brought local customs. Other ethnic groups besides Sundanese are not required to utilize Sundanese as the language of communication at the level of implementation, for example, regarding language. The immigrants, with their numerous ethnic groups, who become residents in West Java, can communicate with members of their ethnic group in their native languages.

In addition to language, the people of West Java give immigrants the liberty to create their indigenous arts. Thus, various local arts, such as *Wayang Potehi* and *Wayang Kulit*, which are representative of Chinese and Javanese arts in West Java Province, appear to be thriving and well-developed.

The presence of regional delicacies in the province of West Java is the next indicator of the expansion and development of diversity in West Java. *Warung Tegal*, equivalent to Javanese ethnicity, has proliferated in several West Java districts. In various locations of West Java, it is much simpler to locate Padang eateries that cater to the Minang ethnicity. *Konro Soup* and *Coto Makassar* are also readily available in West Java, as is *Se'i Sapi*, a specialty dish from East Nusa Tenggara, not to mention *Pempek Palembang*, *Kebuli Rice* from the Middle East, *Kebab*, a Turkish dish, and *Briyani Rice*, as well as Indian *Tandoori Murgh*, Chinese *Bakpau*, and Taiwanese *Cakue*.



The second is the building of multiculturalism, which demonstrates the impact of foreign cultures on Sundanese or Cirebonese culture. This structure contributes to the cultural diversity of the local community. It also exists in the Sundanese language. Sundanese is strongly influenced by Javanese not just in terms of speech levels (Ekadjati, 2004), but also in terms of the lexicon. In addition to Javanese, Sundanese is heavily influenced by Dutch, Arabic, and Portuguese. A research project by Nurlatifah, Sudaryat, and Kuswari in 2015 uncovered an intriguing fact about Sundanese loanwords. According to Nurlatifah et al. (2017), at least twelve languages contribute to the richness of Sundanese terms. These languages include Arabic, Baduy, Indonesian, English, Javanese, Kawi, Latin, Malay, Portuguese, French, Sanskrit, and Dutch.

In addition to language, art is another aspect of Sundanese culture that foreign civilizations have greatly influenced. Benjang, sisingaan, buruk, genjring rudat, berokan, mask dance, traditional batik art, and glass painting are examples of Sundanese and Cirebon arts influenced by foreign cultures. In respect to benjang, Widjaya (2006) separates it into three elements, benjang helaran (procession art), topeng benjang (dancing), and benjang gelut or benjang gulat (martial arts). Helaran benjang is a style of procession art for children's circumcision celebrations. In this instance, Islam's effect is evident. The mask dance art of topeng benjang is performed after a helaran benjang performance. It is influenced by the Priangan mask dance. Benjang gelut is a martial art that resembles wrestling in its moves. During the Dutch colonial era, it appears to have been heavily influenced by the Dutch's introduction of Western culture, namely worstelen and wrestling. Thirdly, multiculturalism's development demonstrates the emergence of new forms due to cultural mixing. This multicultural construction is prevalent in the language of Cirebon. In the middle of two languages from two great cultures, Sundanese and Javanese, the Cirebon language is unique. It is distinct from both Sundanese and Javanese, yet the effect of loanwords from both languages appears deeply ingrained.

Based on the historical evidence of West Java's transition from a monocultural to a multicultural society, multiculturalism in West Java is also distinguished by the existence of personalities who indirectly symbolize West Java as a multicultural region. First, during the Tarumanegara Kingdom, the name of one of its most famous monarchs, Purnawarman, was recorded in the Ciaruten Inscription as a courageous ruler in the globe (Poesponegoro & Notosusanto, 1984, p. 39). Second, under the Sunda Kingdom, the names Sri Jayabhupati and Rahyang Niskala Wastu Kancana were documented

in the Sanghyang Tapak Inscription dated 1030 A.D. and the Batutulis Inscription, respectively (Poesponegoro & Notosusanto, 1984, p. 39). Third, during the kingdom of Cirebon, one of the Chinese emperor's daughters, Princess Ong Tien or Nyai Rara Sumanding, was documented as having been the wife of Sunan Gunung Jati or Syaif Hidayatullah. Fourth, during the movement, the name of Douwes Dekker, one of the 25 December 1912 founders of the movement group Indische Partij, was recorded. Some of the listed names represented foreign nations, which also characterized and intensified the multiculturalism process in West Java, beginning with India, Arabia, China, and the West (the Netherlands).

### *Multiculturalism Empowerment*

The modern growth of multiculturalism in the province of West Java demonstrates that West Java does not cease to be an increasingly varied region by continuing to promote the notion of diversity in equality. West Java, which has always been an ethnically and culturally varied region, is the preferred residence for several ethnic groups. West Java's building of cultural diversity in equality is undeniably a significant draw for immigration. Its population of 48,683,861 people, which simultaneously makes it the most populous province in Indonesia, is further evidence of West Java Province's tremendous attractiveness to immigrants (Wahyuningrum, 2019).

Cultural diversity education is a simple definition of multicultural education (Andersen & Cushner, 1994). Banks (1993) and Baidhawi (2005) define multicultural education as education for people of color and as a method for teaching diversity (teaching diversity). Azra (2006) defines cultural education as education for cultural diversity in response to demographic and cultural changes in the surroundings of a particular community or the globe. In slightly altered prose, Yaqin (2005) defines multicultural education as an educational strategy that is applied to all subject areas by utilizing cultural differences that exist among students, such as differences in ethnicity, religion, language, gender, social class, race, ability, and age, to make the learning process easier. Borrowing Yaqin's interpretation, multicultural education at all levels need not be regarded as establishing new topics or courses but may be seen as incorporating study material or critical points into existing subjects or courses.

Blum (1992) splits cultural education into three distinct components. The first component is asserting one's cultural identity through studying and appreciating one's cultural heritage. Respecting and desiring to understand and learn about various cultures is the second value.

The final part is evaluating and appreciating cultural diversity; that is, considering the existence of diverse cultural groups in society as a desirable quality to be cherished. Meanwhile, Banks (1994) believes that multicultural education has five aspects. They are content integration, knowledge building, bias reduction, fair teaching, and school culture and social structure that empower students. Regarding intercultural education, Parekh (2000) underlines the need for curriculum management. A successful curriculum for multicultural education must satisfy at least two conditions: the scope cannot be too limited, and the mode of instruction must be dialogical.

Multicultural education is the best medium for building and strengthening multiculturalism in West Java. The identity of the people of West Java Province and the history of diversity in West Java Province should be emphasized as a component of multicultural education. The two components of multicultural education will not only provide an understanding of the reality of the identity of the people of West Java as a multicultural society, but also of the reality of the approximately sixteen-hundred-year journey undertaken by the people of West Java to build and strengthen multiculturalism. Multicultural education does not need to be a separate subject or subject, but its content can be integrated into existing subjects or courses at various levels of education, such as social science subjects at the elementary and secondary education levels or religion courses, or citizenship, Pancasila, and Indonesian language subjects at the college level.

## Conclusion

West Java has been able to portray itself as a province devoted to multiculturalism due to its extensive history of handling ethnic variety. Not only does it tolerate cultural diversity, but it can also place various cultures and races on an equal footing. Three forms of multiculturalism illustrate the West Java realities that support multiculturalism's guiding principles. First, it provides as much room as possible for other cultures to exist and flourish following their requirements, not just in terms of language but also in terms of different cultural characteristics. Second, the local cultures of West Java, including dominant and minority cultures, are allowed to interact and complement one another. Third, multiculturalism's development demonstrates the emergence of new forms due to cultural mixing. Thus, various cultural components in West Java illustrate the strength of diversity features.

The province of West Java's successful model must be empowered to serve as an example for other places. In this approach, the achievement of the West Java Province in managing multiculturalism will not be an isolated incident, but will contribute to the strengthening of multiculturalism development in Indonesia as well as social and cultural integration in Indonesia.

The present study on multiculturalism in West Java paves the way for future research at the city and district levels. In addition to studies on smaller administrative areas, studies on multiculturalism in West Java can inspire comparable research in Indonesia's 37 other provinces. Moreover, culturally, this study can encourage further research on the cultural diversity that manifests in many cultural elements in West Java, such as belief systems, kinship systems, knowledge systems, livelihood systems, equipment systems, technology, language, and art. It is also fascinating to examine further the extent to which cultural features in West Java reflect the presence of diversity from the many races and ethnicities that today comprise the population of West Java Province.

## Conflict of Interest

The author declares that there is no conflict of interest.

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