



## Tukuder Tradition in Jami Al-Muttaqin Mosque Kaliwungu: A Study of Traditional Rites, Culinary Meanings, and its Sustainability

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### ABSTRACT

*Tukuder* tradition in Jami Al-Muttaqin Mosque Kaliwungu is a cultural phenomenon rich in philosophical meanings and implications in the context of local culture. This study aims to investigate the adaptation, philosophical meaning of traditional culinary, and implications of *Tukuder* Tradition in the lives of Kaliwungu people. Using a qualitative approach, data was obtained through participatory observation, interviews, and document analysis. The results show that *Tukuder* Tradition has deep roots in the lives of Kaliwungu people and plays an important role in strengthening community identity and togetherness. Traditional culinary such as Telur Mimi, Sumpil, and Momoh, are not just food, but also have a deep philosophical meaning, reflecting the close relationship between humans, nature, and spirituality. The implications of the *Tukuder* Tradition for the community and local tourism provide inspiration for local economic development and the promotion of sustainable cultural tourism. Therefore, this research makes an important contribution in understanding and appreciating the cultural heritage of the *Tukuder* Tradition, while stimulating reflection on local identity and wisdom amidst the ever-evolving globalization.

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### INTRODUCTION

Various cultures from various regions in Indonesia inspire as well as contain the values of knowledge and heritage of diversity that make Indonesia so unique as a nation. One of the unique cultural heritages is the *Tukuder* Tradition. The tradition is a lively celebration in Kaliwungu, Kendal Regency, Central Java, not just a ceremony to welcome the fasting month, but an embodiment of cultural wealth that needs to be carefully preserved and disseminated. Every year, residents flock to the street food party in the courtyard of Al Muttaqin Mosque, looking for and buying a variety of delicious snacks such as egg *mimi*, *sumpil*, colorful noodles, and seafood, which is the main attraction.

The tradition that grows and develops in the "santri enclave" is unique when compared to other areas because it is thick in the atmosphere of Islamic religion. This is inseparable from the religious propagation that was carried out by several prominent ulama figures around the 16th century. The evidence of the existence of these figures is realized in the form of several tombs located in the hilly area of Kaliwungu. The figures buried in the hills include Sunan Katong, Prince Juminah, Prince Pakuwojo. K.H. Asyari, and K.H. Mustofa. The people of Kaliwungu respect and appreciate them as the pioneers of Islamic propagation whose teachings are continued by their successors until today. One of the most highlighted figures is the great scholar K.H. Asyari or Kiai Guru. He was a Mataram (Yogyakarta) nobleman who studied religion in Mecca and in the 1560s was assigned to pioneer the spread of Islam in Kaliwungu. He was also the first cleric to establish the Al Muttaqin langgar which later turned into the Al Muttaqin Mosque. The mosque became the center of santri activities and is located in the middle of Kaliwungu city which is crowded with dozens of Islamic boarding schools.

The nobleman of Islamic Mataram who also resided in Kaliwungu was the second son of Panembahan Senopati (Pangeran Juminah). Prince Juminah settled in Kaliwungu since the age of 34. Together with K.H. Asyari, he had a very high spirit of preaching. He also led some Mataram troops that attacked Batavia (Jakarta) in 1628 from Kaliwungu area. Prince Juminah obtained the title Panembahan because of his knowledge and contribution in the field of religion. Together with K.H. Asyari, he pioneered the village of Protomulyo and other areas in Kaliwungu until it developed into the center of the duchy government under Sultan Agung and developed the area into an enclave (santri enclave).



The close affinity of the city's name of santri because of its predecessor scholars who moved a lot of Islamic education in the region has certainly brought consequences to the development of Islamic culture. Including cultural adaptations ahead of areas of tradition ahead of fasting are mostly realized in the form of *megengan*. The *Megengan* tradition, which is held before the holy month of Ramadan in East Java and Central Java, is closely related to several elements of Muslim culture and rituals. It usually begins with the beating of a drum by several people, as a sign that Ramadan has arrived.

The diverse traditional food vendors only sell one day before the fasting month of Ramadan, when the *Tukuder* tradition is held in Kaliwungu, Kendal. People buy food from the *Tukuder* to eat before they fast and dawn. The connection between the *Megengan* and *Tukuder* traditions is that both are rooted in the same tradition of the Walisanga. Dishes such as rice, vegetables and side dishes, including chicken or fish, are usually part of the *Megengan* meal. The beating of the drum with the distinctive sound of "tuk tuk der/duk duk der" is also part of the religious and cultural tradition that wakes people up to mark the beginning of fasting (interview with Muhammad Naimuddin, Kaliwungu 11 March 2024).

Based on that, the problems analyzed in this research are How is the history and role of Jami Al-Muttaqin Mosque Kaliwungu in *Tukuder* tradition, as well as its differences and similarities with *Dukder* tradition in Semarang? In addition, what is the philosophical meaning of traditional culinary in the *Tukuder* tradition, as well as its implications for Kaliwungu's local identity and culture and efforts to preserve it?

## METHOD

This research is an interdisciplinary study using the method of historical anthropology to understand human culture and society. Historical anthropology combines anthropological approaches with historical analysis to study and comprehend the behavior, culture, and lives of past societies. This approach involves an in-depth cultural and social analysis of past societies and cultures, using methods and concepts from anthropology to understand the historical and social context of human life. The stages in the historical anthropological research on the *Tukuder* Tradition are as follows. First, in-depth interviews involve direct interaction with informants or community members who possess knowledge about the cultural heritage, particularly the *Tukuder* Tradition. These interviews provide deeper insights into people's views, experiences, and attitudes regarding the tradition. Researchers gather detailed information about the community's practices and the philosophical meanings attached to them.

Participatory observation has researchers actively participating in the daily life of the community being studied. This approach allows them to observe and understand cultural practices firsthand, gaining insights into the norms, values, and symbols associated with the *Tukuder* Tradition. By immersing themselves in the community, researchers can capture the nuances of cultural heritage as lived and experienced by the people. Document analysis involves collecting and analyzing data from written documents, such as historical records, oral histories, archives, and literature. Document analysis helps researchers understand the historical context and development of the cultural heritage. By examining these sources, researchers can trace the evolution of the *Tukuder* Tradition and its significance over time.

These methods enable researchers to gain a comprehensive and nuanced understanding of the *Tukuder* Tradition. By integrating anthropological approaches with historical analysis, this study provides a thick description of the cultural heritage, capturing the community's perspectives and the broader social and historical contexts. This interdisciplinary approach allows for a holistic understanding of the *Tukuder* Tradition, emphasizing both its cultural significance and its role in the community's identity and development (Cannolly, [2016](#)).

The research on the *Tukuder* Tradition at Jami Al-Muttaqin Mosque Kaliwungu utilizes a variety of sources and methodological approaches that distinguish it from other studies. First, this study draws from primary sources such as interviews with local community members, religious leaders, and culinary practitioners. These interviews provide firsthand accounts and insights into the traditional culinary practices and their philosophical meanings. Additionally, historical documents, archival materials, and previous studies on Javanese culinary traditions were examined to contextualize the *Tukuder* Tradition within a broader historical and cultural framework. The research employs qualitative analysis to interpret the data collected from these sources. Thematic analysis is used to identify and explore key themes related to the spiritual and philosophical aspects of the *Tukuder* Tradition.

This involves coding the interview transcripts and documents to identify recurring themes and patterns. By analyzing these themes, the research uncovers the deeper meanings and values that local people associate with the

Tukuder Tradition. The study also incorporates an ethnographic approach, involving participant observation and fieldwork. The researcher participates in the Tukuder ceremonies and observes the practices in their natural setting, which provides a deeper understanding of the rituals and their significance. This method allows for a more immersive and comprehensive analysis of the cultural practices and their impact on the community. In summary, the research on the Tukuder Tradition at Jami Al-Muttaqin Mosque Kaliwungu uses a diverse range of sources and methodological approaches, including interviews, historical documents, qualitative analysis, and ethnographic fieldwork. These methods are crucial for obtaining a comprehensive understanding of the tradition and its broader significance, ultimately contributing to the preservation and development of local cultural heritage.

## RESULTS & DISCUSSION

### Exploration of the History and Central Role of Jami Al-Muttaqin Mosque in Tukuder Cultural Heritage in Kaliwungu

#### *Jami Al-Muttaqin Mosque Kaliwungu and its Cultural Development*

The history of Kaliwungu as a Santri City has deep roots in the struggle of Sunan Katong, also known as Sunan Ampel, in spreading Islam in the region. Together with his troops, including figures such as Ten Koe Pen Jian Lien (Tekuk Penjalin), Han Bie Yan (Kyai Gembyang), and Raden Panggung (Wali Joko), they struggled to Islamize Kaliwungu, facing Hindu/Buddhist figures such as Suromenggolo (Empu Pakuwojo), a former Kadipaten official under the Majapahit Kingdom for the Kendal/Kaliwungu area. The struggle was not easy, depicted in history as a fierce battle until Sunan Katong succeeded in controlling the area, Islamizing Pakuwojo, and introducing Islam to the local population.

Wali Joko (Suweryo), the younger brother of Sunan Katong and a student of Sunan Kalijaga, built a mosque in the center of Kendal City (now Kendal Great Mosque) around 1493 under the Sultanate of Demak. Wali Joko, or Pangeran Panggung, was the youngest son of Prabu Kertabumi (Prabu Brawijaya V) and Empress Dewi Murdaningrum, daughter of the Kingdom of Campa, making him related to Raden Patah, the first king of the Demak Bintoro Sultanate.

Kaliwungu's history as a Santri City continues with the contribution of Kiai Asy'ari (Kiai Guru), who established Al-Muttaqin Mosque in 1653 as a center of Islamic education for students and locals. After studying in Mecca, Kiai Asy'ari established a boarding school in Kaliwungu, becoming an emissary of the Yogya Islamic Mataram Kingdom that gave birth to great scholars such as KH Sholeh Darat (Semarang), KH Ahmad Bulkin (Mangkang), KH Musa Kaliwungu (Kiai Musa Bobos), and KH Anwaruddin Kriyan (Cirebon).

During Ramadan, the Kendal Grand Mosque and Al-Muttaqin Kaliwungu Grand Mosque hold Kitab Kuning recitations and provide iftar meals for all levels of society, especially travelers who stop by. This is an important part of the Islamic religious and cultural heritage that continues to thrive in Kaliwungu, confirming its status as the City of Santri (Wismiron, [2023](#))

Although there is no authentic manuscript that directly describes the year of the establishment of Jami al-Muttaqin Mosque in Kaliwungu, from the historical heritage of this mosque, it is believed by the local community that the mosque was established in the 17th century AD. This belief is based on the number of years stamped on the grave of Kiai Guru Asari, the founder of the mosque, which is located not far from the mosque complex. Kiai Guru Asari, the son of Kiai Ismail from Yogyakarta, was related to Maulana Malik Ibrahim. This is recorded in a genealogy book kept by his heirs to this day. The grave complex of Kiai Guru Asari and his family is a place of pilgrimage and respect for the people of Kendal and other surrounding towns, signifying the importance of Kiai Guru Asari's role and spiritual legacy in the history of Islam in Kaliwungu.

Jami al-Muttaqin Mosque, located at the intersection of the Jakarta-Semarang main road and the entrance to the settlement in Kaliwungu, has a strategic position. Although it has undergone several repairs and replacements, only four repairs are well recorded. These include the replacement of the roof from alang-alang leaves to zinc by Kiai Muhammad in the early 20th century, and the replacement of the zinc roof with roof tiles by his son, Kiai Abdullah.

Changes in the shape and expansion of the mosque also occurred under the leadership of subsequent heirs, such as those made by Kiai Abdul Rosyid in 1922, and later by Kiai Hisyam Narb in 1955. These steps were taken due to the increasing growth of the congregation, signifying the important role of Jami al-Muttaqin Mosque as the center of religious and social activities of the Kaliwungu community. The presence of Kiai Guru Asari and the establishment of the Jami Mosque, which was originally just a surau or langgar, brought significant changes to the Kaliwungu community and

its surroundings. Over time, Kaliwungu has developed into a boarding school area known by the nickname "Kota Santri", emphasizing the spiritual and religious role inherited by the scholars and founders of this mosque to later generations (Zein, [1999](#)).

### *History of the Tukuder Tradition and comparison with the Dukder Tradition in Semarang*

People generally equate the *Tukuder* tradition with *Dukder* in the Semarang area. The *dukder* tradition is better known in the Semarang area. The tradition is characterized by the busyness of the community welcoming the arrival of the month of Ramadan in Alun Alun and mosques. Enthusiasm can also be seen from the number of children who attend. The tradition is also characterized by the existence of a "night market" which is visited by many people. In the colonial era, there were also screenings of Mac. Gillavry in the open air at night. Some mosques around Semarang tend to be quieter at the start of the fast, as smaller towns do not hold the *dukder* tradition that marks the beginning of the fast. The only sign of the beginning of fasting is the beating of the drum in large mosques (Algemeen handelsblad voor Nederlandsch-Indië, [1931](#)).

The merchants who celebrate the *Dukder* tradition include cake sellers, jewelry (at low prices), paper animals, children's toys, and so on. People come from all over to alun alun to celebrate the tradition. The crowds of visitors also cause traffic around the square to be jammed. Some Muslims head to the mosque to seek blessings and witness the beating of the drum to mark the beginning of Ramadan. Migrants from other regions usually trade cloths during the *dukder* event (Algemeen handelsblad voor Nederlandsch-Indië, [1932](#)).

The *Tukuder* tradition itself has the same roots as the *dukder* tradition, which is a notification of the coming fasting time. The underlying difference is that the environment around the Semarang Great Mosque is dominated by the abangan and managed by a handful of priyayi. In the Kaliwungu area, it is mostly managed by Maseyeh (Kyai) and santri. Religious nuances are thicker in Kaliwungu than in Semarang (interview with Muhajir Thoha, 11 March 2024). Some of the small mosques around Kaliwungu usually hold *dukder* or now known as *Tukuder* by beating the drum alternately. The first drum beating is done by the kyai (mosque imam) then followed by other takmirs with different beating sounds from one another. The process of beating the drum is carried out for approximately 1 hour in turn. The purpose of beating the drum is as a means of communication, especially for residents who work in the fields (dominated by the abangan) to know that tomorrow the time of Ramadan has come (interview with Paax Ibnu, 12 March 2024).

The *Tukuder* tradition is also usually accompanied by religious activities such as Ngaji pasar and santri pasar. These activities began to be held during the rapid growth of pesantren around 1919-1920s. Ngaji pasar is actually a form of word change from ngaji Pasanan (derived from the word pasa (fasting) and means studying in the month of fasting). Some Islamic boarding schools exchange students so that they can learn more about various sciences, given the specialization of the teachings taught in each Islamic boarding school. The tradition of traditional pesantren education always holds special recitations in the fasting month. The market recitation system is the same as *bandongan* recitation, but the kyai (maseyeh) usually reads *logatan* or certain books that have been translated and taught very quickly. The Kyai (Maseyeh) condenses the substance of the book and explains it briefly and clearly to the students. Therefore, in some areas this recitation is also often called a quick recitation (*pengajian kilatan*).

### **Traditional Gastronomy in the Tukuder Tradition: Uncovering Culinary Meaning and Diversity**

#### *Telur Mimi, Sumpil, and Momoh: Meanings related to the Tukuder tradition*

Mimi is a horseshoe crab, known throughout the northern waters of Java. The shape of the Jegg even inspired jewelry making in West Java. In Jakarta (Batavia), this animal is also a sea catch commonly sold as shrimp ronggeng (*Squilla scorpio*). The animal is actually widely consumed by the Chinese community on the north coast of Java. In its development, Telur Mimi became a traditional culinary favored by the people of Kaliwungu.

The process of taking this egg must be done carefully because mistakes can cause poisoning. Mimi eggs have a yellowish orange color similar to flying fish eggs in Japanese sushi. The processing involves boiling mimi fish which is then mixed with spices to remove the fishy odor before being mixed with grated young coconut that has been seasoned and cooked. Behind the delicacy of Telur Mimi, there is a deeper meaning for the people of Kaliwungu. Telur Mimi is often interpreted as a symbol of an eternal couple. This refers to a story rooted in the influence of Mataram Islam in the Kaliwungu region, which was also spread by Kyai Asyari. The story of mimi and mintuna is a representation of the love story between Ratu Kidul and Pangeran Senopati that continues forever. As contained in the following poem

Enough of the story in the Goddess' palace, the Senopati and the Goddess are inseparable, like Mimi and Mintuno, they open their hearts to each other (Sholikhin, [2009](#)).

Sigeg rengganing kadhatun, wau ta Sang Senapati, kelawan sang narpaning dyah, tan kena pisah neng wuri, anglir mimi lan mintuna, nggennya mrih lunturireng sih.

Javanese people, especially in coastal areas, also have the expression "*dadiya Pasangan kaya mimi lan mintuna*" (be a couple like mimi and mintuna)". Mimi refers to the male gender horseshoe crab, while mintuna is for the female gender. Javanese people make proverbs from these animals to show the close attachment between husband and wife. Mimi and mintuna in Javanese philosophy represent a pair of lovebirds who are faithful to each other until death do them part.

The tradition of eating Telur Mimi is also part of welcoming the holy month of Ramadan in Kendal. In the month of Ramadan, Telur Mimi is not only a delicious dish to break the fast, but also contains the meaning of togetherness, loyalty, and eternity in a harmonious relationship. People around Kaliwungu partly associate the culinary with family life that is always harmonious in the face of Ramadan so that they can do more maximum in fasting ritual practices (interview with Amrul, 12 March 2024).

The people of Kaliwungu, Kendal Regency, Central Java have a traditional culinary known as sumpil. A similar culinary is also found in the Tegal region, identified as Kêtan kêtupat wrapped in thin woven bamboo. The culinary is symbolically important in the celebration of Ramadan and the Prophet Muhammad's birthday. Unlike people outside Kaliwungu who may not be familiar with sumpil, for locals, this food has a deep meaning in the tradition of *weh-wehan* or sharing food. Sumpil, which is made from rice and wrapped in bamboo leaves, has a triangular pyramid shape that signifies spiritual and social relationships. Some Kaliwungu residents believe that the triangular pyramid shape symbolizes the vertical relationship between humans and Allah (*habluminnallah*) and the horizontal relationship between fellow human beings (*habluminnanas*).

This tradition is believed to have existed since the time of Sunan Kalijaga, who introduced the practice of *weh-wehan* as part of the commemoration of the Prophet Muhammad's birthday. In addition to *weh-wehan*, there is also the *teng-tengan* tradition that enlivens Maulid celebrations, although it has now declined in popularity. Nonetheless, sumpil remains an inherent part of the cultural identity of the Kaliwungu community, even though some people are now turning to modern food. In this context, sumpil is not just food, but also a symbol of togetherness, spirituality (Priyatin, [2012](#)).

Momoh, a culinary specialty from Kendal Regency, Central Java, has an interesting history and meaning in the context of its distinctive cuisine and unique naming. One of the 3rd generations Momoh Kaliwungu sellers, Heri and Farchat, mentioned that the naming of "*momoh*" has two interesting versions. The first version relates the naming of momoh to the initial reaction of the community to the dish. Initially, the dish was made from buffalo offal that was cooked until tender, but the strong aroma of the offal made some people reject the food by saying "*emoh-emoh*" which means reject. Over time, people got used to the taste and became addicted. The second version associates momoh with the word "*amoh*", which means to make soft, describing the cooking process of the offal that takes 4-5 hours to make it soft and delicious.

Momoh has a different taste from the north coastal cuisine of Java Island, with savory, sweet and slightly spicy flavors referred to as *bacem* spices. In the cooking process, momoh uses strong spices, including laos, ginger, salam, and lemongrass, as well as Javanese sugar as the main seasoning. The long cooking process not only aims to make the meat and innards tender, but also to ensure that the spices are perfectly infused. Momoh symbolizes local wisdom and togetherness in cooking, with the cooking process starting early, even before sunrise, to ensure momoh is ready when the stalls open. In the context of Ramadan, momoh is not only a delicious dish to break the fast, but also reflects the values of patience, tenacity and togetherness in a long cooking process that requires teamwork. Momoh, with its unique composition and meaning in the process, has become an integral part of the culinary tradition and Ramadan culture of the people of Kendal, Central Java.

Some of these culinary delicacies were the most delicious culinary in their time and are still enjoyed by most people in the Kaliwungu area only at certain moments (including *Tukuder/dukder*). In general, the culinary is a delicious culinary according to most of Kaliwungu people, which can be enjoyed from young to old generation. It is also a culinary delight and becomes a special dish at the beginning of Ramadhan to awaken the spirit of fasting. The people of

Kaliwungu train their children to fast by preparing themselves, one of which is consuming traditional culinary that has a delicious taste (interview with Muhajir Thoha, 11 March 2024).

### *Exploration of Traditional Culinary Variety in the Gastronomic Context of Tukuder Tradition*

#### Ketan Bangjo and Ketan Abang Putih

Ketan bangjo (abang ijo or red, green) is a traditional Kendal culinary made from sticky rice. It is usually included in the weh wehan tradition (11 *rabiul awal* or the day before the commemoration of the Prophet Muhammad's maulid). In addition, the sticky rice is also sold during the month of Ramadan. Ketan abang ijo was originally a red and white sticky rice (abang putih) which was later added with other colors. The coloring of the sticky rice usually has three colors that have certain values. The green color is a symbol of fertility. The red color is a symbol of chivalry, the white color is a symbol of purity.

#### Jamu Jun

Jamu Jun, a thick drink consisting of rice flour, coconut milk and ginger, is part of a traditional culinary heritage that is becoming difficult to find but can still be found in Semawis Market or Chinatown, Semarang. This phenomenon suggests that the culinary is spreading, mainly due to the geographical proximity between Kendal and Semarang. However, what makes Jamu Jun so appealing to various groups, especially the younger generation, is not just the delicious taste or the natural ingredients. More than that, Jamu Jun symbolizes the integration of local traditions with a modern lifestyle that is increasingly open to health and culture. Today's young generation is increasingly interested in exploring the roots of local culture and traditions, including in culinary terms. Jamu Jun provides an immersive culinary experience, connecting them to a rich cultural and historical heritage. What's more, its connection to santri culture strengthens its appeal in the Kaliwungu region, where halal principles are highly upheld. Thus, Jamu Jun is not only a tasty and healthy drink, but also a medium for the younger generation to establish a connection with their cultural roots.

#### Gondem

Gondem is a traditional dish made from sorghum (*Sorghum vulgare*). In some regions, gondem is also called wheat or gandrung. The plant can grow well and produce many leaves growing in dry and less fertile soil (Vereeniging tot Bevoording van Veeartsenijkunde in Nederlandsch-Indië, [1912](#)). Gondem is a traditional culinary that is currently rarely found in the daily lives of Kaliwungu people. gondem is also a substitute for staple food in the Java region in general (Raffles, [1817](#)).

### **Philosophical and Cultural Penetration in the Tukuder Tradition**

#### The Philosophy Behind Tukuder Tradition

The naming of *Tukuder* itself is a new thing for the people of Kaliwungu. Most people also know it as the *duk der* tradition which is marked by the beating of the drum. The *Tukuder* or *dugder* tradition was originally a means of communication from the leaders to their people to announce the beginning of Ramadan. The tradition is closely related to the closeness of the royal government to the people (especially the Muslims) by delivering it officially. Large mosques in several areas in Kaliwungu compete to sound the drum to let the people know that the fasting time has come. The sound of the drum also varies from one beater to another and is different from the notification of the 5 daily prayers. The time is chosen after Asr to announce the arrival of fasting time.

In addition, the philosophy behind the "Tukuder" tradition is to strengthen the cohesiveness of the community by encouraging them to gather and interact around Al-Muttaqin Mosque, which is the center of religious activity in Kaliwungu. Thus, this tradition is not only a means of announcing the beginning of Ramadan, but also an effort to strengthen social and religious relations within the community.

#### The Role of Tukuder Tradition in the Formation of Local Identity and Culture

Tukuder tradition in Kaliwungu has become an interesting form of cultural acculturation. As a melting point for Javanese, Arab, and Chinese communities since the Islamic Mataram period, Kaliwungu has become a place where various cultures meet and interact. Despite experiencing tense conditions, especially after the Pacinan geger event in

the 1740s, the relationship between the santri and other communities in Kaliwungu managed to recover slowly. In this context, the role of the Chinese in the development of the Tukuder tradition in Kaliwungu is quite prominent. They not only provide financial support in the form of donations for Jami Almuttaqin Mosque, but also contribute to the formation of local culture through cultural acculturation. This is reflected in the culinary that is sold in the Tukuder tradition, where there are Chinese and Javanese acculturation influences (Akhtar & Usmani, [2011](#)).

Analysis of the role of Tukuder Tradition in the formation of local identity and culture shows that this tradition is not only a cultural heritage from the past, but also the result of interaction between various ethnic and cultural groups. Through the *Tukuder* tradition, Kaliwungu's local identity continues to develop and form in the context of cultural plurality. Thus, Tukuder not only strengthens local identity, but also reflects the values of diversity and tolerance that are an integral part of Kaliwungu culture (interview with Muhajir Thoha, 11 March 2024).

#### Implications of the Tukuder Tradition for the Community and Local Tourism

People from several areas participate in celebrating Tukuder. People around Kaliwungu usually invite relatives and relatives from other cities to enliven Tukuder. Some of them come from Semarang, Batang and even Pekalongan. The tradition has a multiplier effect that is in line with the cultural promotion law. Tourism with a cultural base has a significant multiplier effect on the economic development of a region. Let's discuss how tradition and traditional culinary play a role in driving the tourism economy.

#### Traditional Culinary as a Tourism Attraction

Culinary is an important part of tourism. When tourists visit a place, they are often interested in tasting the local specialties. Culinary diversity with flavors dominated by spices in maritime regions is largely in high demand. In addition, the introduction of traditional culinary as a tourist attraction can attract more tourists and increase visits to the area (Pakpahan & Kristiana, [2019](#)).

#### The Role of Culinary Economy in Tourism

The tourism industry in Indonesia makes a significant contribution to the economy, with around 60% of its total contribution coming from cultural tourism. Of that percentage, around 45% is related to culinary and shopping tourism. In addition, the revenue generated from the tourism sector has a positive impact on other productive sectors through multiplier effects. It strengthens the demand for capital goods and raw materials and drives economic growth in sectors such as transportation and hospitality.

The benefits of cultural tourism development, particularly in terms of traditional cuisine, are also very significant for local communities. First, the development of traditional culinary encourages motivation, interest and entrepreneurial mentality among the community, because of the growing business opportunities. Secondly, through local culinary training and development, participants can improve their ability to manage the culinary business, which in turn can improve the skills and economic independence of the community. Finally, in addition to providing direct benefits to local traders, the development of traditional culinary also contributes to overall economic growth, as it increases tourist visits and stimulates local economic activity in various related sectors. Thus, the development of cultural tourism, especially in terms of traditional culinary, has a positive and comprehensive impact on local communities and the economy as a whole (Pakpahan & Kristiana, [2019](#)).

Related to that matter, the Tukuder tradition in Kaliwungu has a close relationship with the contribution of cultural tourism, especially in the context of culinary tourism. In the Tukuder tradition, the beating of the drum in large mosques is part of the ceremony to announce the beginning of the month of Ramadan, which reflects the diversity of local cultures and religious traditions. At these times, local communities often gather around Al-Muttaqin Mosque to welcome the arrival of the holy month. The development of traditional culinary tourism, as is the case with the Tukuder tradition, benefits local communities directly and indirectly.

Directly, because it creates opportunities for local traders to sell Ramadan food and drinks to tourists and locals gathered around the mosque. Indirectly, because the development of traditional cuisine boosts overall local economic growth through increased tourist visits and economic activity in related sectors, such as transportation and hospitality. In addition, the Tukuder tradition can also be a cultural tourism attraction for tourists interested in local experiences

and traditions. Thus, the development of the Tukuder tradition can indirectly increase tourist visits to Kaliwungu, which in turn will contribute to the growth of the tourism industry and the local economy as a whole.

## CONCLUSION

Tukuder tradition in Jami Al-Muttaqin Mosque Kaliwungu is not only a reflection of local life and wisdom, but also a cultural heritage rich in philosophical meanings and implications in the context of local culture and economy. Through an in-depth understanding of the history, adaptation, and role of the mosque as a center of religious and social activities, this research reveals the complexity of values attached to this tradition. Traditional culinary delights such as Telur Mimi, Sumpil, and Momoh, not only satisfy the palate, but also become a window that reveals local wisdom and a philosophy of life that connects people with nature and their ancestral traditions. The philosophical meaning hidden behind each dish shows the depth of thought and the close connection between humans, nature and spirituality. This research also highlights the differences and similarities with similar traditions, affirming the nation's rich culture manifested in diverse forms of unique local traditions. The implications of the Tukuder Tradition for local communities and tourism provide inspiration for local economic development and the promotion of sustainable cultural tourism, thereby creating new jobs and maintaining the sustainability of culture-based economies. As such, this research plays an important role in the preservation and appreciation of priceless cultural heritage, while stimulating reflection on local identity and wisdom in the midst of ever-evolving globalization.

The cultural promotion of the Tukuder Tradition at the Jami Al-Muttaqin Kaliwungu Mosque can be effectively enhanced through a multifaceted approach. Firstly, establishing education and research programs that focus on local culture and the Tukuder Tradition will deepen understanding of its history, philosophical meaning, and cultural implications through collaborations between higher education institutions, cultural study centers, and local communities. Secondly, encouraging investment in cultural tourism infrastructure, such as tourist information centers and parking facilities, will improve accessibility and convenience for visitors. Thirdly, organizing local skills training and development programs will help the local community maintain and develop traditional skills related to the Tukuder Tradition, including culinary arts, handicrafts, and performing arts. Fourthly, empowering local communities through a participatory approach in decision-making will ensure their active involvement in the preservation and promotion of their culture. Fifthly, establishing a cultural forum that includes various stakeholders, such as community leaders, academics, local government, and tourism actors, will facilitate dialogue and coordination to develop strategies for promoting the Tukuder Tradition and other local cultures. Lastly, conducting strategic marketing and promotion campaigns through social media, cultural exhibitions, festivals, and other events will increase public and tourist awareness and interest in the Tukuder Tradition and the cultural potential of Kaliwungu.

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