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Public History of Chinese-Javanese Harmony in Yogyakarta for History Learning with Diversity Insights

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 Pembelajaran Mikro A (PSEJ I/2024/2025) (Moodle TT)

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Submission ID

trn:oid::1:3028083469

Submission Date

Oct 2, 2024, 4:00 PM GMT+7

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File Name

867_Hendra_Kurniawan_Public_History_of_Chinese-Javanese_Harmony_in_Yogyakarta_for_Histor....pdf

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Public History of Chinese-Japanese Harmony in Yogyakarta for History Learning with Diversity Insights

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Article history

Received : 2022-03-21

Accepted : 2023-02-01

Published : 2023-04-10

Keywords

Chinese,
Yogyakarta,
Public history,
History learning,
Diversity.

Abstract: History learning is often still dominated by mainstream material in textbooks. Local historical studies, such as Chinese-Japanese relations in Yogyakarta, have yet to be accommodated. For this reason, this study formulates the construction of history learning about Chinese-Japanese harmony in Yogyakarta in the context of utilizing public history. This qualitative research uses library methods to identify history learning sources about Chinese-Japanese relations in Yogyakarta. Furthermore, with the critical theory paradigm, the construction of history learning with the perspective of diversity regarding Chinese-Japanese harmony in Yogyakarta is formulated that can be applied in the classroom. As a result, it was found that the existence of the Chinatown area, inscriptions at the Yogyakarta Palace, kelen-teng (temples), wayang Cina-Jawa or Wacinwa (Chinese-Japanese puppets), and local cui-sine can be a source of learning the history of Chinese-Japanese harmony in Yogyakarta. These learning sources have the potential to be studied in the space of public history, so history learning can be constructed by encouraging students to produce public historical works in digital form through social media so that they can be widely enjoyed. Constructing history learning like this can contribute to building diverse discourses in society to strengthen national integration.

Abstrak: Pembelajaran sejarah kerap masih didominasi materi arus utama dalam buku teks. Kajian sejarah lokal seperti relasi Tionghoa-Jawa di Yogyakarta belum terakomodasi. Untuk itu, penelitian ini merumuskan konstruksi pembelajaran sejarah tentang keharmonisan Tionghoa-Jawa di Yogyakarta dalam konteks pemanfaatan sejarah publik. Penelitian kualitatif ini menggunakan metode penelitian kepustakaan untuk mengidentifikasi sumber-sumber belajar sejarah tentang relasi Tionghoa-Jawa di Yogyakarta. Selanjutnya dengan paradigma teori kritis dirumuskan konstruksi pembelajaran sejarah berwawasan kebinekaan mengenai keharmonisan Tionghoa-Jawa di Yogyakarta yang dapat diterapkan di kelas. Hasilnya didapati bahwa keberadaan kawasan Pecinan, prasasti-prasasti di Keraton Yogyakarta, kelenteng, wayang Cina Jawa (Wacinwa), dan kuliner lokal dapat menjadi sumber belajar sejarah keharmonisan Tionghoa-Jawa di Yogyakarta. Sumber-sumber belajar tersebut berpotensi untuk dikaji dalam ruang sejarah publik, maka pembelajaran sejarah dapat dikonstruksi dengan mendorong siswa menghasilkan karya sejarah publik dalam bentuk digital melalui media sosial sehingga dapat dinikmati secara luas. Konstruksi pembelajaran sejarah seperti ini dapat berkontribusi membangun wacana kebinekaan di tengah masyarakat untuk menguatkan integrasi bangsa.

Cite this article: Kurniawan, H., Supriatna, N., Mulyana, A., Yulifar, L. (2023). Public History of Chinese-Japanese Harmony in Yogyakarta for History Learning with Diversity Insights. *Paramita: Historical Studies Journal*, 33(1), 139-149. <http://dx.doi.org/10.15294/paramita.v33i1.35720>



Available online at
<http://journal.unnes.ac.id/nju/index.php/paramita>

INTRODUCTION

Yogyakarta has local wisdom that is interesting to be studied, including the harmony between the Chinese community and Javanese society. The social relations and cultural dynamics of the Chinese community in Yogyakarta have specific characteristics compared to other cities in Java (Lestari, 2018; Nugraha & Febrianty, 2015). Yogyakarta became the capital of the most extensive monarchy in Java, even the center of Javanese culture. On the other hand, Yogyakarta is very open to the arrival of various community groups and their cultures. This has fostered a unique Chinese-Javanese cultural acculturation. Political policies during the kingdom period and particular regions after the establishment of the Republic of Indonesia also influenced Chinese-Javanese social relations in Yogyakarta.

The various dynamics that produce harmony between Chinese-Javanese in Yogyakarta cannot be separated from the traces of history. History education in the classroom is one of the appropriate mediums to convey it. For this reason, history learning – especially for students in Yogyakarta – needs to include this issue in terms of teaching material. However, learning material in history is still dominated by mainstream material from textbooks according to curriculum standards. Seixas (2000, p. 20) asserts that history textbooks tend to present certain materials considered the best stories to foster the nation's collective memory. These materials focus more on cultivating nationalism and patriotism (Pavlick, 2019; Wineburg, 2006).

In relation to nationalism, the writing of history textbooks uses a political approach (Klinken, 2001, p. 324; Mulyana, 2013, p. 81). Historical narratives written in textbooks are exclusive and propagandist with a single interpretation (Kello & Wagner, 2017). Klinken (2001, p. 325) adds that writing history textbooks can be anti-intellectual and lead to a lack of historical knowledge if it only focuses on major events and significant groups. For this reason, it is time to expand historical studies by bringing up local history (Hasan, 2019, p. 66). Local history with micro studies also deserves a place because understanding the nation in the Indonesian context is heterogeneous and complex (Kartodirdjo, 2014, p. 32).

The Kurikulum Merdeka (Freedom Curriculum) opens this opportunity, which carries the spirit of independent learning. Essential material does not mean understood as contained in textbooks and various contextual and valuable things for students.

By emphasizing local history as a historical problem, history learning becomes attached to daily life, develop participatory dialogue, and invites students to become historical actors in their day (Supriatna, 2007, p. 44). Students are prepared to become individuals who can empower themselves to respond to the phenomena around them.

On the other hand, the development of historical writing is now starting to involve the role of the community through public history. The public is not only a connoisseur of history but is also involved in the practice and production of history (Sayer, 2017, p. 8). Public history is a manifestation of popular culture in history that poses a challenge to professional historians. However, public history provides a broader insight into the relationship between historical knowledge and its values (Groot, 2009). The presence of public history broadens the understanding of the past and its relationship to the present and even the future. Public history removes the barrier between professionals and the public in revealing the veil of the past to allow society to play a role in producing and consuming history (Sayer, 2017, p. 4).

In its early development, public history was conventional, such as museums, monuments, and other historical places (Álvarez et al., 2017). Furthermore, popular historical writings such as historical novels, historical comics, and so on were developed. Public history then penetrated the digital world and produced various forms of public history, such as historical radio, historical films, historical television series, and so on (Sayer, 2017). In the digital era, public history also uses social media that is familiar to the public. Using various entertaining media, virtual fun learning activities can be brought into the classroom without visiting historical sites. The practice of history education by presenting historical objects or sites virtually was shown to get a positive response (Ijaz et al., 2017).

The history of Chinese-Javanese harmony in Yogyakarta contains an insight into the diversity that needs to be disseminated to the public. As a start, various related history learning sources need to be identified to be used in learning at school first. Heuristic steps can be done using various historical sources, including public history. This is in line with Thorp (2016) argumentation that provides an alternative to using popular history or public history to broaden the horizon of history when textbooks feel dry. Public history can also accommodate narratives regarding the identity of communities, groups, and communities in specific locales, strengthening national identity.

Several historical relics and cultural traces record the memories of harmonious living between Chinese-Javanese in Yogyakarta. Visually, the sites can still be adequately observed but lack information. Several studies on Chinese-Javanese harmony in Yogyakarta mostly talk about the Chinese-Muslim community (Maulana, 2010) or their acculturation (Nugraha & Febrianty, 2015; Sonobudoyo, 2015). Other research on the Chinese in Yogyakarta includes Didi Kwartanada's research on the Chinese community in Yogyakarta during the Japanese era (Kwartanada, 1997). Others mainly discuss life's struggles and discriminatory treatment related to land affairs (Lestarini, 2018; Susanto, 2000; Wahid, 2003). Research on learning resources for Chinese-Javanese harmony in Yogyakarta has not been found.

For this reason, this study collects various learning resources about the history of Chinese-Javanese harmony in Yogyakarta. The collected materials are still raw and need to be further processed into ready-to-use history teaching materials. This preliminary study begins by identifying and describing history learning sources that show the harmony of Chinese-Javanese relations in Yogyakarta. Furthermore, with the critic the critical theory paradigm presents the idea of history learning construction students to produce public history works. As a work of public history, it is hoped that the public can also take advantage of it. Through meaningful learning experiences, not only students' historical awareness grows but also the communities strengthening the inside of diversity for nation integration.

METHOD

The library research method uses library sources to obtain research data. Referring to Zed (2008, pp. 2–3), this method was chosen because the formulation of the problem is more accurately answered through library research, this research is a preliminary study before continuing with field research, and the available literature data is believed to be reliable to answer research problems. Regarding data collection, Zed (2008, pp. 4–5) explains that researchers deal directly with data in the form of text, are ready to use, dominated by secondary sources, and are not limited by space and time. The data was collected through four steps: (1) Starting by preparing equipment, including a laptop, (2) Compiling a working bibliography in the form of a list of source materials to be used, (3) Setting the time or schedule for data collection, and (4) Reading and making research notes.

The library research method has strong qualitative theoretical roots (Hamzah, 2019, p. 7). For this reason, according to qualitative characteristics, this study provides a naturalistic description of research findings by relying on detailed, complete, and in-depth sentence descriptions (Lincoln & Guba, 1985; Sutopo, 2006). All research notes that have been collected must be processed through the analysis and synthesis stages (Zed, 2008, p. 70). The analysis was carried out through the interaction of researchers with library materials by sorting and describing the data. Synthesis is done by constructing the results of the analysis through interpretation so that they can be fully understood (Hamzah, 2019, p. 7). Furthermore, the critical theory paradigm is used to construct history learning with a diversity perspective on Chinese-Javanese harmony in Yogyakarta. In the library research, critical theory aims to influence social conditions, raise awareness, and change people's ways of thinking and behavior (Hamzah, 2019, p. 22). This study's results are new ideas expected to empower teachers in learning and must be tested in further research.

HISTORY LEARNING SOURCES ABOUT CHINESE-JAVANESE HARMONY IN YOGYAKARTA

Chinese people began to come to Yogyakarta between the years of 1755 to 1756, at the same time as the establishment of the Yogyakarta Palace or at least since the palace was inhabited (Susanto, 2000, p. 63; Wahid, 2003, p. 73). The encounter of Chinese-Javanese people has incised a long historical journey of the two ethnic groups with their respective cultures. Both inherited the traditions of their predecessors, but over time there was a cultural dialogue so that harmony was created. Many Chinese in Yogyakarta show more affiliation to Javanese culture than the Chinese. They have special attention to the arts of *wayang*, *ketoprak*, *batik*, and other Javanese culture. Some of them even study *kejawen* and join *kebatinan* groups. During the New Order era, assimilation policies encouraged Chinese people to leave their culture and become more fused with the major culture (Wasino et al., 2019).

Ketandan Chinatown

There are two different opinions regarding the location of the Chinese settlement in Yogyakarta. The first opinion believes that the Chinese first lived in the north of *Pasar Gede* or Beringharjo Market, including Ketandan Village, the first Chinatown area

in Yogyakarta. Many Chinese lived outside of the Ketandan area until the 1830s, such as Pajeksan, Gandekan, Ngabean, Ngadiwinatan, Suronatan, Gading, Ngasem, Patuk to the north to Tugu, Pakualaman, and Godean. The second opinion is that the Chinese were originally in Kranggan Village and spread to other places for trading purposes. According to this opinion, Kranggan is an early Chinatown area, and Ketandan is a new Chinatown. Moreover, based on the *Rijksblad* Number 4 in 1917, the Dutch narrowed the space for the Chinese settlement area to Kranggan, Malioboro, Ketandan, and Ngabean (Maulana, 2010, pp. 64–65).

Ketandan Village officially became a Chinatown tourist area in 2013, constructing an 11-meter-high entrance gate. The gate marking the Chinatown area in Yogyakarta illustrates cultural acculturation. The color is red, typical of Chinese, mixed with green, the symbol of the Yogyakarta Palace, and it reads *Kampoeng Ketandan* in Javanese, Latin, and Chinese characters. The roofs of the three gates were lined from north to south, and the pillars were draped with golden dragons. Its location close to the Beringharjo Market has made Ketandan historically part of the economy's lifeblood. Giving the name Ketandan comes from the word *ka-tandha-an*. This means the residence of the *tandha* or tax collectors from the palace. Therefore, Ketandan also has a close relationship with the Palace.

The main site that can still be seen in Ketandan Village is the house of Tan Jin Sing (1760–1831), a Chinese captain who played an essential role during the reign of Sri Sultan Hamengku Buwono III. The house of Tan Jin Sing was no longer there. However, there are still remnants of subsequent buildings at the location. The building on Ketandan Street Number 138 was later renovated and reconstructed with special funds by the Palace in 2018. It is suspected that the house is about 700 m² with Chinese, Javanese, and European architecture. The house's land itself was a gift from Sultan Hamengku Buwono III.

Tan Jin Sing was born in 1760 to a mother named R. A. Patrawijaya, a descendant of Amangkurat, married to the village head (*demand*) of Kalibeyer, Wonosobo. His father died six months before Tan Jin Sing was born. Her mother then handed it to her husband's best friend, Oei Tek Li-ong. According to a prophecy at a Semarang temple, this child will someday become famous as long as he does not use the Oei clan. So this child was confessed (*kwepang*) to husband and wife Tan Sin Hong and named Tan Jin Sing (Setiono, 2008;

Werdoyo, 1990).

Tan Jin Sing's career began with his marriage to U Li, his uncle's daughter, Tek Ho, a businessman who became the *Kapitan Cina* of Yogyakarta. Tan Jin Sing replaced his father-in-law's position as *Kapitan* (1803–1813). Tan Jin Sing played a diplomatic role in the conflict between Sultan Hamengku Buwono II (*Sultan Sepuh*) and Sultan Hamengku Buwono III (*Sultan Raja*). Tan Jin Sing succeeded in influencing the British, who were ruling in Java then, to support the appointment of the crown prince, Prince Surojo, to become Sultan Hamengku Buwono III. As a result of this appointment, *Sultan Sepuh* was exiled. To repay his services, Tan Jin Sing was appointed Regent of Yogyakarta (1813–1831) with the title *Kanjeng Raden Tumenggung Secodiningrat* (Werdoyo, 1990).

Since then, the socio-cultural orientation of the Chinese in Yogyakarta has been more directed towards Javanese. Tan Jin Sing was “A brilliant and skilled man who combined the sharpness of a Chinese with the local knowledge and ingenuity of the Javanese” (Carey, 1985, p. 55). His descendants also had a close relationship with the palace through marriage. Tan Jin Sing died on May 10, 1831. His body was buried in Rogocolo, Mrisi. In the 1950s, his name was immortalized as one of the streets across from the Gondomanan Temple, which stretches from the front of the Junior High School State 2 Yogyakarta building to the *Bank Indonesia* building. Unfortunately, during the New Order era, the name of this street was omitted (Maulana, 2010, p. 81).

The Ketandan site can disclose information about the existence of the Chinese community in Yogyakarta. Since the first, the village has been the epicenter of Chinese life in Yogyakarta. This location shows their existence is closely related to political and economic life. It is located close to the palace and Beringharjo Market. The Chinese community has always been diligent in trading and contributing to economic development in the Sultanate of Yogyakarta. In addition, as inspired by Tan Jin Sing, who became a Muslim, the development of the Chinese Muslim community in Yogyakarta is quite significant.

Inscriptions at The Yogyakarta Palace

There are two inscriptions: the Ngejaman Inscription 1936 and the Chinese-Javanese Inscription 1940. The Ngejaman Inscription 1936 was dedicated to commemorating the *Jumenengan Dwi Windu* Sultan Hamengku Buwono VIII in 1936. Government officials and the Chinese community present-

ed a clock monument as a sign of respect and gratitude (Maulana, 2010; Wang, 2019). This monument was built more than one meter high and equipped with Javanese inscriptions. At the top, there was an old clock. Therefore, this monument is called the Ngejaman Inscription. In 2002, the monument was renovated and equipped with Indonesian, Chinese, and English inscriptions.

The Chinese-Javanese Inscription of 1940 began when Sultan Hamengku Buwono IX ascended the throne on March 18, 1940. The Chinese community of Yogyakarta prepared an offering and an expression of gratitude in the form of an inscription. However, the inscription was too late to be presented due to technical difficulties, such as the stone inscription having to be imported directly from China and the war against Japan continuing with the physical revolution. This inscription was then temporarily stored in the house of Ir. Liem Ing Hwie was one of the initiators (Maulana, 2010; Wang, 2019).

On March 18, 1952, in conjunction with the 12th anniversary of the ascension to the throne of Sultan Hamengku Buwono IX, this inscription was presented as a sign of respect and congratulations. There are eight Chinese figures whose names are listed in the inscription. The inscription contains Chinese letters on the front and Javanese letters on the back, called the Chinese-Javanese Inscription. In the Javanese script, the names of eight Chinese figures who initiated this inscription also appeared. The inscription is also accompanied by *Candra sengkala*, which reads *Jalma Wahana Dirada Hing Wungkulan*, a human riding an elephant on a round object that shows the year 1871. The year *Dal* 1871 was the year of the coronation of Sultan Hamengku Buwono IX or 1940 AD. Complete Monday Pon, 8 *Sapar*, *Dal* 1871 or March 18, 1940 (Wang, 2019).

These two interesting inscriptions are located in the palace, which is not only the center of power but also the center of Javanese culture. This signifies the solid harmonious relationship between the Chinese and the Javanese. The palace has opened its doors to the Chinese community and accepted their existence nicely. The location and the purpose of making this inscription show the attitude of the palace, which can also be interpreted as the local community's attitude toward the Chinese.

Kelenteng (Temple) in Yogyakarta

The first temple is Kwan Tee Kiong temple, the oldest in Yogyakarta. The temple is located on Poncowinatan Street, Cokrodiningratan, in

Kranggan Chinatown. This temple was founded with the blessing of Sultan Hamengku Buwono VII at the request of the Chinese in 1879. The land was a gift from Sultan Hamengku Buwono VII. The temple's construction began in 1881 and was completed in 1907. The temple was deliberately built facing south or towards the palace to honor the Sultan and the Yogyakarta Palace. Besides being decorated with the typical architecture of the temple with the dominant colors of red and yellow, the Buddhist altar has the greeting "*Namo Sang Hyang Adi Buddhaya*" in Javanese script. In 2005, this temple officially became a cultural heritage building.

In the past, there were educational facilities in this temple. The first modern Chinese elementary school, Tiong Hoa Hak Tong, was founded by *Tiong Hoa Hwee Koan* (THHK) on June 19, 1907. This school was located west of the temple (today became the Budya Wacana School). Due to pressure from the Dutch colonial government, this school was disbanded in 1938. Until the Japanese era, all schools in Yogyakarta were closed. However, due to the efforts of Chinese leaders at the time, Woo Sung and Kwik Sie Siong, schools were allowed to reopen on September 7, 1942. From 1943-1945, there were six Chinese schools in Yogyakarta, which included Poncowinatan, Dagen, Gemblakan, Ketandan, Wates, and Wonosari (Wang, 2019).

The second temple is Fuk Ling Miao Gondomanan. The story of the Chinese-Javanese harmony from this temple is thicker. The building and the land of the temple were donated by Sultan Hamengku Buwono VII in 1854 as a place of prayer and gathering for the Chinese community. However, the building was still in the form of a house and not yet a temple at that time. The house was built as a gift of love from Sultan Hamengku Buwono II to one of his most beloved concubines, Mas Ayu Sumarsonawati, who had Chinese blood. His wife was loyal to accompanying him until he was appointed as one of the empresses with the title *Gusti Kanjeng Ratu Sultan* or Raden Ayu Tegapati (Carey, 1985, pp. 41-42; Setiono, 2008, p. 64; Wang, 2019, pp. 100, 105).

In 1767, the Sultan ordered Mas Ayu Sumarsonawati to form an army of daughters, *Langen Kusuma*, which included young *Peranakan* Chinese women. This *entry* soldier joined Prince Diponegoro during the Java War (1825-1830) under the leadership of Prince Joyokusumo or Prince Ngabehi, son of Mas Ayu Sumarsonawati. Prince Ngabehi is described in a Madurese-Javanese record as "a noble, well-built, intelligent, and full of vigilance who inherited his mother's pale yellow skin col-

or” (Carey, 1985, p. 42; Wang, 2019, p. 100).

Most likely, in the house of Mas Ayu Sumarsonawati, there is an ancestral table, as is the traditional belief of the Chinese. This house was later donated as a place of worship and gathering for the Chinese community by Sultan Hamengku Buwono VII in 1854. Meanwhile, the descendants of Mas Ayu Sumarsonawati were more closely related to Javanese culture and were part of the royal family. The Chinese community living around Gondomanan, including the Ketandan Chinatown area, often prayed in that house. They applied for permission from Sultan Hamengku Buwono VII to build a temple because the location of the Poncowinatan Temple was far away. On August 15, 1900, Sultan Hamengku Buwono VII gave permission and even increased the area of land donated to the temple. In 1907, by the initiative of a Chinese Major, Yap Ping Liem, Fuk Ling Miao Temple was built.

The temple is a symbol of the existence of Chinese society and culture. The old temples in various places keep the historical story of the dynamics of the Chinese community in the area. The background and story of the arrival of the Chinese community in that place can be described from the established temple. These two temples in Yogyakarta have a story that cannot be separated from the role of the palace and the attitude of respect for the palace shown by the Chinese.

Wayang Cina-Jawa or Wacinwa (Chinese-Javanese Puppets)

During Sultan Hamengku Buwono VIII's reign in 1925, a Chinese named Gan Thwan Sing (1895-1967), born in Klaten, succeeded in creating a new performing art, namely the *wacinwa*. There were similarities between the Javanese puppets (*Wayang Kulit* or *Wayang Golek*) and the Chinese puppets (*Wayang Potehi*). *Wacinwa* is also called *Wayang Titi*. Seltmann, in his article entitled *Wayang Titi-Chinese ches Schattenspielvin Jogjakarta*, has made detailed descriptions of this. The famous puppet play in the *Wayang Titi* is *Rabenipun Radja Tig Tjeng* (Marriage of the King Di Qing), written by Gan Thwan Sing (Kong, 1999, p. 324).

Another famous puppet play, Gan Thwan Sing, is composed of the classic Chinese tale, *Sie Jin Kui*, in Javanese articulation. It was a play in *Wacinwa*—*Sie Jin Kui*'s play, then became a *keto-prak* under *Sudiropromo*. *Wacinwa*, created by Gan Thwan Sing, was played with gamelan accompaniment and used the Javanese language. Gamelan was played accompanied by Chinese musical instruments. Other Chinese elements in *Wacinwa* could

be found in the puppets' characterizations, and the stories played (Sonobudoyo, 2015). This performing art is unique. The two cultures coincidentally know the art of puppets performance. Chinese with *Wayang Potehi* and Javanese with *Wayang Kulit*. The creator of this performing arts tried to bring the two cultures together so that the Chinese-Javanese puppets were born. This work has elements of Chinese and Javanese culture at the same time.

Local Cuisine

In the book *Nusa Jawa Cross Culture: Asian Network*, it is mentioned that several vegetables were introduced by the Chinese community in the archipelago, including various preparations (Lombard, 1996), for example, nuts and their processed products such as tofu, *taoge* (bean sprouts), *tauco* (fermented soybean paste), soy sauce, and others. The Chinese also introduced many foods such as *soto*, meatballs, satay, fried rice, buns, various kinds of noodles, and others. Uniquely, these foods are often adopted as specialties in an area after several adjustments to the local situation and tastes.

Likewise, the presence of the Chinese in Yogyakarta influences local cuisine. Chinese food, which became a typical Yogyakarta food, is *bakpia*. From its origin, the word *bakpia* means cake filled with meat, but it has been adjusted to be replaced with green beans and, later, many other variants. The first *bakpia* maker in Yogyakarta was Kwik Soen Kwok in Pathuk Village (Wang, 2019, p. 86). Besides *bakpia*, there are also many sellers of *Bakmi Jawa* in Yogyakarta. *Bakmi Jawa* is interesting because the noodles originally came from the Chinese but were cooked with Javanese flavors to become *Bakmi Jawa*. Usually, the sellers of *Bakmi Jawa* also provide other foods introduced by the Chinese such as *cap cay*, fried rice, *fuyunghai*, and others.

At night, in the Yogyakarta square, many wedang ronde sellers have wheelbarrows. *Ronde* is a Chinese drink that becomes a special dish during *Tang Ceh Day* in December. The round balls filled with peanut sugar, *kolang-kaling* (sugar palm fruit), and pieces of jelly with a splash of warm ginger sauce have become familiar foods on the tongue of many people. *Gudeg*, a typical Yogyakarta food, cannot be separated from the Chinese influence by adding tofu and soy sauce eggs as side dishes.

The taste of delicious food is more impressive than the cultural elements in the food eaten. Indeed, through the delicious taste, the multicultural richness can be found. Chinese have contributed a lot to the culinary diversity in Java, even in Indone-

sia and the world. The Chinese contribution to culinary matters ranges from ingredients and seasonings to how to process, cook, and serve them. Chinese elements influence many foods and can be found quickly and eaten daily. Often, some of them become specialties for specific regions.

MAKING HISTORY THROUGH PUBLIC HISTORY WORKS

The study of local history can be developed in the *Kurikulum Merdeka*. In the rationale of the history subject for Senior High School, it is said that history needs to be taught multi-dimensionally. So far, history has been more focused on political or military content. Hence, other contents such as local history, social, maritime, feminist, environmental, health, fashion, culinary, and others need to be raised (Kemendikbudristek RI, 2022). The Chinese history in Yogyakarta can be integrated into several scopes of material according to diachronic concepts, ranging from the Islamic kingdom, colonization, and national resistance, the national movement, the Japanese occupation, the Proclamation of Indonesian Independence, the struggle for independence, the government of Liberal and Guided Democracy, the New Order, to the Reformation. Teachers need to be observant in analyzing the material's scope to fit. Chinese-Javanese harmony in Yogyakarta is not a stand-alone study but must be integrated from time to time as a whole and comprehensively.

The study of Chinese history in Yogyakarta contains an insight into the diversity that encourages creating a harmonious life. This value must be introduced to the broader community so that the spirit of *Bhinneka Tunggal Ika* continues to be lived. The learning construction can be pursued by exploring history learning sources and presenting them again as informative and exciting public history works. One method that can be used is inquiry learning, in which students dig up the data and information from the issues or problems (Yulifar, 2011, p. 6). Inquiry in the context of history learning can be in the form of heuristic activities by visiting the object being studied directly or utilizing other sources such as books, articles, audio-visual media, or others. Students in Yogyakarta certainly have the opportunity to visit and observe the sites. Exploring the sites is valuable because students can interact with primary sources.

Students can explore life in the Chinatown area by meeting and interviewing Chinese families who have lived there for a long time. Family history can more authentically describe people's lives in the past and draw relevance to the present (Levstik &

Barton, 2015, p. 54). In addition, for most people, telling family history is also something fun. Reminiscing by looking back at photos and family-owned relics can generate motivation (Levstik & Barton, 2015, p. 55). Moreover, students can bring their families with experience to dig for further information about Chinese-Javanese harmony in Yogyakarta. According to Douma (2018, p. 89), simple things such as past photos, objects with historical memories, and other historical evidence can be interpreted to build a narrative in creative history learning. The study of family history is one of the elements of historical process skills in the *Kurikulum Merdeka* (Kemendikbudristek RI, 2022).

Inscriptions in the palace area and temples in Yogyakarta can also be visited to explore them more closely. Students can interview the *abdi dalem* of the palace or the *locus* that manages the temple. They can also ask the local community to get a more in-depth explanation of the dynamics of social relations. Heuristic activities to dig deeper into information about Chinese-Javanese puppets can also be done by interviewing experts about the puppets and visiting the Sonobudoyo Museum, where the puppets are stored. Getting information about local food with Chinese-Javanese acculturation can also be done by interviewing the producers, sellers, and consumers of these foods.

Heuristics can be done by reading related historical works. Moreover, information and communication technology advances have supported the emergence of new media, including online social media (Groot, 2009). Students need to pay attention to the verification process or source criticism by comparing data from one source to another. Thus, students obtain reliable information. Students can make history through their learning experiences by producing new narrative products that others can accept as consumers of history (Dasgupta, 2019, p. 28). The process of making history can be done by utilizing the progress of the digital world. Students can present their work through attractive and flexible video media by utilizing various social media. To compose a video work, a scenario is needed that explains the sequence or storyboard, narrative script, shooting plan, and editing process.

Storyboards for short videos contain several sections. The opening section contains the title, the iconic image associated with the video content, and the opening music. The content section on topics raised in the nuances of the past and present conditions. All are presented with narration and slow musical accompaniment. The closing section contains pictures and thank you notes as well as quotes

of valuable words that describe the principal value of the video content with the accompaniment of closing music. In the visual aspect, the ideal shooting should be done directly on the field. In addition to video, several still images are needed on objects considered essential and require precision, such as specific writing or details. As far as possible, the visual aspect is taken using adequate recording equipment with appropriate and varied shooting angles. In the audio aspect, the narration is the main thing. In addition, to prepare the scripts, the narrative display needs to be supported by student performance as presenters. The narratives are arranged as densely and as possible as well as communicatively and familiarly to explain every visual. Some descriptions of objects or places can be written as subtitles. Other audio that can be used is opening music, accompaniment music, and closing music. The recommended genre of music is Chinese and Javanese nuanced instrumentals.

The title of the videos should be catchy. The compiled scenario can be completed with a short synopsis as an introduction when the video is uploaded on various social media. The compiled narrative must consider the various sources used in the heuristic process. The recording is done according to storyboards by students who use recording equipment. Skilled students carry out the editing process, and other students are tasked with paying attention to the substance or content aspects of the video. At the end of the show, it is necessary to give some brief reflection. The duration of the video must be adjusted to the social media that will be used. The ideal time duration is needed to prevent the audience from getting bored. The ideal length for Youtube is about ten to fifteen minutes. The duration for TikTok, Facebook, or Twitter is around two, five, to ten minutes, while on Instagram, it is limited to only one minute.

The use of social media is very contextual to student trends in the digital era. In learning history, social media can counter the perception of learning history as dull and unrelated to everyday life (Julien et al., 2017). In addition, social media also has been proven to play a role as a space for public discourse, including producing new narratives that present a different point of view from the mainstream narrative. By utilizing social media, public history can generate new historical awareness (Birkner & Donk, 2018). For this reason, the efforts to digitize history need serious attention, along with the rapid growth of social media in the digital era (Sabharwal, 2012). History is expected to be closer to the community so that a higher historical awareness can

grow, not only for students.

In recent developments, the initiated learning construction is very relevant to implementing the *Kurikulum Merdeka*. The five strands of proficiency in history subjects are fully covered. Acculturation is the central concept in historical and conceptual skills. Historical thinking skills that can be developed are mainly related to diachronic, synchronic, interpretive, critical, creative, imaginative, and reflective thinking skills. In historical consciousness, awareness of Chinese-Japanese harmony can be developed and fostered long ago to maintain it in the present and future. Doing history activities designed for learning is closely related to developing historical research and practice skills. Historical research is mainly related to heuristic activities to produce historical works. This activity then relies on historical practice skills through interviews, reading sources, telling history, and packaging it in digital form using various social media.

In further elaboration, conceptual understanding and historical process skills in the proposed learning construction can be applied to Phases E and F. In Phase E (Class X Senior High School), historical and conceptual skills related to the material of the Islamic kingdom in Indonesia. Students can start doing history activities as historical process skills by exploring sources and interpreting their values. In Phase F (Class XI and XII Senior High School), historical and conceptual skills are diachronically related to the following material. Historical process skills, especially historical research and practice skills, are adjusted to the level. Historical research in class XI can be done through simple research. Historical practice skills are emphasized on the ability to connect local historical topics studied with national and world history. In class XII, historical research is directed thematically to the micro-history of Chinese-Japanese harmony in Yogyakarta. So interviewing skills, exploring sources in detail, and interestingly narrating history can become historical practice skills that are developed.

This series of historical activities can be carried out through a collaborative project-based learning model. This practice follows the spirit of the *Kurikulum Merdeka*. This learning construction does take a lot of time and effort and thus becomes inconvenient. However, making history invites students to connect the past and the present and the students' lives. Learning that only explains textbooks with questions and answers and discussions is less imaginative, not inspiring, and less meaningful for students, teachers, and the community. Con-

structing by making history is much more meaningful in helping students learn (Levstik & Barton, 2015, p. 84). Communities also get benefit from the historical works produced by students. Thus, this learning construction can critically empower teachers, students, and the community.

HISTORY LEARNING WITH DIVERSITY INSIGHTS

The construction of learning history about Chinese-Javanese harmony in Yogyakarta is expected to encourage history learning not only to dwell on political, economic, social, and cultural developments that are narrowly listed in textbooks. History learning can be presented critically and creatively by connecting the learning material with the context of students in Yogyakarta. Students are expected to understand the dynamics of the local community, especially the harmonious relations between Chinese-Javanese. In various regions, horizontal conflicts involving the Chinese occur mainly due to socio-economic gaps and political victims. The problems like this can be suppressed in Yogyakarta and show a harmonious relationship.

In this formulated learning construction, the history teacher needs to invite students to actualize past values with the students' context to solve the existing social challenges and problems. The curriculum and textbooks teachers use need to be criticized and deconstructed to open up space for teachers to construct new learning practices that are more contextual and meaningful for students (Moreira, 2011). With the construction of creative history learning through making history, students are encouraged to connect learning materials and the context that students are currently facing (Supriatna & Maulidah, 2020, p. 98). History learning in the hands of critical and creative teachers can encourage students to produce creative historical works to gain a meaningful learning experience (Supriatna, 2021).

Meaningful history learning facilitates the cultivation of values. The historical awareness is not only in the sense of pride in the glory of Mataram Islam or the patriotism of warrior figures who dared to fight colonialism. Historical awareness not only makes students understand nationalism. Historical awareness also invites students to realize that nationality stems from the reality of a pluralistic society. The idea of nationalism includes not only the myth of past glory and the practice of colonialism but also ethnicity and diversity (Mulyana, 2021). For this reason, the insight into diversity in history learning strengthens the spirit of national-

ism and national integration. Djono & Joebagio (2019) revealed that history teachers tend to place the discourse of nationalism and integration as more important than diversity. For this reason, the construction of learning from the diversity perspective becomes very relevant and necessary.

Learning construction by utilizing the history of the Chinese community in Yogyakarta through making history can also involve students actively. According to Halse (2022), the efforts to educate diversity need to be carried out by involving students to change the learning atmosphere that supports the spirit of inclusion. Students' work produced in digital form is also expected to touch people's lives to foster awareness of *Bhinneka Tunggal Ika*. It contains the meaning of unity because *bhinneka* (diversity) cannot stand alone without *tunggal ika* (one unity). Diversity must be lived as a factor that forms the nation's unity. The history of Chinese-Javanese harmony in Yogyakarta is a good example that can be studied to build an insight into diversity that strengthens national integration.

CONCLUSION

Historical sources that describe the harmony of Chinese-Javanese relations in Yogyakarta can be found in various historical sites that can still be seen today. These sites include Ketandan Chinatown, Ngejaman and Chinese-Javanese Inscriptions at the Yogyakarta Palace, Kwan Tee Kiong Temples and Fuk Ling Miao Temples in Gondomanan, Chinese-Javanese puppets that can be seen at the Sonobudoyo Museum, and various local culinary delights. These sources can be used in history learning, especially in Yogyakarta. Students can do history activities by producing public history works that are presented digitally in videos through social media. This learning construction is very relevant to the implementation of the *Kurikulum Merdeka*. Chinese-Javanese harmony in Yogyakarta can be integrated into the appropriate material scope as historical and conceptual skills. The proposed learning activities also cover various process skills according to their level. The construction of history learning is expected to strengthen students' insight into the diversity of students. In addition, students also have the opportunity to communicate historically with the broader community. Public historical awareness is hoped to grow through the insight into diversity from public history works that strengthen the nation's integration. This research is a preliminary study that describes the idea of learning construction that is considered ideal. Further research is needed on the implementation of this

idea.

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