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PUBLIC HISTORY OF YOGYAKARTA CHINESE HARMONY FOR HISTORY LEARNING WITH DIVERSITY INSIGHTS

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ABSTRACT

History learning is still dominated by the basic materials contained in textbooks, so insight into diversity such as the history of Chinese-Javanese harmony in Yogyakarta is not accommodated. The use of public history can be an alternative to broaden the horizons of diversity and strengthen the character of students. This research formulates the construction of history learning with the perspective of diversity through the use of public historical sources which are evidence of the harmony of Chinese-Javanese life in Yogyakarta. This study uses a qualitative descriptive method to identify sources of public history regarding the Chinese community in Yogyakarta and describe their creative learning construction. Public historical sources that show the harmony of Chinese-Javanese in Yogyakarta can be obtained from people's lives in the Chinatown area, inscriptions at The Yogyakarta Palace, temple (*kelenteng*), Chinese-Javanese puppets (*Wacinwa*), and local cuisine. This historical information contains the value of harmony that needs to be disseminated. In history learning, students are invited to contribute to disseminating it through doing history by producing public history works through various social media in the digital era. Thus, through critical and creative history learning, students gain meaningful learning experiences to strengthen the insight of diversity for the integration of the nation.

Keywords: Chinese Yogyakarta, public history, history learning, diversity.

ABSTRAK

Pembelajaran sejarah masih didominasi oleh materi-materi pokok yang tertuang dalam buku teks sehingga wawasan kebinekaan seperti sejarah keharmonisan Tionghoa-Jawa di Yogyakarta tidak terakomodasi. Pemanfaatan sejarah publik dapat menjadi alternatif untuk memperluas wawasan kebinekaan dan menguatkan karakter siswa. Penelitian ini merumuskan konstruksi pembelajaran sejarah berwawasan kebinekaan melalui pemanfaatan sumber-sumber sejarah publik yang menjadi bukti keharmonisan hidup Tionghoa-Jawa di Yogyakarta. Penelitian ini menggunakan metode deskriptif kualitatif untuk mengidentifikasi sumber-sumber sejarah publik mengenai masyarakat Tionghoa di Yogyakarta dan memaparkan konstruksi pembelajarannya yang kreatif. Sumber-sumber sejarah publik yang menunjukkan keharmonisan Tionghoa-Jawa di Yogyakarta dapat diperoleh dari kehidupan masyarakat di kawasan pecinan, prasasti-prasasti di Keraton Yogyakarta, kelenteng, Wayang Cina Jawa (*Wacinwa*), dan kuliner lokal. Berbagai informasi sejarah ini mengandung nilai keharmonisan yang perlu disebarluaskan. Dalam pembelajaran sejarah, siswa diajak berkontribusi untuk menyebarkan melalui *doing history* dengan menghasilkan karya sejarah publik melalui berbagai media sosial di era digital. Dengan demikian melalui pembelajaran sejarah yang kritis dan kreatif, siswa memperoleh pengalaman belajar yang bermakna untuk menguatkan wawasan kebinekaan bagi integrasi bangsa.

Kata kunci: Tionghoa Yogyakarta, sejarah publik, pembelajaran sejarah, kebinekaan.

INTRODUCTION

Yogyakarta has local wisdom values that are interesting to study, one of which is about the harmony of life between the Chinese community and the Javanese population. The social relations and cultural dynamics of the Chinese community in Yogyakarta do have their characteristics when compared to other big cities in Java such as Jakarta, Surabaya, Bandung, Semarang, and Solo (Lestarini, 2018; Nugraha & Febrianty, 2015). Yogyakarta is the capital of the Yogyakarta Sultanate, a splinter kingdom from Islamic Mataram based on the Giyanti Agreement in 1755. The Surakarta Sunanate was led by Paku Buwana III and the Yogyakarta Sultanate was led by Mangkubumi who had the title Hamengku Buwono I. Both kingdoms were centered in the hinterland of Java. The hinterland is an area far from the north coast of Java.

Demographically, during the Islamic kingdoms in Java around the 16th century, there was a difference between the hinterland of Java and the coast of Java (De Graaf, H.J dan Pigeud, 1974). The northern coast of Java is considered an area that is relatively more open to receiving influences from newcomers. In the context of being a hinterland area at that time, it turned out that Yogyakarta was also open to the arrival of various community groups and their cultures. On the other hand, as the capital of a prominent Javanese kingdom that still survives to this day, Yogyakarta became the cultural guardian and center of Java. This condition has fostered the acculturation of Chinese-Javanese culture which is not found elsewhere. Political policies during the kingdom period and after the founding of the Republic of Indonesia with Yogyakarta as a special area also had a strong influence on Chinese-Javanese social relations.

The various dynamics that make up this harmony cannot be separated from the traces of history. History education in schools is one of the right means to convey it. For this reason, history learning – especially for students in Yogyakarta – needs to include this study as teaching material. The problem is that history learning is often still dominated by the basic materials from textbooks that are the demands of the curriculum. Only selected knowledge is presented systematically in the textbook. Seixas (2000, p. 20) explains that history textbooks present certain materials that are considered the best stories that can enhance collective memory for the nation. These materials are mainly believed to be able to internalize a sense of nationalism and patriotism (Pavlick, 2019; Wineburg, 2006).

Related to nationalism, the writing of history textbooks uses a political approach (Klinken, 2001, p. 324; Mulyana, 2013, p. 81). Historical narratives are written are exclusive, propaganda, and single interpretation. Klinken (2001, p. 325) adds that writing history textbooks has the potential to be anti-intellectual and lead to a lack of historical knowledge. History textbooks only talk about major events and elite figures. For this reason, it is time to expand historical studies, for example by bringing up local historical events (Hasan, S, 2019, p. 66). Moreover, the true understanding of the nation in the Indonesian context shows a heterogeneous and complex nature (Kartodirdjo, 1982, p. 32).

Departing from the theory of critical pedagogy, history learning requires a new paradigm. This opportunity is increasingly opened with the birth of the Independent Curriculum (*Kurikulum Merdeka*) which carries the spirit of independent learning. Essential material should not only be understood as contained in textbooks, but also for various contextual and useful things for students. By raising real problems as historical problems that are closely related to daily life, developing participatory dialogue, and inviting students to become historical actors in their time, the teacher places the curriculum as a praxis (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 began to involve the role of the wider community through public history. The public is not only a consumer 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 and poses a challenge to professional historians. However, this phenomenon provides a broader insight into the relationship between historical knowledge and its values (Groot, 2009). Public history is often interpreted as all historical activities outside of academic history. 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 barriers 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).

Initially, public history was conventional, such as museums, monuments, and other historical places that were usually visited for history education purposes (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, so it is also known as historical radio, historical films, television series with historical backgrounds, and so on (Sayer, 2017). In the digital era, public history also makes use of social media that is close to the community. By using various entertaining media, virtual fun learning activities occur without having to visit the location directly. In a study, 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 insights into the diversity that needs to be disseminated. Various sources of public history related to Chinese-Javanese harmony in Yogyakarta need to be identified so that they can be used in history learning. Students can perform heuristics by utilizing various sources of public history. This is following Thorp (2016, pp. 5–9) which provides an alternative to using popular history or public history to broaden the horizon of history when textbooks feel dry. In addition, public history can accommodate narratives regarding the identity of communities, groups, and communities in certain locales which in the end can also strengthen national identity.

There are many historical heritage sites as well as cultural traces that record memories of harmonious living with the Chinese-Javanese people in Yogyakarta. These sites are located not clustered in one area but spread in several places. Visually, these sites can still be observed properly but cannot convey information directly. For this reason, other sources of data from various sources and related libraries are needed which are quite abundant. In creative history learning, the heuristic activities carried out by students can be continued with the next historical method steps to produce public history works. Through various ways that are creative, effective, and responsive to the times, students can play a role through doing history activities so that they gain a meaningful history learning experience (Levstik & Barton, 2015).

Creative history learning can be started by looking at the textbook critically and connecting it to the student's context. When studying the development of Islamic kingdoms, especially Islamic Mataram, students in Yogyakarta are faced with the existence of the Sultanate of Yogyakarta and the Duchy of Pakualaman. It is not only the existence of the palace that is studied, but the dynamics of people's lives at that time which can be witnessed until now become a valuable source of learning. The Chinese-Javanese harmony in Yogyakarta has become valuable historical knowledge to strengthen the

insight into diversity. Creative history learning opens historical imagination and develops divergent thinking skills (Supriatna & Maulidah, 2020). Thus, historical awareness is not only about growing nationalism but also respecting the diversity of the nation.

Therefore, this study formulates the construction of history learning with the insight of diversity through the use of public historical sources as evidence of Chinese-Javanese harmony in Yogyakarta. For this reason, this research begins by observing sites related to these public historical sources. From there, the sources of public history showing the harmony of Chinese-Javanese relations in Yogyakarta were identified. Furthermore, through a literature study, the idea of history learning construction with doing history activities is presented which is expected to provide a meaningful learning experience for students. Thus, students' historical awareness grows and at the same time strengthens the insight of diversity for national integration.

RESEARCH METHODS

This study used a qualitative descriptive method. Research emphasizes detailed, complete, and in-depth sentence descriptions to describe the actual situation to support the presentation of data (Sutopo, 2006, p. 40). This method was chosen because it wanted to provide a naturalistic description of research findings as to the main characteristics of qualitative research (Lincoln & Guba, 1985). Data were collected through observation to identify sources of public history that show the harmony of Chinese-Javanese relations in Yogyakarta. To strengthen these findings, various books, scientific articles, and the internet were used. Furthermore, by using a literature study, data was collected to formulate the construction of history learning that utilizes public historical sources on Chinese-Javanese harmony in Yogyakarta to strengthen the insight of diversity through doing history. The data were analyzed using an inductive analysis technique with an interactive model from Miles and Huberman. There are three main components in this analysis model, namely data reduction, data presentation, and concluding (Sutopo, 2006, p. 117). The overall research results are presented in an analytical descriptive manner.

PUBLIC HISTORY SOURCES OF YOGYAKARTA CHINESE HARMONY

Chinese people began to come to Yogyakarta between the years 1755-1756 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 with the Javanese people has incised a long historical journey between the two ethnic groups with their respective cultures. Both inherited the traditions of their predecessors, but over time there was a dialogue that gave rise to various historical, emotional, and psychological nuances so that cultural harmony was created. Not a few of the Chinese show affiliation to Javanese culture than the Chinese. So many Chinese people have special attention to the arts of *wayang*, *ketoprak*, *batik*, and other Javanese culture. Some even study *kejawen* and join *kebatinan* groups. This is a form of cross-cultural Javanese-Chinese in Yogyakarta, in which historical evidence can still be found. This situation strengthened during the New Order era through assimilation policies that made Chinese people tend to follow the majority culture in their location of residence (Wasino et al., 2019).

Ketandan Chinatown

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

Chinatown area. Apart from Ketandan, until the 1830s, it turned out that there were many Chinese who lived outside the area, 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. In the end, according to Rijktsblad No. 4 In 1917, the Dutch narrowed the space for the Chinese settlement area to include Kranggan, Malioboro, Ketandan, and Ngabean (Maulana, 2010, pp. 64–65).

Ketandan Village officially became a Chinatown tourist area in 2013 along with the construction of 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 lifeblood of the economy. Giving the name Ketandan comes from the word *ka-tandha-an*. This means the residence of the *tandha* aka tax collectors from the palace. So politically, 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 important role during the reign of Sri Sultan Hamengku Buwono III. Tan Jin Sing's house which was the same as the original was no longer there. However, there are still remnants of subsequent buildings in the same place. 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 in an area with Chinese, Javanese, and European architecture. The land 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, who is married to the village head (*demang*) of Kalibeber, Wonosobo. His father died six months before Tan Jin Sing was born. Her mother then handed it over to her husband's best friend, Oei Tek Liong. According to a prophecy at a temple in Semarang, this child will someday become a famous person as long as he doesn't 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 son, Tek Ho, who was a businessman and became the *Kapitan Cina* of Yogyakarta. Tan Jin Sing then replaced his father-in-law's position as *Kapitan* (1803-1813). Tan Jin Sing played a diplomatic role when there was a 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 at that time 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 as 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 and more towards Java. Tan Jin Sing was “A truly intelligent and skilled man who was able to combine the sharpness of a Chinese with the local knowledge and ingenuity of the Javanese” (Carey, 1985, p. 55). His descendants also have 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 on one of the streets across from the Gondomanan temple which stretches from the front of the SMPN 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 be an opening piece of information about the existence of the Chinese community in Yogyakarta. This village became the epicenter of Chinese life in Yogyakarta. This location shows their existence is very closely related to political and economic life at that time. The palace became the center of power around which the economic center grew, namely the Beringharjo Market. The Chinese community has always been diligent in trading and contributing to economic development in the Sultanate of Yogyakarta. In addition, as if inspired by Tan Jin Sing who became a Muslim, the development of the Chinese Muslim community in Yogyakarta is quite large.

Inscriptions at The Yogyakarta Palace

There are two inscriptions, namely the Ngejaman Inscription 1936 and the Chinese-Javanese 1940. The Ngejaman Inscription 1936 was dedicated to commemorate the *Jumenengan Dwi Windu* Sultan Hamengku Buwono VIII in 1936. Government officials together with the Chinese community presented a clock monument as a sign of respect and gratitude (Maulana, 2010; Wang, 2019). This monument was built more than one meter high and is equipped with Javanese inscriptions. At the top, there is an old clock that shows the time. So this monument is called the Ngejaman Inscription. In 2002, the monument was renovated and equipped with inscriptions in Indonesian, Chinese, and English characters.

While 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 as well as an expression of gratitude in the form of an inscription. However, due to technical difficulties, such as the stone inscription which had to be imported directly from China, and the situation of the war against Japan which continued with the physical revolution, the inscription was too late to be presented. This inscription is temporarily stored in the house of Ir. Liem Ing Hwie, 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 characters on the front and Javanese characters on the back, so it is called the Chinese-Javanese Inscription. In Javanese script also written the names of eight Chinese figures who initiated this inscription. Also accompanied by *candra sengkala* that reads *Jalma Wahana Dirada Hing Wungkulan*, which means a human riding an elephant on a round object that shows the number 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 area which is not only the center of power but also the center of Javanese culture. This is a sign of the strong harmonious relationship between the Chinese and the Javanese. The palace opened its doors to the Chinese community and accepted their existence well. The location as well as the purpose of making this inscription shows the attitude of the palace which can also be interpreted as the attitude of the local community towards the Chinese.

Temple in Yogyakarta

The first is Kwan Tee Kiong temple which is the oldest temple in Yogyakarta. This temple is located on Poncowinatan Street, Cokrodiningratan, in the area of Kranggan Chinatown. This temple was founded with the blessing of Sultan Hamengku Buwono VII at the request of the Chinese in 1879. The land is a gift from Sultan Hamengku Buwono VII. The construction of the temple began in 1881 and was completed in 1907. To honor the Sultan and the Yogyakarta Palace, the temple was deliberately built facing south or towards the palace. Besides being decorated with the typical architecture of the temple with the dominant colors of red and yellow, on the Buddhist altar there is 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, namely the first modern Chinese elementary school named *Tiong Hoa Hak Tong* which was founded by *Tiong Hoa Hwee Koan* (THHK) on June 19, 1907. This school is located in the west of the temple and is now 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. In 1943-1945 in Yogyakarta there were six Chinese schools, namely in 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 where the temple was built were donated by Sultan Hamengku Buwono VII since 1854 as a place of prayer and gathering for the Chinese community. However, at that time the building was still a house and not yet a temple. 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 has Chinese blood. His wife was very loyal to accompany 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 estri 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 color” (Carey, 1985, p. 42; Wang, 2019, p. 100).

The house gift also seems to be aimed at giving his wife, Mas Ayu Sumarsonawati, an opportunity to honor her ancestors. As is the custom of the Chinese with their traditional beliefs, in this house it was also possible to have an ancestral table. It is not surprising that 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 are more closely related to Javanese culture and are part of the royal family.

The Chinese community living around Gondomanan, including the Ketandan Chinatown area, often pray in that house. They applied for permission to 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 that was donated to the temple. In 1907,

at the initiative of a Chinese Major named Yap Ping Liem, Fuk Ling Miao Temple was built at the corner of Brigjen Katamsa Street, Gondomanan.

The existence of temple is a symbol of the existence of the Chinese community and their culture in an area. The old temples in various places keep the historical story of the dynamics of the Chinese community in the area. Even the background and story of the arrival of the Chinese community in that place can be described from the temple that was established. 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.

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

During the reign of Sultan Hamengku Buwono VIII, in 1925, a Chinese named Gan Thwan Sing (1895-1967), born in Klaten, succeeded in creating a new performing art creation, namely the Chinese-Javanese puppets (*Wayang Cina Jawa* or *Wacinwa*). There are some similarities between Javanese puppets (*wayang kulit* or *golek*) and Chinese puppets (*potehi*). *Wacinwa* is also called *wayang titi*. Seltmann in his writing entitled *Wayang Titi-Chinese ches Schattenspielvin Jogjakarta* made details about this *wayang*. The famous play played in the *wayang titi* is *Rabenipun Radja Tig Tjeng* (Marriage of the King Di Qing) which was also written by Gan Thwan Sing (Kong, 1999, p. 324).

Another famous play, Gan Thwan Sing composed the classic Chinese tale, *Sie Jin Kui* in Javanese and used to be a play in *Wacinwa*. *Sie Jin Kui*'s play later also became a ketoprak play under the name *Sudiroprono*. *Wacinwa* created by Gan Thwan Sing is played with gamelan accompaniment and uses the Javanese language. Gamelan in its development coupled with Chinese musical instruments. Other Chinese elements in *Wacinwa* are evident in the characterizations of the puppets and the stories played (Sonobudoyo, 2015). This performing art is very 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 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, bean sprouts (*taoge*), *taoco*, soy sauce, and others. Not only that, but many foods were also introduced by the Chinese such as *soto*, meatballs, satay, fried rice, buns, various kinds of noodles, and others. Uniquely, it is not uncommon for these foods to be adopted as specialties in an area after several adjustments to the local situation and tastes.

Likewise, the presence of the Chinese in Yogyakarta influences the culinary world. Chinese food which later turned into a typical Yogyakarta food is *bakpia*. From the origin, the word *bakpia* means cake filled with meat, but it has been adjusted to be replaced with green beans and later developed 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. This term is interesting because the noodles originally came from the Chinese but were cooked with Javanese flavors so they became *Bakmi Jawa*. Not infrequently the sellers of *Bakmi Jawa* also provide other foods that are also introduced by the Chinese such as *cap cay*, fried rice, *fuyunghai*, and others.

At night, in the Yogyakarta square, there are also many *wedang ronde* sellers with their wheelbarrows. *Ronde* is a Chinese drink that even becomes a special dish during *Tang Ceh Day* in December. The round balls filled with peanut sugar, sugar palm fruit (*kolang-kaling*), 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.

Stomach affairs are things that are very familiar to everyone. Often the taste of delicious food is more important than the cultural elements in the food you eat. It is through something familiar that multicultural awareness can be more easily grown. Chinese have contributed a lot to the culinary diversity in Java, even for Indonesia and the world. The Chinese contribution in culinary matters ranges from ingredients, seasonings, how to process ingredients, how to cook, to serve them. Many foods are influenced by Chinese elements and can be found easily and even eaten every day. Not infrequently, some of them become specialties for certain regions.

DOING HISTORY THROUGH PUBLIC HISTORY WORKS

The study of the Chinese history of Yogyakarta contains an insight into the diversity that encourages the creation of harmonious living together. This value must be introduced to the wider community so that the spirit of *Bhinneka Tunggal Ika* (unity in diversity) continues to be lived. This effort can be achieved by digging up sources of public history and presenting them in an interesting and informative manner. One method that can be used is inquiry learning, students dig up data and information from the issues or problems raised (Yulifar, 2011, p. 6). Inquiry in the context of history learning can be in the form of heuristic activities by directly visiting the object being studied or utilizing other sources such as books, articles, audio-visual media, or others. In exploring public historical sources regarding Chinese-Javanese harmony in Yogyakarta, students in Yogyakarta had the opportunity to make visits and direct observations. The opportunity to explore firsthand is valuable because students interact with primary sources.

In-depth observations can also be carried out further by meeting relevant parties. For students who want to explore life in the Chinatown area, they can visit to meet and interview Chinese families who have lived there for a long time. Such family history has the power to more authentically describe the life of the Chinese community 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 relics owned by the family can generate motivation (Levstik & Barton, 2015, p. 55). Moreover, if by chance students can bring their own families who also have the experience to explore further information about Chinese-Javanese harmony in Yogyakarta. According to Douma (2018, p. 89), simple things such as photos of the past, objects that have historical memories, and other historical evidence can be interpreted to build a narrative in creative history learning.

Likewise, students who are interested in studying inscriptions in the palace area and temples in Yogyakarta. Apart from visiting and exploring it more closely, they can interview the *abdi dalem* of the palace and the *locu* who manage the temple. Students can also ask for views from the surrounding community to provide a more in-depth explanation of the dynamics of social relations there. Heuristic activities to dig deeper information about Chinese-Javanese puppets can also be reached by interviewing experts about the puppets and visiting the Sonobudoyo Museum where the puppets are stored. Interviews with local food producers, sellers, and consumers who show Chinese-Javanese

acculturation can also be done to get to know them better.

In addition to direct visits, heuristics can be done by reading various related historical works. Moreover, advances in information and communication technology have supported the emergence of new media, including online social media (Groot, 2009). Of course, students need to pay attention to the verification process or source criticism by comparing data from one source to another. Including comparing the opinions of various people on the existence of these historical sources can also be a form of verification. Thus, students obtain reliable information and enrich their insight into diversity proportionally. Then, the various information is interpreted to provide a complete picture of the history of Chinese-Javanese harmony in Yogyakarta.

The series of doing history activities are closed with making history. This means that students have the opportunity to make history through their learning experiences in producing new narrative products that can be accepted by others as historical consumers (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. So that the resulting video product is optimal, it is necessary to develop a scenario to explain the sequence or storyboard, narrative script, shooting plan, and editing process.

Broadly speaking, for example, a storyboard for a short video that examines the Ketandan Chinatown area. The opening section contains a picture of the Ketandan gate and an opening inscription in the form of a title accompanied by opening music. The content section begins with the typical atmosphere of Yogyakarta, the philosophical axis, and the Malioboro area. Furthermore, the core of the study is the Ketandan area which includes the gate, the corners of Chinatown, and the former house of Tan Jin Sing. The results of visits and interviews with Chinese families who have lived in Ketandan for a long time are also presented. Apart from that, the festive atmosphere of the *Pekan Budaya Tionghoa Yogyakarta* (PBTY) can also be raised every year at the time of the Chinese New Year in Ketandan. All presented with narration and slow musical accompaniment. The closing section contains a closing image and writing that conveys gratitude as well as quotes of valuable words that describe the main value of the video content with closing music accompaniment.

In the visual aspect, the ideal shooting should be done directly to the field. Some are in the form of motion pictures, but there will be some still images of objects that are considered important and require careful observation. For example, to show certain posts, certain details, and so on. As far as possible the visual aspect is taken using adequate recording equipment with the right angle, varied, and visible. The main audio aspect is the narration that is delivered. In addition to preparing scripts, the narrative display needs to be supported by student performance as presenters. Narratives are arranged as dense and clear as possible as well as communicative and familiar to explain every visual that is displayed. Some descriptions of objects or places can be written as subtitles. Other audio used is opening music, accompaniment music, and closing music. The recommended genre of music is Chinese and Javanese nuanced instrumentals.

Videos need to be given a catchy title. The scenario compiled can be completed with a short synopsis as an introduction when the video is uploaded on various social media. The narrative that is compiled must take into account the various sources used in the heuristic process. Taking pictures is done base on storyboards and is done by students who master image recording tools. The editing process is carried out by skilled students and accompanied by other friends to pay attention to the substance or video content

aspects. At the end of the show, it is necessary to give some kind of 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. TikTok, Facebook, or Twitter for about two, five, to ten minutes. While Instagram is relatively limited to just one minute.

The use of social media as a means of publication is very contextual with students in the current digital era. In learning history in schools, social media can be used to counter the perception of learning history as boring and unrelated to everyday life (Julien et al., 2017). In addition, social media has also been proven to play a role as a space for public discourse, including in producing new narratives that present a different point of view from the mainstream narrative. Public history by utilizing social media can generate new historical awareness (Birkner & Donk, 2018). For this reason, efforts to digitize history today need serious attention along with the rapidly growing digital era (Sabharwal, 2012). The hope is that history can be closer to the community so that a higher historical awareness grows, not only for students.

In practice, this series of doing history activities can be carried out through a collaborative project-based learning model. This practice is following the spirit of the Independent Curriculum (*Kurikulum Merdeka*). Each group of students is given a different study problem and must share assignments. This learning construction does take a lot of time and effort and is a bit inconvenient. However, the activity of doing history invites students to make connections between the past and the present and the lives of the students themselves. Learning that only explains textbooks with questions and answers and discussions is less imaginative, not inspiring, and less meaningful for students, teachers themselves, and the community. Learning construction by doing history is much more meaningful in helping students learn (Levstik & Barton, 2015, p. 84). Teachers will also feel successful because they have helped students learn something important and valuable in a meaningful way. Communities benefit from the historical works produced.

HISTORY LEARNING WITH DIVERSITY INSIGHTS

The construction of learning by utilizing the public history of Chinese-Javanese harmony in Yogyakarta can be applied to the subject of the development of Islamic kingdoms in Java. Specifically in Islamic Mataram for high school and vocational students and the equivalent in Yogyakarta. It is hoped that history learning will not only dwell on political, economic, social, and cultural developments that are narrowly listed in textbooks. History learning can be presented critically and creatively by connecting with the context of students in Yogyakarta. They are expected to understand well the dynamics of the surrounding community, especially the harmonious relations shown by the Chinese-Javanese. In various regions, horizontal conflicts involving the Chinese occurred mainly due to socio-economic jealousy and political victims. Things like this can be suppressed in Yogyakarta and show evidence of an interesting relationship.

The history teacher in this formulated learning construction needs to invite students to actualize past values with the context they are currently facing to answer existing social challenges and problems. The curriculum and textbooks faced by teachers 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 doing history, students are encouraged to be able to make connections between findings 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 so that they gain a meaningful learning experience (Supriatna, 2021).

Meaningful history learning facilitates the cultivation of values. The historical awareness that is formed is not only a 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 the nature of nationalism that has grown since the era of the kingdoms uniting the archipelago. 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 of diversity in history learning serves to strengthen the spirit of nationalism 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 perspective of diversity is very relevant and necessary.

Learning construction by utilizing the history of the Chinese community in Yogyakarta through doing history can also involve students actively. According to Halse, (2022), efforts to educate on 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 arrive at the awareness of *Bhinneka Tunggal Ika*. It contains the meaning of unity because *bhinneka* (diversity) cannot stand alone without *tunggal ika* (one unity). Diversity needs to be lived as a factor that forms the unity of the nation. 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

Sources of public history 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 Temple in Poncowinatan and Fuk Ling Miao Temple in Gondomanan, Chinese-Javanese puppets which can be seen at the Sonobudoyo Museum, and various local culinary delights. These sources can be used in learning history, especially in Yogyakarta. In the hands of critical and creative teachers, history learning constructions can be produced that enable students to gain meaningful learning experiences. Students can carry out doing history activities by producing public history works that are presented in the form of videos by utilizing social media. The construction of history learning is expected to strengthen the insight of diversity for students. In addition, by doing history, students also have the opportunity to communicate history to the public. It is hoped that public historical awareness will also grow through the insight of diversity from public history works that strengthen the integration of the nation.

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(5 Agustus 2022)

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#35720 Review

SUMMARY REVIEW EDITING

Submission

Authors: Hendra Kurniawan, Nana Supriatna, Agus Mulyana, Leli Yulifar
Title: Public History of Chinese-Javanese Harmony in Yogyakarta for History Learning with Diversity Insights
Section: Articles
Editor: Tsabit Ahmad

Peer Review

Round 1

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FLAG Counter

Reviewer B (15 September 2022)

INTRODUCTION
Yogyakarta has local wisdom values that are interesting to study, one of which is about the harmony of life between the Chinese community and the Javanese population. The social relations and cultural dynamics of the Chinese community in Yogyakarta do have their characteristics when compared to other big cities in Java such as Jakarta, Surabaya, Bandung, Semarang, and Solo (Lestari, 2018; Nugraha & Febrianty, 2015). Yogyakarta is the capital of the Yogyakarta Sultanate, a splinter kingdom from Islamic Mataram based on the Giyanti Agreement in 1755. The Sunanraja Sultanate was led by Paksu Burwana III and the Yogyakarta Sultanate was led by Mangkubumi who had the title Hamengku Buwono I. Both kingdoms were centered in the hinterland of Java. The hinterland is an area far from the north coast of Java.

Demographically, during the Islamic kingdoms in Java around the 16th century, there was a difference between the hinterland of Java and the coast of Java (De Graf, H.J dan Pigeud, 1974). The northern coast of Java is considered an area that is relatively more open to receiving influences from newcomers. In the context of being a hinterland area at that time, it turned out that Yogyakarta was also open to the arrival of various community groups and their cultures. On the other hand, as the capital of a prominent Javanese kingdom that still survives to this day, Yogyakarta became the cultural guardian and center of Java. This condition has fostered the acculturation of Chinese-Javanese culture which is not found elsewhere. Political policies during the kingdom period and after the founding of the Republic of Indonesia with Yogyakarta as a special area also had a strong influence on Chinese-Javanese social relations.

The various dynamics that make up this harmony cannot be separated from the traces of history. History education in schools is one of the right means to convey it. For this reason, history learning – especially for students in Yogyakarta – needs to include this study as teaching material. The problem is that history learning is often still dominated by the basic materials from textbooks that are the demands of the curriculum. Only selected knowledge is presented systematically in the textbook. Seixas (2000, p. 20) explains that history textbooks present certain materials that are considered the best stories that can enhance collective memory for the nation. These materials are mainly believed to be able to internalize a sense of nationalism and patriotism (Pavlick, 2019; Wisnandana, 2006).

Reviewer
Beberapa konsep misalnya tentang critical pedagogy, creative history justru lebih tepat dimasukkan di bagian pembahasan. Bagian ini cukup urakan tentang konsep penelitian yang berisi gambaran mengapa pembelajaran mengenai harmoni dengan masyarakat lingsha perlu dilakukan.
Setelah itu urakan bagaimana state of the art mengenai pembelajaran sejarah berwawasan kebhinekaan. Apa penelitian terdahulu yang berhubungan dengan ini. Apa yang masih belum dilas oleh penelitian terdahulu berkaitan dengan pendidikan sejarah berwawasan kebhinekaan? Di sini peneliti akan memunculkan apa terbaru penelitian.
Di bagian akhir peneliti tertarik untuk melihat bagaimana pendidikan sejarah berbasis kebhinekaan dengan memanfaatkan sejarah public. Mengapa sejarah public? Penulis harus bisa menguraikan arti penting sejarah public. Setelah itu penulis dapat menjelaskan apa maksud dari penelitian, yakni melihat konstruksi pembelajaran sejarah berwawasan kebhinekaan melalui pemanfaatan sejarah public.
August 22, 2022, 3:06 PM

students. Thus, students' historical awareness grows and at the same time strengthens the insight of diversity for national integration.

RESEARCH METHODS
This study used a qualitative descriptive method. Research emphasizes detailed, complete, and in-depth sentence descriptions to describe the actual situation to support the presentation of data (Sutopo, 2006, p. 40). This method was chosen because it wanted to provide a naturalistic description of research findings as to the main characteristics of qualitative research (Lincoln & Guba, 1985). Data were collected through observation to identify sources of public history that show the harmony of Chinese-Javanese relations in Yogyakarta. To strengthen these findings, various books, scientific articles, and the internet were used. Furthermore, by using a literature study, data was collected to formulate the construction of history learning that utilizes public historical sources on Chinese-Javanese harmony in Yogyakarta to strengthen the insight of diversity through doing history. The data were analyzed using an inductive analysis technique with an interactive model from Miles and Huberman. There are three main components in this analysis model, namely data reduction, data presentation, and concluding (Sutopo, 2006, p. 117). The overall research results are presented in an analytical descriptive manner.

PUBLIC HISTORY SOURCES OF YOGYAKARTA CHINESE HARMONY
Chinese people began to come to Yogyakarta between the years 1755-1756 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 with the Javanese people has incised a long historical journey between the two ethnic groups with their respective cultures. Both inherited the traditions of their predecessors, but over time there was a dialogue that gave rise to various historical, emotional, and psychological nuances so that cultural harmony was created. Not a few of the Chinese show affiliation to Javanese culture than the Chinese. So many Chinese people have special attention to the arts of wayang, ketoprak, batik, and other Javanese culture. Some even study kejawen and join kebatinan groups. This is a form of cross-cultural Javanese-Chinese in Yogyakarta, in which historical evidence can still be found. This situation strengthened during the New Order era through assimilation policies that made Chinese people tend to follow the majority culture in their location of residence (Wasino et al., 2019).

Reviewer
Strategi kualitatif apa yang digunakan? Jika melihat tentang bagaimana praktik baik penggunaan sejarah public maka akan lebih sesuai dengan strategi studi kasus.
Reply

Reviewer
Perlu digarisbawahi bahwa sejarah public bukan hanya berhubungan dengan hal yang berhubungan dengan situs atau peninggalan sejarah. Sejarah public juga dapat berupa sejarah digital seperti konten media, produk jurnalistik yang berhubungan dengan suatu peristiwa.
August 22, 2022, 3:11 PM

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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. Tik Tok, Facebook, or Twitter for about two, five, to ten minutes. While Instagram is relatively limited to just one minute.

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The construction of learning by utilizing the public history of Chinese-Javanese harmony in Yogyakarta can be applied to the subject of the development of Islamic kingdoms in Java. Specifically in Islamic Mataram for high school and vocational students and the equivalent in Yogyakarta. It is hoped that history learning will not only dwell on political, economic, social, and cultural developments that are narrowly listed in textbooks. History learning can be presented critically and creatively by connecting with the context of

Reviewer
Urutkan analisis mengenai relevansi sumber belajar ini dilakukan dengan konteks kurikulum merdeka. Identifikasi capaian pembelajaran dalam kepmendidikbudistek 33 tahun 2022 dengan konteks kekayaan sumber dari sejarah public Urutkan kesesuaian terutama pada fase E
August 22, 2022, 3:04 PM
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Page 1 of 14 7804 words Accessibility: Good to go Focus 80%

Reviewer A (30 September 2022)

The screenshot shows the title page and abstract of a document. The title is "PUBLIC HISTORY OF YOGYAKARTA CHINESE HARMONY FOR HISTORY LEARNING WITH DIVERSITY INSIGHTS". The authors are Hendra Kurniawan^{1,2}, Nana Supriatna¹, Agus Mulyana¹, and Leli Yulifar¹. The affiliations are ¹History Education, Universitas Pendidikan Indonesia and ²History Education, Universitas Sanata Dharma. The abstract discusses the dominance of textbooks in history learning and the potential of public history to broaden horizons and strengthen student character. It mentions the use of public historical sources and a qualitative descriptive method to identify sources of public history regarding the Chinese community in Yogyakarta. It also notes that public historical sources can be obtained from people's lives in the Chinatown area, inscriptions at The Yogyakarta Palace, temple (*kelenteng*), Chinese-Javanese puppets (*Wayang*), and local cuisine. The abstract concludes that this historical information contains the value of harmony that needs to be disseminated through history learning, and that students are invited to contribute to disseminating its value of harmony through doing history by producing public history works through various social media in the digital era. Thus, through critical and creative history learning, students can gain meaningful learning experiences to strengthen the insight of diversity for the nation integration of the nation.

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The screenshot shows the introduction of a document. The title is "PUBLIC HISTORY OF YOGYAKARTA CHINESE HARMONY FOR HISTORY LEARNING WITH DIVERSITY INSIGHTS". The authors are Hendra Kurniawan^{1,2}, Nana Supriatna¹, Agus Mulyana¹, and Leli Yulifar¹. The affiliations are ¹History Education, Universitas Pendidikan Indonesia and ²History Education, Universitas Sanata Dharma. The introduction discusses the local wisdom values in Yogyakarta that are interesting to be studied, one of which is about including the harmony of life between the Chinese community and the Javanese population. The social relations and cultural dynamics of the Chinese community in Yogyakarta do have their specific characteristics when compared in comparison to other big cities in Java such as Jakarta, Surabaya, Bandung, Semarang, and Solo (Lestari, 2018; Nugraha & Febrianty, 2015). Yogyakarta is the capital of the Yogyakarta Sultanate, a splinter kingdom from of Islamic Mataram based on the Giyanti Agreement in 1755. Paku Buwana III led the Surakarta Sunanate was led by Paku Buwana III and the Yogyakarta Sultanate was led by Mangkubumi, entitled who had the title Hamengku Buwono I. Both kingdoms were centered in the hinterland of Java. The hinterland is an area far from the north coast of Java. Demographically, during the Islamic kingdoms in Java around the 16th century, there was a difference between the hinterland of Java and the coast of Java (De Graaf, H.J dan Pigeud, 1974). The northern coast of Java was considered an area that is was relatively more open to receiving influences from newcomers. In the context of being a hinterland area at that time, it turned out that Yogyakarta was also open to the arrival of various community groups and their cultures although it's centered in the hinterland area. On the other hand, as the capital of a prominent Javanese kingdom that still survives to this day, Yogyakarta became the cultural guardian and center of Java. This condition has fostered the acculturation of Chinese-Javanese culture which is cannot be found elsewhere. Political policies during the kingdom period and after the founding of the

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textbooks present certain materials that are considered to be the best stories that can enhance collective memory for the nation. These materials are mainly believed to be able to internalize a sense of nationalism and patriotism (Pavlick, 2019; Wineburg, 2006).

Related in relation to nationalism, the writing of history textbooks uses a political approach (Klinken, 2001, p. 324; Mulyana, 2013, p. 81). Historical narratives are written in the textbook are exclusive and propagandist, and with single interpretation. Klinken (2001, p. 325) adds that the writing of history textbooks has the potential to be anti-intellectual and lead to a lack of historical knowledge. History textbooks only talk about major events and elite figures. For this reason, it is time to expand historical studies, for example by bringing up local historical events (Hasan, S, 2019, p. 66). Moreover, the true understanding of the nation in the Indonesian context shows a heterogeneous and complex nature (Kartodirdjo, 1982, p. 32).

Departing from the theory of critical pedagogy, history learning requires a new paradigm. This opportunity the changes of paradigm is increasingly opened become possible with through the implementation of the birth of the Independent Curriculum

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in history learning. Students can perform heuristics by utilizing various sources of public history. This is following in line with Thorp (2016, pp. 5-9) argumentation that which provides an alternative to using popular history or public history to broaden the horizon of history when textbooks feel dry. In addition, public history can accommodate narratives regarding the identity of communities, groups, and communities in certain locales which in the end can also strengthen national identity.

There are many historical heritage sites as well as cultural traces that record the memories of harmonious living with the between Chinese-Javanese people in Yogyakarta. These sites are located not clustered in one area but spread in several places. Visually, these sites still can still be observed properly but cannot convey information directly. For this reason, other sources of data from various sources and related libraries literature, which are quite abundant, are needed, which are quite abundant. In a creative history learning, the heuristic activities, which is carried out by students, can be continued with to the next steps of historical method steps to produce public history works. Through various ways that are creative, effective, and responsive to the times ways of learning.

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Ambiguous sentence. Are historical sites located in a cluster or not?
Reply

Microsoft account
Ambiguous sentence.
Reply

Page 2 of 15 7773 words Accessibility: Good to go

Research findings as the main characteristics of qualitative research (Lincoln & Guba, 1985). Data were collected through observation to identify sources of public history that show represent the harmony of Chinese-Javanese relations in Yogyakarta. To strengthen these findings, various books, scientific articles, and the internet were used. Furthermore, by using a literature study, data was were collected to formulate the construction of history learning that utilizes public historical sources of Chinese-Javanese harmony in Yogyakarta to strengthen the insight of diversity through doing history. The data were analyzed using an inductive analysis technique with an interactive model from of Miles and Huberman. There are were three main components in this analysis model, namely data reduction, data presentation, and concluding conclusion (Sutopo, 2006, p. 117). The overall research results are were presented in an analytical descriptive manner.

PUBLIC HISTORY SOURCES OF YOGYAKARTA CHINESE HARMONY
 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 with the of Chinese-Javanese people has incised a long historical journey between of the two ethnic groups with their respective cultures. Both of ethnics inherited the traditions of their predecessors, but over time there was a dialogue that gave rise to various historical.

Microsoft account
 What is the meaning of internet in this context? Is it refers to popular article in the website or internet as a form of connection?
 Reply

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 Ambiguous sentence. Is that true that the authors would like to inform that the dialogue between Chinese-Javanese produces emotional and psychological experiences that creates cultural harmony?
 September 29, 2022, 3:06 PM
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Page 2 of 15 7773 words Accessibility: Good to go

emotional, and psychological nuances so that cultural harmony was created. Not a few of the Chinese show affiliation to Javanese culture than the Chinese. So many Chinese people have special attention to the arts of wayang, ketoprak, batik, and other Javanese culture. Some of them even study kejawen and join kebatinan groups. This is represented a a form of cross-cultural Javanese-Chinese in Yogyakarta, in which historical evidence can still be found. This situation strengthened during the New Order era through assimilation policies that made Chinese people tend to follow the majority culture in their location of residence (Wasino et al., 2019).

Ketandan Chinatown
 There are two different opinions regarding the original location where the of the Chinese settlement in community lived in Yogyakarta. The first opinion believes that the Chinese first lived in the north of Pasar Gede or Beringharjo Market, including Ketandan Village, which is devoted as the first Chinatown area in Yogyakarta. Apart from Ketandan, until the 1830s, it turned out that there were many Chinese who lived outside of the Ketandan area until 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. In the end Moreover, according to based on the Rijktsblad Number. 4 In 1917, the Dutch narrowed the space for the Chinese settlement area to include Kranggan, Malioboro, Ketandan, and Ngabean (Maulana, 2010, pp. 64-65).
 Ketandan Village officially became a Chinatown tourist area in 2013 along with the

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 How many Chinese people have special attention to Javanese tradition? Are they countable or uncountable? Please stated in a precise word.
 Reply

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 The words "this situation" refers to cross cultural or acculturation? Theoretically, a cross-cultural has different conceptual framework in comparison with acculturation or assimilation. In the case of the New Order era, Chinese were forced to integrated culturally and socially. How can this circumstances considered as cross-cultural between Javanese-Chinese?
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Tan Jin Sing's career began with his marriage to U Li, his uncle's son, Tek Ho, who was a businessman and became the *Kapitan Cina* of Yogyakarta. Tan Jin Sing then replaced his father-in-law's position as *Kapitan* (1803-1813). Tan Jin Sing played a diplomatic role when there was a 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 at that time 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 as Regent of Yogyakarta (1813-1831) with the title *Kanjeng Raden Tumenggung Secodiningrat* (Werdayo, 1990).

Since then, the socio-cultural orientation of the Chinese in Yogyakarta has been more and more directed towards Javanese. Tan Jin Sing was "A truly intelligent and skilled man who was able to combine 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 SMPN 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 be an opening piece of information about the existence of the Chinese community in Yogyakarta. This village became the epicenter of Chinese life in Yogyakarta. This location shows their existence is very closely related to political and economic life at that time. The palace became the center of power around which the economic center grew, namely the Beringharjo Market. The Chinese community has always been diligent in trading and contributing to economic development in the

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Confusing words. Who is U Li? Was he/she the daughter/son of Tan Jin Sing's uncle (Tek Ho)?
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The Ketandan site can be an opening piece of information about the existence of the Chinese community in Yogyakarta. This village became the epicenter of Chinese life in Yogyakarta. This location shows their existence is very closely related to political and economic life at that time. The palace became the center of power around which the economic center grew, namely the Beringharjo Market. The Chinese community has always been diligent in trading and contributing to economic development in the Sultanate of Yogyakarta. In addition, as if inspired by Tan Jin Sing who became a Muslim, the development of the Chinese Muslim community in Yogyakarta is quite large.

Inscriptions at The Yogyakarta Palace

There are two inscriptions, namely the Ngejaman Inscription 1936 and the Chinese-Javanese Inscription 1940. The Ngejaman Inscription 1936 was dedicated to commemorate the *Jumenengan Dwi Windu* Sultan Hamengku Buwono VIII in 1936. Government officials together with the Chinese community presented a clock monument as a sign of respect and gratitude (Maulana, 2010; Wang, 2019). This monument was built more than one meter high and is equipped with Javanese inscriptions. At the top, there is an old clock that shows the time. So therefore, this monument is called the Ngejaman Inscription. In 2002, the monument was renovated and equipped with inscriptions in Indonesian, Chinese, and English characters.

While 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 as well as an expression of gratitude in the form of an inscription. However, due to technical difficulties, such as the stone inscription which had to be imported directly from China, and the situation of the war against Japan which continued with the physical revolution, the inscription was too late to be presented. This inscription was then temporarily stored in the house of Ir. Liem Ing Hwie, one of the

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At the Javanese traditional kingdom era or at the Dutch colonial era?
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an opportunity to honor her ancestors. As is the custom of the Chinese with their traditional beliefs, in this house it was also possible to have an ancestral table in the house. It is not surprising that 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 are 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 to 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 that was donated to the temple. In 1907, at by the initiative of a Chinese Major, named Yap Ping Liem, Fuk Ling Miao Temple was built at the corner of Brigjen Katamsno Street, Gondomanan.

The existence of temple is a symbol of the existence of the Chinese community and their culture in an area. The old temples in various places keep the historical story of the dynamics of the Chinese community in the area. Even the background and story of the arrival of the Chinese community in that place can be described from the temple that was established. 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.

Chinese-Javanese Puppets (Wayang Cina Jawa or Wacina)

During the reign of Sultan Hamengku Buwono VIII, in 1925, a Chinese named Gan Thwan Sing (1895-1967), born in Klaten, succeeded in creating a new performing art creation, namely the Chinese-Javanese puppets (Wayang Cina Jawa or Wacina). There are some similarities between the Javanese puppets (wayang kulit or golek) and the Chinese puppets (potehi). Wacina was also called Wayang Hiti. Seltmann in his writing article entitled Wayang Hiti-Chinese ches Schattenspielvin Jogjakarta has made

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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 arrive at the awareness of *Bhinneka Tunggal Ika*. It contains the meaning of unity because *bhinneka* (diversity) cannot stand alone without *tunggal ika* (one unity). Diversity needs to be lived as a factor that forms the unity of the nation. 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

Sources of public history 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 Temple in Poncowinatan and Fuk Ling Miao Temple in Gondomanan, Chinese-Javanese puppets which can be seen at the Sonobudoyo Museum, and various local culinary delights. These sources can be used in learning history, especially in Yogyakarta. In the hands of critical and creative teachers, history learning constructions can be produced that enable students to gain meaningful learning experiences. Students can carry out doing history activities by producing public history

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3

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(15 Oktober 2022)**

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#35720 Review

SUMMARY REVIEW EDITING

Submission

Authors: Hendra Kurniawan, Nana Supriatna, Agus Mulyana, Leli Yulifar
 Title: Public History of Chinese-Javanese Harmony in Yogyakarta for History Learning with Diversity Insights
 Section: Articles
 Editor: Tsabit Ahmad

Peer Review

Round 1

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Initiated	2022-08-05	
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	Reviewer A 35720-100586-1-RV.DOCX	2022-09-30

Editor Decision

Decision: Accept Submission 2023-02-01
 Notify Editor: Editor/Author Email Record No Comments
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 Author Version: 35720-99954-2-ED.DOCX 2022-10-15 DELETE
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FLAG Counter

PUBLIC HISTORY OF CHINESE-JAVANESE HARMONY IN YOGYAKARTA FOR HISTORY LEARNING WITH DIVERSITY INSIGHTS

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²*Universitas Sanata Dharma*

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ABSTRACT

History learning is still dominated by mainstream material in textbooks. Local historical studies on diversity such as Chinese-Javanese harmony in Yogyakarta have not been accommodated. This study formulates the construction of history learning about Chinese-Javanese harmony in Yogyakarta with public history as an alternative. This qualitative research uses library research methods to describe history learning resources about Chinese-Javanese harmony in Yogyakarta. Furthermore, with the critical theory paradigm, the construction of history learning with the perspective of diversity regarding Chinese-Javanese harmony in Yogyakarta is formulated that can be applied in the classroom. As a result, people's lives in the Chinatown area, the existence of inscriptions in the Yogyakarta Palace, *kelenteng* (temple), *wayang Cina-Jawa* or *wacinwa* (Chinese-Javanese puppets), and local cuisine can be a source of learning the history of Chinese-Javanese harmony in Yogyakarta. These learning resources have the potential to be studied as public history. For this reason, the construction of history learning can be done by encouraging students to produce public history works in digital form through social media so that people can take advantage of them. This history lesson is expected to foster awareness of diversity to strengthen nation integration.

Keywords: Chinese Yogyakarta, public history, history learning, diversity.

ABSTRAK

Pembelajaran sejarah masih didominasi oleh materi arus utama dalam buku teks. Kajian sejarah lokal tentang kebinekaan seperti keharmonisan Tionghoa-Jawa di Yogyakarta belum terakomodasi. Penelitian ini merumuskan konstruksi pembelajaran sejarah tentang keharmonisan Tionghoa-Jawa di Yogyakarta dengan sejarah publik sebagai alternatif. Penelitian kualitatif ini menggunakan metode penelitian kepustakaan untuk mendeskripsikan sumber-sumber belajar sejarah tentang keharmonisan 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 kehidupan masyarakat di kawasan pecinan, keberadaan 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 sebagai sejarah publik. Untuk itu, konstruksi pembelajaran sejarah dapat dilakukan dengan mendorong siswa menghasilkan karya sejarah publik dalam bentuk digital melalui media sosial sehingga masyarakat dapat memanfaatkannya. Pembelajaran sejarah ini diharapkan dapat menumbuhkembangkan kesadaran kebinekaan untuk menguatkan integrasi bangsa.

Kata kunci: Tionghoa Yogyakarta, sejarah publik, pembelajaran sejarah, kebinekaan.

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 in comparison to other cities in Java (Lestarini, 2018; Nugraha & Febrianty, 2015). Yogyakarta became the capital of the largest 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 special 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 medium 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 learning 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 that are considered the best stories to foster the nation's collective memory. These materials focus more on the cultivation of nationalism and patriotism (Pavlick, 2019; Wineburg, 2006).

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

This opportunity is opened with the presence of the *Kurikulum Merdeka* (Freedom Curriculum) which carries the spirit of independent learning. Essential material does not mean understood as contained in textbooks, but also various things that are contextual and useful 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 also involves 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 form 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 of social media that is familiar to the public. By using various entertaining media, virtual fun learning activities can be brought into classroom without having to visit 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 resources need to be identified so that can 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 certain locales which can also strengthen national identity.

Several historical relics and cultural traces record the memories of harmonious living between Chinese-Javanese in Yogyakarta. Visually, the sites still can be observed properly, 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 mostly discuss the struggles of life and the issue of 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 materials collected are still in the form of raw materials that 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 critical theory paradigm, the idea of history learning construction is presented that encourages 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 in strengthening the insight of diversity for nation integration.

RESEARCH METHODS

The library research method is used by utilizing library resources 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 formulate the construction of 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). The results of this study are new ideas that are expected to empower teachers in learning and need to be tested in further research in the field.

HISTORY LEARNING RESOURCES 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 in the course of 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, which is devoted as the first Chinatown area in Yogyakarta. There were many Chinese who lived outside of the Ketandan area until 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 along with the construction of 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 are draped with golden dragons. Its location close to the Beringharjo Market has made Ketandan historically part of the lifeblood of the economy. 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 important 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 in 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 land of the house 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, who is married to the village head (*demang*) of Kalibeber, Wonosobo. His father died six months before Tan Jin Sing was born. Her mother then handed it over to her husband's best friend, Oei Tek Liong. According to a prophecy at a temple in Semarang, someday this child will become a famous person as long as he doesn't 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, who was a businessman and became the *Kapitan Cina* of Yogyakarta. Tan Jin Sing then 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 at that time 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 as 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 truly intelligent and skilled man who was able to combine 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 be 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 which 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 if inspired by Tan Jin Sing who became a Muslim, the development of the Chinese Muslim community in

Yogyakarta is quite large.

Inscriptions at The Yogyakarta Palace

There are two inscriptions, namely 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 together with the Chinese community presented 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 inscriptions in Indonesian, Chinese, and English.

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 as well as an expression of gratitude in the form of an inscription. However, due to technical difficulties, such as the stone inscription had to be imported directly from China, and the situation of the war against Japan continued with the physical revolution, the inscription was too late to be presented. 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, so it is called the Chinese-Javanese Inscription. In Javanese script also written the names of eight Chinese figures who initiated this inscription. The inscription is also accompanied by *candra sengkala* that reads *Jalma Wahana Dirada Hing Wungkulan*, which means 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 area which is not only the center of power but also the center of Javanese culture. This is a sign of the strong harmonious relationship between the Chinese and the Javanese. The palace has opened its doors to the Chinese community and accepted their existence well. The location as well as the purpose of making this inscription shows the attitude of the palace that can also be interpreted as the attitude of the local community towards the Chinese.

Kelenteng (Temple) in Yogyakarta

The first temple is Kwan Tee Kiong temple which is the oldest temple in Yogyakarta. The temple is located on Poncowinatan Street, Cokrodiningratan, in the area of 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 construction of the temple began in 1881 and it was completed in 1907. To honor the Sultan and the Yogyakarta Palace, the temple was deliberately built facing south or towards the palace. Besides being decorated with the typical architecture of the temple with the dominant colors of red and yellow, on the Buddhist altar there is 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 named *Tiong Hoa Hak Tong* was founded by *Tiong Hoa Hwee Koan* (THHK) on June 19, 1907. This school was located in the west of the temple (today become 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. In 1943-1945, there were six Chinese schools in Yogyakarta, in which includes 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 very 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 *estri* 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 color” (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 are 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 that was 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 temple that was established. 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 the reign of Sultan Hamengku Buwono VIII, 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 about this. The famous puppet play in the *Wayang Titi* is *Rabenipun Radja Tig Tjeng* (Marriage of the King Di Qing) which was also written by Gan Thwan Sing (Kong, 1999, p. 324).

Another famous puppet play, Gan Thwan Sing composed the classic Chinese tale, *Sie Jin Kui* in Javanese articulation and it was used to be a play in *Wacinwa*. *Sie Jin Kui*'s play than became a *ketoprak* under the name *Sudiroprono*. *Wacinwa* created by Gan Thwan Sing was played with gamelan accompaniment and it used the Javanese language. Gamelan was played accompanying with Chinese musical instruments. Other Chinese elements in *Wacinwa* could be found in the characterizations of the puppets and the stories played (Sonobudoyo, 2015). This performing art is very 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 culture 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. Many foods were also introduced by the Chinese such as *soto*, meatballs, satay, fried rice, buns, various kinds of noodles, and others. Uniquely, often these foods to be 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 culinary. Chinese food, which later turned into a typical Yogyakarta food, is *bakpia*. From the 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. The term *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 that are also introduced by the Chinese such as *cap cay*, fried rice, *fuyunghai*, and others.

At night, in the Yogyakarta square, there are also many *wedang ronde* sellers with their wheelbarrows. *Ronde* is a Chinese drink that even becomes a special dish during *Tang Ceh Day* in December. The round balls filled with peanut sugar, *kolang-kaling* (sugar palm fruit), 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 that is eaten. Indeed, through the delicious taste, multicultural richness can be found. Chinese have contributed a lot to the culinary diversity in Java, even for Indonesia and the world. The Chinese contribution in culinary matters ranges from ingredients, seasonings, how to process ingredients, how to cook, and serve them. Many foods are influenced by Chinese elements and can be found easily and even eaten every day. Often, some of them become specialties for certain regions.

DOING HISTORY THROUGH PUBLIC HISTORY WORKS

The study of local history has the opportunity to 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 multidimensionally. So far, history has been more focused on political or military content, so now other contents such as local history, social, maritime, feminist, environmental, health, fashion, culinary, and others need to be raised (Kemendikbud, 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 with its 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 the Chinese history in Yogyakarta contains an insight into the diversity that encourages the creation of harmonious living. This value must be introduced to the wider community so that the spirit of *Bhinneka Tunggal Ika* continues to be lived. The learning construction offered can be pursued by exploring history learning resources and presenting them again as informative and interesting 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 directly the object being studied 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. The opportunity to explore the sites is valuable because students can interact with primary sources.

Students can explore life in the Chinatown area by meet and interview Chinese families who have lived there for a long time. Family history has the power to 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 about the past by looking back at photos and relics owned by the family can generate motivation (Levstik & Barton, 2015, p. 55). Moreover, students can bring their own families who also have experience to dig further information about Chinese-Javanese harmony in Yogyakarta. According to Douma (2018, p. 89) simple things such as photos of the past, objects that have historical memories, and other historical evidence can be interpreted to build a narrative in creative history learning. The study of family history is one part of the elements of historical process skills in the *Kurikulum Merdeka* (Kemendikbud, 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 *locu* who 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. To get information about local food with Chinese-Javanese acculturation, it can also be done by interviewing the producers, sellers, and consumers of these foods.

Heuristics can be done by reading related historical works. Moreover, advances in

information and communication technology 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 have the opportunity to make history through their learning experiences in producing new narrative products that can be accepted by others 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 the editing process.

Broadly speaking, 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 main 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 that are considered important and require precision, such as certain writing or details. As far as possible, the visual aspect is taken by using adequate recording equipment with appropriate and varied shooting angles. In the audio aspect, 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 densely and clearly as possible as well as communicatively and familiar 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 take into account the various sources used in the heuristic process. Recording is done according to storyboards by students who are good at using recording equipment. The editing process is carried out by skilled students 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 kind of 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 relatively limited to only one minute.

The use of social media is very contextual with students trend in the digital era. In learning history, social media can be used to counter the perception of learning history as boring 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. Public history by utilizing social media can generate new historical awareness (Birkner & Donk, 2018). For this reason, the efforts to digitize history need serious attention along with the rapidly grow of social media in the digital era (Sabharwal, 2012). It is expected that history can be closer to the community so that a higher historical awareness can grow,

not only for students.

In recent developments, the learning construction that was initiated is very relevant to the implementation of the *Kurikulum Merdeka*. The five strands of proficiency in history subjects are fully covered. Acculturation is the main concept in historical 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-Javanese harmony can be developed which has been fostered long ago so that it should be maintained in the present and the future. Doing history activities designed in learning are closely related to developing historical research and historical 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 by utilizing various social media.

In further elaboration, the elements of 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 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 the values contained in them. In Phase F (Class XI and XII Senior High School), historical conceptual skills are related to the next material diachronically. Historical process skills, especially historical research, and historical 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-Javanese harmony in Yogyakarta. So interviewing skills, exploring sources in detail, and interestingly narrating history can become historical practice skills that are developed.

In practice, this series of doing history activities can be carried out through a collaborative project-based learning model. This practice is following the spirit of the *Kurikulum Merdeka*. This learning construction does take a lot of time and effort and thus become a bit inconvenient. However, the activity of doing history invites students to make connections between the past and the present and the lives of the students themselves. Learning which only explains textbooks with questions and answers and discussions is less imaginative, not inspiring, and less meaningful for students, teachers themselves, and the community. Learning construction by doing 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 even 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 well the dynamics of the local community, especially the harmonious relations between Chinese-Javanese. In various regions, horizontal conflicts involving the Chinese occurs mainly due to socio-economic gap and political victims. The problems like this can be suppressed in Yogyakarta and actually show the existence of a harmonious relationship.

The history teacher, in this formulated learning construction, needs to invite students to actualize past values with the students' context to solve the existing social challenges and problems. The curriculum and textbooks used by teachers 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 doing history, students are encouraged to be able to make connections between 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 so that they 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 is not only makes students understand about 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 of diversity in history learning serves to strengthen the spirit of nationalism 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 perspective of diversity become very relevant and necessary.

Learning construction by utilizing the history of the Chinese community in Yogyakarta through doing 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 in order 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 needs to be lived as a factor that forms the unity of the nation. 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 the form of videos by utilizing 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 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 wider community. It is hoped that public historical awareness will

also grow through the insight of diversity from public history works that strengthen the integration of the nation. 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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#35720 Review

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PUBLIC HISTORY OF CHINESE-JAVANESE HARMONY IN YOGYAKARTA FOR HISTORY LEARNING WITH DIVERSITY INSIGHTS

Hendra Kurniawan^{1,2}, Nana Supriatna¹, Agus Mulyana¹, & Leli Yulifar¹

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ABSTRACT

History learning is often still dominated by mainstream material in textbooks. Local historical studies such as Chinese-Javanese relations in Yogyakarta have not been accommodated. For this reason, this study formulates the construction of history learning about Chinese-Javanese harmony in Yogyakarta in the context of utilizing public history. This qualitative research uses library research methods to identify history learning sources about Chinese-Javanese relations in Yogyakarta. Furthermore, with the critical theory paradigm, the construction of history learning with the perspective of diversity regarding Chinese-Javanese 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, *kelenteng* (temples), *wayang Cina-Jawa* or *Wacinwa* (Chinese-Javanese puppets), and local cuisine can be a source of learning the history of Chinese-Javanese 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. The construction of history learning like this can contribute to building diversity discourses in society to strengthen national integration.

Keywords: Chinese, Yogyakarta, public history, history learning, diversity.

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.

Kata kunci: Tionghoa, Yogyakarta, sejarah publik, pembelajaran sejarah, kebinekaan.

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 in comparison to other cities in Java (Lestarini, 2018; Nugraha & Febrianty, 2015). Yogyakarta became the capital of the largest 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 special 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 medium 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 learning 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 that are considered the best stories to foster the nation's collective memory. These materials focus more on the cultivation of nationalism and patriotism (Pavlick, 2019; Wineburg, 2006).

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

This opportunity is opened with the presence of the *Kurikulum Merdeka* (Freedom Curriculum) which carries the spirit of independent learning. Essential material does not mean understood as contained in textbooks, but also various things that are contextual and useful 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 also involves 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 form 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 of social media that is familiar to the public. By using various entertaining media, virtual fun learning activities can be brought into classroom without having to visit 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 so that can 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 certain locales which can also strengthen national identity.

Several historical relics and cultural traces record the memories of harmonious living between Chinese-Javanese in Yogyakarta. Visually, the sites still can be observed properly, 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 mostly discuss the struggles of life and the issue of 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 materials collected are still in the form of raw materials that 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 critical theory paradigm, the idea of history learning construction is presented that encourages 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 in strengthening the insight of diversity for nation integration.

RESEARCH METHODS

The library research method is used by utilizing 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 formulate the construction of 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). The results of this study are new ideas that are expected to empower teachers in learning and need to be tested in further research in the field.

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 in the course of 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, which is devoted as the first Chinatown area in Yogyakarta. There were many Chinese who lived outside of the Ketandan area until 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 along with the construction of 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 are draped with golden dragons. Its location close to the Beringharjo Market has made Ketandan historically part of the lifeblood of the economy. 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 important 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 in 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 land of the house 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, who is married to the village head (*demang*) of Kalibeber, Wonosobo. His father died six months before Tan Jin Sing was born. Her mother then handed it over to her husband's best friend, Oei Tek Liong. According to a prophecy at a temple in Semarang, someday this child will become a famous person as long as he doesn't 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, who was a businessman and became the *Kapitan Cina* of Yogyakarta. Tan Jin Sing then 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 at that time 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 as 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 truly intelligent and skilled man who was able to combine 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 be 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 which 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 if inspired by Tan Jin Sing who became a Muslim, the development of the Chinese Muslim community in Yogyakarta is quite large.

Inscriptions at The Yogyakarta Palace

There are two inscriptions, namely 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 together with the Chinese community presented 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 inscriptions in Indonesian, Chinese, and English.

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 as well as an expression of gratitude in the form of an inscription. However, due to technical difficulties, such as the stone inscription had to be imported directly from China, and the situation of the war against Japan continued with the physical revolution, the inscription was too late to be presented. 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, so it is called the Chinese-Javanese Inscription. In Javanese script also written the names of eight Chinese figures who initiated this inscription. The inscription is also accompanied by *candra sengkala* that reads *Jalma Wahana Dirada Hing Wungkulan*, which means 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 area which is not only the center of power but also the center of Javanese culture. This is a sign of the strong harmonious relationship between the Chinese and the Javanese. The palace has opened its doors to the Chinese community and accepted their existence well. The location as well as the purpose of making this inscription shows the attitude of the palace that can also be interpreted as the attitude of the local community towards the Chinese.

Kelenteng (Temple) in Yogyakarta

The first temple is Kwan Tee Kiong temple which is the oldest temple in Yogyakarta. The temple is located on Poncowinatan Street, Cokrodiningratan, in the area of 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 construction of the temple began in 1881 and it was completed in 1907. To honor the Sultan and the Yogyakarta Palace, the temple was deliberately built facing south or towards the palace. Besides being decorated with the typical architecture of the temple with the dominant colors of red and yellow, on the Buddhist altar there is 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 named *Tiong Hoa Hak Tong* was founded by *Tiong Hoa Hwee Koan* (THHK) on June 19, 1907. This school was located in the west of the temple (today become 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. In 1943-1945, there were six Chinese schools in Yogyakarta, in which includes 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 very 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 *estri* 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 color” (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 are 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 that was 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 temple that was established. 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 the reign of Sultan Hamengku Buwono VIII, 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 Schattenspiel* in *Jogjakarta* has made detailed descriptions about this. The famous puppet play in the *Wayang Titi* is *Rabenipun Radja Tig Tjeng* (Marriage of the King Di Qing) which was also written by Gan Thwan Sing (Kong, 1999, p. 324).

Another famous puppet play, Gan Thwan Sing composed the classic Chinese tale, *Sie Jin Kui* in Javanese articulation and it was used to be a play in *Wacinwa*. *Sie Jin Kui*'s play then became a *ketoprak* under the name *Sudiroprono*. *Wacinwa* created by Gan Thwan Sing was played with gamelan accompaniment and it used the Javanese language. Gamelan was played accompanying with Chinese musical instruments. Other Chinese elements in *Wacinwa* could be found in the characterizations of the puppets and the stories played (Sonobudoyo, 2015). This performing art is very 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 culture 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. Many foods were also introduced by the Chinese such as *soto*, meatballs, satay, fried rice, buns, various kinds of noodles, and others. Uniquely, often these foods to be 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 culinary. Chinese food, which later turned into a typical Yogyakarta food, is *bakpia*. From the 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. The term *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 that are also introduced by the Chinese such as *cap cay*, fried rice, *fuyunghai*, and others.

At night, in the Yogyakarta square, there are also many *wedang ronde* sellers with their wheelbarrows. *Ronde* is a Chinese drink that even becomes a special dish during *Tang Ceh Day* in December. The round balls filled with peanut sugar, *kolang-kaling* (sugar palm fruit), 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 that is eaten. Indeed, through the delicious taste, multicultural richness can be found. Chinese have contributed a lot to the culinary diversity in Java, even for Indonesia and the world. The Chinese contribution in culinary matters ranges from ingredients, seasonings, how to process ingredients, how to cook, and serve them. Many foods are influenced by Chinese elements and can be found easily and even eaten every day. Often, some of them become specialties for certain regions.

DOING HISTORY THROUGH PUBLIC HISTORY WORKS

The study of local history has the opportunity to 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 multidimensionally. So far, history has been more focused on political or military content, so now 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 with its 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 the Chinese history in Yogyakarta contains an insight into the diversity that encourages the creation of harmonious living. This value must be introduced to the wider community so that the spirit of *Bhinneka Tunggal Ika* continues to be lived. The learning construction offered can be pursued by exploring history learning sources and presenting them again as informative and interesting 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 directly the object being studied 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. The opportunity to explore the sites is valuable because students can interact with primary sources.

Students can explore life in the Chinatown area by meet and interview Chinese families who have lived there for a long time. Family history has the power to 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 about the past by looking back at photos and relics owned by the family can generate motivation (Levstik & Barton, 2015, p. 55). Moreover, students can bring their own families who also have experience to dig further information about Chinese-Javanese harmony in Yogyakarta. According to Douma (2018, p. 89) simple things such as photos of the past, objects that have historical memories, and other historical evidence can be interpreted to build a narrative in creative history learning. The study of family history is one part 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 *locu* who 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. To get information about local food with Chinese-Javanese acculturation, it can also be done by interviewing the producers, sellers, and consumers of these foods.

Heuristics can be done by reading related historical works. Moreover, advances in information and communication technology 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 have the opportunity to make history through their learning experiences in producing new narrative products that can be accepted by others 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 the editing process.

Broadly speaking, 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 main 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 that are considered important and require precision, such as certain writing or details. As far as possible, the visual aspect is taken by using adequate recording equipment with appropriate and varied shooting angles. In the audio aspect, 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 densely and clearly as possible as well as communicatively and familiar 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 take into account the various sources used in the heuristic process. Recording is done according to storyboards by students who are good at using recording equipment. The editing process is carried out by skilled students 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 kind of 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 relatively limited to only one minute.

The use of social media is very contextual with students trend in the digital era. In learning history, social media can be used to counter the perception of learning history as boring 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. Public history by utilizing social media can generate new historical awareness (Birkner & Donk, 2018). For this reason, the efforts to digitize history need serious attention along with the rapidly grow of social media in the digital era (Sabharwal, 2012). It is expected that history can be closer to the community so that a higher historical awareness can grow, not only for students.

In recent developments, the learning construction that was initiated is very relevant to the implementation of the *Kurikulum Merdeka*. The five strands of proficiency in history subjects are fully covered. Acculturation is the main concept in historical 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-Javanese harmony can be developed which has been fostered long ago so that it should be maintained in the present and the future. Doing history activities designed in learning are closely related to developing historical research and historical 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 by utilizing various social media.

In further elaboration, the elements of 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 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 the values contained in them. In Phase F (Class XI and XII Senior High School), historical conceptual skills are related to the next material diachronically. Historical process skills, especially historical research, and historical 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-Javanese harmony in Yogyakarta. So interviewing skills, exploring sources in detail, and interestingly narrating history can become historical practice skills that are developed.

In practice, this series of doing history activities can be carried out through a collaborative project-based learning model. This practice is following the spirit of the *Kurikulum Merdeka*. This learning construction does take a lot of time and effort and thus become a bit inconvenient. However, the activity of doing history invites students to make connections between the past and the present and the lives of the students themselves. Learning which only explains textbooks with questions and answers and discussions is less imaginative, not inspiring, and less meaningful for students, teachers themselves, and the community. Learning construction by doing 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 even 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 well the dynamics of the local community, especially the harmonious relations between Chinese-Javanese. In various regions, horizontal conflicts involving the Chinese occurs mainly due to socio-economic gap and political victims. The problems like this can be suppressed in Yogyakarta and actually show the existence of a harmonious relationship.

The history teacher, in this formulated learning construction, needs to invite

students to actualize past values with the students' context to solve the existing social challenges and problems. The curriculum and textbooks used by teachers 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 doing history, students are encouraged to be able to make connections between 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 so that they 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 is not only makes students understand about 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 of diversity in history learning serves to strengthen the spirit of nationalism 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 perspective of diversity become very relevant and necessary.

Learning construction by utilizing the history of the Chinese community in Yogyakarta through doing 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 in order 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 needs to be lived as a factor that forms the unity of the nation. 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 the form of videos by utilizing 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 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 wider community. It is hoped that public historical awareness will also grow through the insight of diversity from public history works that strengthen the

integration of the nation. 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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#35720 Summary

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#35720 Summary

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