

## KATA PENGANTAR

Puji syukur dipanjatkan kehadirat Tuhan Yang Maha Esa karena perkenanNya Balai Pelestarian Nilai Budaya Daerah Istimewa Yogyakarta berhasil menerbitkan luaran penelitian yang dikemas dalam jurnal Patrawidya Seri Sejarah dan Budaya Vol. 20 No. 3, Desember 2019. Jurnal Patrawidya edisi ini memuat tujuh artikel dalam bidang sejarah dan budaya. Jurnal Patrawidya edisi ini bisa hadir di hadapan para pembaca berkat bantuan dan kerjasama dari berbagai pihak. Oleh karena itu, dalam kesempatan ini Dewan Redaksi Patrawidya dengan segala kerendahan hati mengucapkan terima kasih kepada para penulis yang telah berkontribusi mengajukan luaran hasil penelitiannya. Selain itu, para Mitra Bestari yang telah meluangkan waktu untuk membaca semua artikel dan memberi pertimbangan terhadap isi artikel. Ucapan terima kasih juga kami sampaikan kepada editor bahasa Inggris.

Patrawidya edisi No. 3, Desember 2019 diawali dengan artikel mengenai penyusunan undang-undang buruh anak di Hindia Belanda masa kolonial. Artikel yang ditulis oleh Hayu Adi Darmarastri tersebut mengkaji sikap pemerintah kolonial Belanda terhadap keberadaan pekerja anak dilihat dari pembentukan undang-undang buruh anak di Hindia Belanda pada masa kolonial. Meningkatnya jumlah perusahaan perkebunan di Hindia Belanda akibat dikeluarkannya Undang-Undang Agraria (*Agrarische Wet*) pada tahun 1870 berdampak kepada peningkatan kebutuhan tenaga kerja. Tidak hanya orang dewasa saja yang ikut menjadi pekerja namun anak ternyata juga ikut terlibat menjadi tenaga kerja di perkebunan. pembentukan undang-undang buruh anak tidak disusun berdasarkan keinginan pemerintah untuk membela kepentingan anak sebagai tenaga kerja namun lebih sebagai pemberian legitimasi bagi anak di usia tertentu sebagai pekerja legal.

Artikel berikutnya merupakan hasil penelitian Eko Crys Endrayadi dan Nawiyanto yang berjudul “Berjuang Dengan Melodi: Musik Banyuwangian Sebagai Media Revitalisasi Identitas Using”. Artikel tersebut menjelaskan tentang menghapus citra negatif pada komunitas Using melalui musik Banyuwangian. Para seniman Using berupaya menempatkan unsur kreativitas dan modernitas dalam warna musiknya, sehingga menjadi media sosial dan budaya untuk memperjuangkan identitas Using melalui musik Banyuwangian. Perpaduan yang harmonis dari unsur ekologi dan budaya Using di dalam elemen musik Banyuwangian telah memunculkan warna musik Banyuwangian yang sangat variatif dan dapat diterima masyarakat luas menjadi era kebangkitan identitas Using sejajar dengan komunitas lain. musik Banyuwangian mampu membongkar sekat subalternitas dan menjadi media komunitas Using untuk kesetaraan identitasnya, sehingga menjadi salah satu Musik lokal yang menyeberang tapal batas etnolinguistik.

Artikel berikutnya berjudul “Periodisasi Perkumpulan Perupa Di Indonesia Sejak 1930 Hingga 2000an” yang ditulis oleh Genardi Atmadiredja. Artikel tersebut menjelaskan tentang periodisasi perkumpulan perupa di Indonesia yang disusun berdasarkan perkembangan seni lukis versi Sanento Yuliman, dengan memperlihatkan 4 (empat) tahapan perkembangan perkumpulan perupa dalam medan seni rupa Indonesia, meliputi: periode pemandangan alam dan realisme, periode propaganda dan perkumpulan perupa, periode abstrak dan seni rupa baru, dan periode perkumpulan perupa kontemporer.

Alie Humaedi & Sri Sunarti Purwaningsih menulis artikel yang berjudul “Migrasi Penduduk Dan Pembentukan Hibriditas Budaya Kuliner Tradisional Pengkang”. Artikel tersebut menjelaskan tentang pembentukan jaringan distribusi produksi dan kekerabatan akibat perkawinan beragam suku terjadi di pusat-pusat migrasi, termasuk hibriditas budaya berupa praktik pengelolaan kuliner tradisional pengkang di Mempawah. adanya hubungan antara migrasi penduduk dari berbagai kelompok etnik: Melayu, Bugis, Madura, dan Tionghoa dalam jejaring kekerabatan dan pembentukan karakter hibriditas kuliner tradisional Pengkang. Hibriditas kuliner ini tampak pada citarasa, pembuatan ataupun penyajian pengkang yang dikemas dari tradisi Melayu, dikuatkan dengan adaptasi citarasa dan pilihan bahan yang dikenal dalam tradisi masyarakat Tionghoa, Madura, dan Bugis.

Rendra Augusta Menulis tentang “Surat-surat Perjanjian Tanah Nagara Agung Karaton Ngayogyakarta tahun 1827-1831 (Sebuah Kajian Filologi Historis)”. Artikel ini menjelaskan bahwa pada dasarnya perjanjian pembagian wilayah Mataram pasca perjanjian Giyanti masih menyisakan permasalahan yang panjang, terutama daerah-daerah di luar ibukota negara. Pembagian tersebut melahirkan beberapa perjanjian-perjanjian turunan, salah satunya terkait perjanjian tanah. Naskah yang dikaji dalam penelitian tersebut memuat perjanjian-perjanjian hasil ratifikasi tanah oleh pemerintah Hindia Belanda terkait pengelolaan tanah kawasan nagara agung yang disepakati oleh Sultan Hamengkubuwono V di Yogyakarta dan Sunan Pakubuwono VII di Surakarta.

Artikel selanjutnya ditulis oleh Su Ritohardoyo, berjudul “Perkembangan Kota Kecil Muntilan Kabupaten Magelang”. Artikel tersebut menjelaskan bahwa terjadinya perkembangan Kota Muntilan dicirikan oleh kondisi perekonomian wilayah yang tumbuh dengan laju 6,42 %/ tahun, dan pendapatan per kapita 10,5 juta rupiah per tahun. Selain itu terdapat proses transisi perkotaan yang ditandai dengan pertumbuhan penduduk perkotaan sebesar 0,515 %/ tahun dan sistem perkotaan cenderung seimbang. Perkembangan Kota Muntilan pada saat ini dicirikan oleh beberapa hal, yakni kecenderungan pertumbuhan penduduk rendah (< 1%/tahun), struktur perekonomian ditandai dengan dominasi sektor tersier dengan kontribusi rata-rata 50 persen, dan kawasan terbangun meningkat dengan pertambahan luas 1-2% per tahun.

Artikel terakhir berjudul “Muatan Sosial, Politik, dan Budaya *Kandha* dan *Sindhènan* Tari *Bèdhaya Sēmang* Dalam Naskah *Sérat Kandha Bèdhaya Srimpi*” yang ditulis oleh Fransisca Tjandrasih Adji mengulas tentang *bèdhaya* sebagai tari klasik kerajaan-kerajaan di Jawa yang memiliki *kandha* dan *sindhènan* (unsur penting untuk memudahkan mengetahui ceriteranya). *Kandha* dan *sindhènan* menjadi mediasi bagi penonton untuk memahami konteks tari *bèdhaya* sebagaimana dijelaskan juga dalam naskah *Kagungan Dalem Sérat Kandha Bèdhaya Srimpi* koleksi KHP Widya Budaya Karaton Ngayogyakarta Hadiningrat (dengan kode naskah W.7-B 24). Ibarat pepatah “tiada gading yang tak retak”, penerbitan jurnal Patrawidya Seri Sejarah dan Budaya Vol. 20 No. 3, Desember 2019 ini masih ada kekurangannya. Namun begitu kami berharap semoga hasil terbitan ini dapat bermanfaat bagi yang membutuhkan. Terima kasih kepada semua pihak yang telah membantu penerbitan jurnal ini. Selamat membaca.

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seri penerbitan penelitian sejarah dan budaya

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## **THE FORMING OF CHILD LABOR LAWS IN THE NETHERLANDS-INDIES OF COLONIAL ERA**

**Hayu Adi Darmarastri**

### **Abstract**

*This article examines the attitude of the Dutch Colonial Government toward the existence of child labor as seen from the formation of child labor laws in Netherlands-Indies during the colonial period. The increasing number of plantation companies in the Netherlands-Indies in 1870 had an impact on increasing the need of labor. Apparently not only adults who became workers but children also involved in becoming laborers on plantations. The question raised in this article are how is the role of the Dutch Colonial Government in the process of drafting child labor laws in the colonial period? Are these laws able to eliminate the participation of children as worker in colonial period? This article used the crirical historical method. The results of this research indicated that the establishment of a child labor laws was not based on the government's desire to defend the interests of children as laborers but rather as giving legitimacy to children of a certain age as a legal workers.*

*Keywords: child labor laws, dutch colonial government, plantation companies, child labor*

## **STRUGGLE WITH MELODY: BANYUWANGIAN MUSIC AS A MEANS OF REVITALIZATION OF THE USING COMMUNITY'S IDENTITY**

**Eko Crys Endrayadi dan Nawiyanto**

### **Abstract**

*This paper discusses the Using community's effort to fight for its identity through Banyuwangian music by employing the historical method. Banyuwangian music is a form of cultural expression and identity symbols of Using community. The involvement of the Banyuwangi artists in Lekra organization that led to the arrest of the artists and the prohibition of Banyuwangian music at the beginning of the New Order, at once have formed a negative image of Using community. Through Banyuwangian music, Using artists seek to put an element of creativity and modernity in musical genre, thus becoming social media and culture to fight for Using identity. A harmonious blend of ecological and cultural elements in the Banyuwangian musical elements have led to the emergence of various Banyuwangian music genres that are acceptable to society at large and become the identity revival era of Using parallel with other communities. Banyuwangian music is very interesting to study because of the practice of music of ethnic groups in relation to the national level to represent local interests in the realm of culture. Local popular music rarely crosses the ethno-linguistic boundaries. However, the Banyuwangian music could break down the barriers of subaltern and become the media of Using community in achieving an equal identity.*

*Keywords: revitalization, identity struggle, Using, music Banyuwangian, equality.*

## **PERIODIZATION OF INDONESIAN VISUAL ARTISTS ASSOCIATIONS FROM 1930 TO 2000S**

**Genardi Atmadiredja**

### **Abstract**

*In the history of the development of Indonesian art, many associations of artists are known to emerge as times change. This association of artists has a tendency and intention to work collectively in accordance with the times. Through a historical approach, this study tries to look at the periodization of artist associations in Indonesia based on the sociohistorical context underlying them. This study uses literature studies with a historical approach. In this study the periodization of artist associations in Indonesia was based on the development of the Sanento Yuliman version of painting. This study shows 4 (four) stages of the development of artist associations in the Indonesian art scene, including: periods of natural scenery and realism, periods of propaganda and associations of artists, abstract periods and new art, and periods of association of contemporary artists.*

*Keywords: artists associations, fine arts, art history.*

## **POPULATION MIGRATION AND ESTABLISHMENT OF TRADITIONAL CULINARY HYBRIDATION OF PENGKANG**

**M. Alie Humaedi & Sri Sunarti Purwaningsih**

### **Abstract**

*The phenomenon of population migration has been going on for a long time on socio-economic or power factors. The formation of distribution production and kinship networks due to the marriage of various tribes occurred in migration centers, including cultural hybridity. One form of cultural hybridity is the practice of traditional culinary production of pengkang in Mempawah. The problem is how the character of hybridity in creative production of pengkang culinary is done along with cultural encounters due to the migration patterns of several ethnic groups. This ethnographic research is based on the disclosure of the culinary pioneer family profile through in-depth interviews and participation observation of various hybridity phenomena. This study succeeded in finding a correlation between migration of people from various ethnic groups: Malay, Bugis, Madura, and Chinese in kinship networks and the formation of traditional culinary hybridity characters of pengkang. This culinary hybridity can be seen in the taste, producing or presentation of pengkang packaged from the Malay tradition, reinforced by the adaptation of taste and choice of ingredients known in the traditions of the Chinese, Madurese, and Bugis communities.*

*Keywords: migration, cultural hybridity, traditional culinary, pengkang*

## **LAND AGREEMENT LETTER OF NAGARA AGUNG YOGYAKARTA IN 1827-1831 (A History Philological Study)**

**Rendra Agusta**

### **Abstract**

*The agreement to divide the Mataram region after the Giyanti agreement still leaves a long problem, especially in areas outside the capital. After the Java war in 1830, areas in the Yogyakarta and Surakarta regions were reorganized by the Dutch East Indies government commissioner. The division gave birth to several derivative agreements, one of which was related to land agreements. The research was a textual study of Pengetan Kagungan Dalem Siti Dhusun from Karaton Surakarta. This research was conducted because this manuscript is a single manuscript or codex unicus which became the basis for the study of the Kraton Surakarta in 19th century. This paper also stores data related to rural ecology in terms of structure, area and tax burden. The research uses the philological method to present text descriptions and editions. Then use content analysis to reveal the contents of the land agreement. This manuscript contains the results of the land ratification of treaties Dutch government related to the management of the Nagara Agung agreed by Sultan Hamengkubuwono V in Yogyakarta and Sunan Pakubuwono VII in Surakarta.*

*Keywords: siti dusun, village agreement, nagara agung, ratification of Mataram.*

## **DEVELOPMENT OF SMALL CITY MUNTILAN, MAGELANG REGENCY, CENTRAL JAVA PROVINCE**

**Su Ritohardoyo**

### **Abstract**

*Gaps still become common condition in small-scale city development studies that so far has less attention. Therefore, this research is aimed to analyze the history of the development of small cities and regional economies; contribution of location factors and their relationship with the development. The study was conducted in the small town of Muntilan, Magelang Regency, Central Java Province using a secondary data analysis research method. The unit of analysis is a census researched village. Data analysis used were quantitative and qualitative techniques.*

*The results of this study reveal the development of City of Muntilan characterized by: (1) the economic condition of the region which is growing at a rate of 6.42% / year; and income per capita of 10.5 million rupiah per year; (2) the urban transition process marked by urban population growth of 0.515% / year; (3) urban systems tend to be balanced. The initial development of Muntilan is influenced by the proximity factor to the closest major city (10 km); the development factor of the transportation network that determines the development of the small town in the next stage. The development of the City of Muntilan at this time is reflected by several things, namely the trend of low population growth (<1% / year), the economic structure is characterized by the dominance of the tertiary sector with an average contribution of 50 percent, and the built area increases with an increase in area of 1-2% per year. The function of the Muntilan City tends to strengthen as a service center, which is marked by the magnitude of the quosien value > 1 in 3-5 sectors.*

*Keywords: small city, regional system, city development factor*

## ***SOCIAL, POLITICAL, AND CULTURAL CONTENT ON KANDHA AND THE SINDHÈNAN BĚDHAYA SĚMANG DANCE IN THE SĚRAT KANDHA BĚDHAYA SRIMPI***

**Fransisca Tjandrasih Adji**

### ***Abstract***

*BĚdhaya dance is a classical dance that is very old and is the original art of kingdoms in Java. As a dance genre, bĚdhaya is placed as one of the most important arts in the Yogyakarta Palace. In the bĚdhaya dance, the important element to make it easier to know the story is in the kandha and the sindhĚnan. Kandha and sindhĚnan become mediations for the audience to understand the context of the bĚdhaya dance. as far as the author is concerned, the kandha and the sindhĚnan of bĚdhaya dance has never been discussed by observers of bĚdhaya dance. The things that are widely discussed are the choreography and symbolic meaning of the bĚdhaya dance. The SĚrat Kandha BĚdhaya Srimpi is one of manuscript of the KHP Widya Budaya, Ngayogyakarta Hadiningrat Palace (with the text code W.7-B 24). That is the only manuscript that appeared in the period of Hamengku Buwana V which contained the bĚdhaya dance and which can still be read. In this manuscript there are kandha and the sindhĚnan of the BĚdhaya SĚmang dance, which are different from the kandha and the sindhĚnan of the BĚdhaya SĚmang dance in several other texts. To see the difference, an intertextual approach is used. The difference between the kandha and the sindhĚnan of BĚdhaya SĚmang dance relates to the ideology of Hamengku Buwana V. Thus, through the kandha and the sindhĚnan of the BĚdhaya SĚmang dance in the text W.7-B 24, the ideology of Hamengku Buwana V can be understood.*

*Keywords: kandha text, sindhĚnan text, BĚdhaya SĚmang, ideology.*