

PENGANTAR REDAKSI

Puji syukur kepada Tuhan Yang Maha Kuasa karena perkenanNya, Balai Pelestarian Nilai Budaya D.I. Yogyakarta dapat menerbitkan hasil penelitian yang dikemas dalam jurnal/majalah ilmiah Patrawidya Seri Sejarah dan Budaya Vol. 18 No. 1, April 2017. Jurnal/majalah ilmiah Patrawidya edisi ini memuat beberapa artikel dalam bidang sejarah dan budaya. Artikel berasal dari kiriman berbagai lembaga penelitian dan perguruan tinggi.

Patrawidya edisi April 2017 memuat sembilan artikel. Nazala Noor Maulany dan Noor Naelil Masruroh mengawali edisi kali ini dengan artikel menarik berjudul *Kebangkitan Industri Batik Lasem di Awal Abad XXI*. Artikel ini bertujuan untuk mengungkap eksistensi dan peranan pengusaha pribumi dalam mengembangkan industri batik tulis di Lasem, yang selama ini pelaku utamanya adalah etnis Tionghoa. Popularitas batik Lasem yang terus meroket bahkan mampu menembus pasar ekspor, menyebabkan geliat usaha ini ditekuni tidak hanya oleh masyarakat Tionghoa tetapi pribumi Jawa. Kebangkitan para pengusaha pribumi Jawa secara *artificial* diciptakan dan didorong oleh pemerintah bekerjasama dengan *stakeholder* terkait.

Retno Winarni mendiskusikan tentang asimilasi perkawinan antara orang-orang Cina dengan orang pribumi. Bagaimana pasang surut asimilasi perkawinan antara orang-orang Cina dengan pribumi dan bagaimana dampaknya terhadap hubungan antaretnis. Metode yang digunakan dalam kajian ini adalah metode historis. Menurut Winarni, asimilasi perkawinan terjadi sejak orang-orang Cina perantau memutuskan untuk tinggal dalam waktu lama di Indonesia, tetapi pada akhir abad ke-18 awal abad ke-19, cenderung mengalami penurunan. Dampak dari asimilasi perkawinan adalah pembauran tradisi dan budaya karena bersatunya dua etnis dalam satu keluarga.

Artikel yang juga sangat menarik dapat dijumpai dalam tulisan Baskoro Suryo Banindro yang mengkaji aspek visual elemen rupa poster promosi wisata masa Kolonial Hindia Belanda tahun 1930-1940. Tulisan itu bertujuan untuk mengetahui mengapa budaya lokal digambarkan dengan pendekatan barat "*art deco*" yang modern. Melalui metode ikonografi penelitian itu berusaha mengungkap makna dibalik simbolisasi gambar poster wisata masa kolonial. Banindro berhasil menyimpulkan bahwa gaya "*art deco*" dipilih untuk memberikan nilai modernitas atas entitas budaya lokal di Hindia Belanda.

Pergelaran Ritual Seren Taun di Cigugur Kabupaten Kuningan Jawa Barat disajikan oleh Ign. Herry Subiantoro. Menurut Subiantoro, pergelaran *Seren Taun* ikut menjaga keharmonisan hubungan antara manusia dengan alam, Tuhan, dan sesama, yang di dalamnya terkandung nilai persatuan dan kebhinnekaan. *Seren Taun* juga menjadi sarana silaturahmi bagi raja-raja Nusantara, budayawan, rohaniwan, seniman dan masyarakat luas.

Artikel lain yang ikut mengisi edisi kali ini adalah tentang *noken*, salah satu kerajinan tradisional masyarakat Papua. Bagi orang Papua *noken* tidak hanya berfungsi sebagai alat penyimpan, tetapi juga memiliki fungsi sosial, ekonomi dan budaya. Dalam artikelnya Januar menyebutkan bahwa keberlangsungan kerajinan *noken* terkendala dalam hal bahan baku dan sistem pewarisan pengetahuan dalam pembuatan *noken* yang tidak bisa berjalan optimal.

Rumah Tradisional Lamban Pesagi tulisan T. Dibyo Harsono turut mengisi edisi kali ini. *Lamban Pesagi* merupakan salah satu rumah tradisional Lampung yang masih tersisa, yang apabila tidak mendapatkan perhatian akan hilang tanpa meninggalkan jejak lagi. Hal ini tentunya sangat disayangkan, karena aset budaya Lampung yang sangat berharga ini patut dan wajib dilestarikan sebagai warisan budaya.

I Nengah Wirakesuma hadir dengan artikel yang cukup menarik yakni ekspresi wajah manusia dalam ikon visual Dewata Nawa Sangga, Hindu Bali, yang dilukiskan dalam bentuk wayang, menjadi stimulasi dalam penciptaan karya seni lukis. Transformasi ekspresi wajah yang muncul dalam karakter visual wayang Dewata Nawa Sangga tersebut berpotensi mampu menjadi stimulasi dalam menciptakan berbagai karya seni lukis baru dengan bahan *mixed media*. Reinterpretasi visual di balik karakter *Dewata Nawa Sangga*, yang memiliki atribut, karakter, bentuk, warna, senjata, kendaraan, mempunyai pesan moral terhadap umat manusia agar selalu berpikir, berkata, berbuat baik terhadap sesama manusia, hewan dan tumbuh-tumbuhan, di mana pun mereka berada.

Artikel lain tulisan dari Risa Nopianti yang membahas tentang bagaimana perubahan yang terjadi pada masyarakat adat Kasepuhan Cisitu, yang secara kuat masih memegang tradisi, namun ternyata tidak membuat kehidupan masyarakat Kasepuhan Cisitu terbelakang dalam hal ekonomi, tetapi malah sebaliknya mereka dapat berdaya dan sejahtera. Hal ini terjadi karena masyarakat Kasepuhan Cisitu diperkenankan untuk mengelola hutan tutupan, yang memiliki sumberdaya alam melimpah berupa pertambangan emas. Adanya aturan adat yang mendukung masyarakat untuk memanfaatkan lahan hutan tutupan yang terlanjur terkena dampak pertambangan menjadikan masyarakat Kasepuhan Cisitu memiliki akses mengolah lahan dan memanfaatkan untuk kesejahteraan bersama.

Patrawidya edisi bulan April 2017 memuat sebuah tinjauan buku berjudul *Saudagar Pariaman Menerjang Ombak Membangun Maskapai: Riwayat Muhammad Saleh Datuk Rangkyo Basa (1841-1921)* tulisan Mustika Zed. Menurut Zara buku ini tidak hanya membahas tentang riwayat Mohammad Saleh namun dapat dimasukkan dalam biografi kelompok (*prosopography*), karena buku ini jauh lebih luas daripada riwayat Muhammad Saleh dan keluarganya. Dari buku tulisan Zed ini sejarah saudagar Minangkabau, khususnya asal Pariaman, di sebuah zaman ketika situasi sosial-politik tidak memungkinkan seorang pribumi mengumpulkan dan memutar modal dalam jumlah besar serta selalu berada di bawah bayang-bayang saudagar Eropa dan Timur Asing, seorang saudagar Minangkabau tumbuh dan mengembangkan jaringan bisnis yang cukup luas.

Ibarat pepatah “tiada gading yang tak retak”, penerbitan jurnal/majalah ilmiah Patrawidya Seri Sejarah dan Budaya Vol. 18 No. 1, April 2017 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 buku ini. Selamat membaca.

DEWAN REDAKSI

Seri Penerbitan Penelitian Sejarah dan Budaya

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- Baskoro Suryo Banindro - Ikonografis Poster Promosi Wisata Masa Kolonial 1930-1940 (hlm. 29-40).
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THE REVIVAL OF LASEM BATIK INDUSTRY IN THE BEGINNING OF XXI CENTURY

Nazala Noor Maulany*, Noor Naelil Masruroh

Abstract

This article aims to reveal on the role and existence of indigenous enterprises in developing batik industry at Lasem. All the time, the main actors has been hold by the Chinese, seeks to find the factors that cause them to rise up and appear, as well as mapping out the concrete efforts that have been made to make this happens. The method used are interviews, study documents, as well as observations among the entrepreneurs (Chinese and Javanese) and their activities. Meanwhile, the historical approach also used particularly to determine chronological aspects in the development of this industry by Javanese. There are two important factors that cause the revival. Lasem people typically multiethnic in relation to have a harmonious life. They minimize ethnic or racial dichotomy and consens identity as Lasem people, therefore it generating openness and togetherness among them. Meanwhile, after designation of National Batik Day in 2009, the government have given strong encouragement by various aid programs, since then it serves as revival momentum of indigenous Javanese enterprises. Furthermore, the government supports continuously especially in opening access on capital and market.

Keywords: batik industry, Lasem, indigenous enterprises, Javanese

THE ASSIMILATION OF MARRIAGE BETWEEN CHINESE ETHNICS AND INDIGENOUS PEOPLE IN JAVA: THE STUDI FOCUSED IN JEMBER SITUBONDO AND TULUNGAGUNG

Retno Winarni

Abstract

This article discusses marital assimilation between Chinese and indigenous people. The research questions are: how was the up and down of marital assimilation between the Chinese and indigenous people? what were the impacts among the ethnics. The research uses history method, these are : heuristics, critics, interpretation and historiography. The result of research shows that marital assimilation happened since the Chinese people decided to stay longer in Indonesia. However at the end of 18th century, the marital assimilation decreased. It was triggered by many Chinese women who arrived in Java. Therefore many peranakans Chinese got married with the indigenous Chinese women. Yet it did not mean assimilation was no longer in existence. The marital assimilation was executed again in the era of New Order. The wisdom of government affected the marital assimilation. The impact of the assimilation is the mixing of culture and tradition because of the unity of two ethnicities in one family.

Keywords: assimilation, marital assimilation, Chinese ethnicity, indigenous people, cultural assimilation

THE ICONOGRAPHIC PROMOTIONAL POSTER TOUR COLONIAL PERIOD 1930-1940

Baskoro Suryo Banindro

Abstract

This study examines the visual aspect form of promotional poster tour Netherlands East Indies colonial period 1930 1940, with the purpose to find out why the local culture is described with the Western approach "art deco". Through iconography, the accuracy of the objective of visual style will be tracked back with the history of styles to understand the language of critical way that underlies it and the ideology that page are reproduced by an system of sign, this study is expected to reveal the meaning behind the tourist poster image symbolizing the colonial period. Results of the study in this research is an "art deco" style resulting in works of the colonial tourist posters to give a value of modernity over the local cultural entities.

Keywords: the iconographic, tour posters, art deco, colonial Netherlands

RITUAL PERFORMANCE OF SEREN TAUN IN CIGUGUR DISTRICT, KUNINGAN WEST JAVA

Ign. Herry Subiantoro

Abstract

Seren Taun performances study used qualitative descriptive method, which compiled base on ethnographic observations and analysis of the data both verbal and pictorial data. Based on related data, as well as direct observation, interviews, and aspects interrelated ritual system were staged, ritual performances, Seren Taun are 'drama aesthetic', to describe the three principles of life. The three principles of life, the dance performance Pwahaci as the principle symbolization of birth, ngararemakeun pare as the principle of maturity (marriage), and the procession peak Seren Taun as the symbol of the principles of death (perfection). The performance is an act of aesthetic to live the spiritual teachings Beliefs Kyai Madrais. The concept of themed performances maintain harmonious relationship between human and nature, God, and others, in which established their unity and diversity, without distinction on ethnicity, religion, customs, and beliefs, Seren Taun became gathering the kings of the archipelago, humanist, artists, religious leaders, and the general public to come. The ritual performace can be defined as well a degree of culture

Keywords: ritual performances seren taun, symbolic expression, Kyai Madrais teachings, cultural performances

FUNCTION, MEANING, AND THE EXISTENCE NOKEN AS SYMBOL OF IDENTITY OF THE PEOPLE OF PAPUA

Arie Januar

Abstract

Noken is one of the traditional crafts of the Papuan people. In the development of this craft spread in almost all regions, both mountains to the coast. For Papuans noken not only serves as a means to save (bags), but also has a comprehensive function and meaning in various aspects, such as social, economic, and cultural. The method in this paper uses descriptive research method. From the results obtained, it can be concluded that the noken is not only understood as a traditional craft, but also the craft of high value to community. However, over the times, the value of the function noken fades, because the raw materials used increasingly diverse. In addition to raw materials noken number of craftsmen was already getting decreased, because the process of inheritance finesse of the older generation to the younger generation is not running optimally, so that the craft noken endangered.

Keywords: handicraft, plait, noken, Papua

LAMBAN PESAGI WEST LAMPUNG TRADITIONAL HOUSE

T. Dibyo Harsono

Abstract

The existence of traditional villagesat community Lampung society very closely with life indigenous peoples,who has beenongoing hundreds of years. One of the traditional Lampung is Lamban Pesagi in Kenali Villages, Belalau Districts, West Lampung of district laden with religiouspurpose and symbol,until now who still alive and be lived bymost people ofLampung and has been designated as:the site of traditional villages,Pesagi, base on reservedRepublica of Indonesia number 5, 1992 inventory of number 397.04.06.05 1992, by The Ministry Cultural and Tourism, Heritege Preservation Hall relicse ancient of Serang. Lamban Pesagi is one the traditional of Lampung, still left,. is not interest will be lost without left a trail again. Itscertainly we very dear right, because the culturalassets in Lampung very percious itshould be and requested shall we everlasting as cultural heritage to offspring. For thatthe registration an intangible cultural heritage (WBTB) respecting Lamban Pesagi. Its feel very important to inventory and documenting traditional houses of Lampung. As for to complete it needs to datacollected based on result of supervision or observations, the results data an interview with informant as well as proprietor of Lamban Pesagi, and also fitted with study of decision to find a relevant reference.

Keywords: lamban pesagi, traditional village, Lampung

FACIAL EXPRESSION VISUAL REINTERPRETATION BEHIND THE CHARACTER OF DEWATA NAWA SANGGA

I Nengah Wirakesuma

Abstract

Human facial expressions with its characters and dynamics show different expressions; sad, happy, fun, afraid, angry, and many other mysteries on the human facial character. I see many faces in public area, bus station, hospital, market, school, office, and human face is also shown on the television, newspaper, magazines, and books. Human facial expression in visual icon Dewata Nawa Sangga, Balinese Hinduism, which is depicted in the form shadow puppets, becomes the stimulation in the creation of painting arts. The facial expression transformations that appear in the visual character of the shadow puppets have the potential to become stimulation is the creation of new painting arts with mixed media. The visual reinterpretation of the character of Dewata Nawa Sangga which has attribute, character, form, colour, weapon, and vehicle, has moral message for human to always have positive thinking, good talking, and be kind to other humans, animals, and plants, wherever they are. The point is that the noble values of religion should be known, impregnated, understood and be carried out in daily life as a part of Dharma behavior. Human Dharma behavior is reflected in the qualities and traits such as Satwan, Rajas, and Tamas. The qualities and traits, as the characters reflected in human face expression, which is then reinterpreted in the creation concept, form concept, media use, and techniques as needed by the creativity.

Keywords: *facial expression, Dewata Nawa Sangga, visual reinterpretation*

IMPLEMENTATION RULES ON INDIGENOUS ENVIRONMENTAL MANAGEMENT; IMPACT ON SOCIAL CHANGE IN INDIGENOUS COMMUNITIES KASEPUHAN CISITU

Risa Nopianti

Abstract

Kasepuhan Cisitu communities over the last few years indicate a change, especially in the ways of life, the physical condition of the forest environment, and culture. This happens because people Kasepuhan Cisitu allowed to manage a forest reserve, which incidentally has abundant natural resources such as gold mining. The interesting thing about this study is how can the customs rules allow people to eksplioting tutupan forest, that trusted as the forbidden forest to exploited. This study used a qualitative descriptive method by using in-depth interviews. The study found that there was sufficient connection between social changes that occur in indigenous communities Kasepuhan Cisitu with community activities mining and environmental management of the forest reserve. This occurs because of the customary rules for communities to utilize tutupan forest are already affected by mining, in order to provide benefits to the community. This social change also has a considerable influence on the change of customary rules that have been adhered to by the traditional community of Kasepuhan Cisitu.

Keywords: *custom rules, social change, environmental management, Kasepuhan Cisitu*